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MOTION PICTURE HERALD

REVIEWS:

"Maryland"
"Andy Hardy Meets Debutante"
"Yukon Flight"
"Danger Ahead"
"Grand Old Opry"
"Sailor's Lady"
"Man Who Talked Too Much"
"I Take This Oath"
"Scatterbrain"
"The Golden Trail"



Chicago's triple bills force spotlight on multi-feature practice » » » 95 per cent of theatres raise admissions to pass new tax to public » » » 'Specific proposals' by consent decree negotiators for arbitration win another trust trial delay » » » Cuba outlaws block and blind selling, forces cooperative advertising on percentage pictures » » » Hollywood gets 35 per cent of nation's top salaries » » » War blackouts in Canada not affecting box office business » » » Prices of U. S. film stocks dropped $158,542,000 since war started » » » Lisbon 'No. 1' contender for U.S. foreign film headquarters » » » »

VOL. 140, NO. 1 JULY 6, 1940

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THE LION ROARS!

Listen!

HERE'S a message from M-G-M to you:
WE'VE got our coats off and our
SLEEVES rolled up.
WE'VE got a job to do and we're meeting it
WITH everything we've got!
WE'RE making great entertainments
AND we're proving that
NOTHING can stop good pictures!
LAST week we launched the big musical
'**NEW** Moon" (*Jeanette MacDonald and Nelson Eddy*)
IT'S a box-office sensation everywhere
AND has electrified every Film Row with
OPTIMISM!
ANOTHER sensation just opened is
'**ANDY** Hardy Meets Debutante" (*with Lewis Stone, Mickey Rooney and all the folks plus Judy Garland!*)
YOU will see for yourself that it's the
BEST of the happy Hardy hits and a
GOLD mine for these times.
WE'VE got more genuinely BIG pictures
FOR release during the summer months!
AND remember that they follow a
WHOLE year of consistent successes!
WE want every man and woman
WHO reads this message to be
CONFIDENT with us, to place
FAITH in us.



PHONE YOUR M-G-M BOOKER!

"NEW MOON"
Jeanette MacDonald
Nelson Eddy

•

"ANDY HARDY MEETS DEBUTANTE"
Lewis Stone, Mickey Rooney, Judy Garland

•

Watch for
"SPORTING BLOOD"
the Surprise Hit!

•

"PRIDE AND PREJUDICE"
Greer Garson
Laurence Olivier

•

"GOLD RUSH MAISIE"
Ann Sothern

•

"BOOM TOWN"
Clark Gable, Spencer Tracy, Claudette Colbert, Hedy Lamarr

•

"I LOVE YOU AGAIN"
William Powell, Myrna Loy

•

"BUSMAN'S HONEYMOON"
Robert Montgomery

WE have made our plans for next season on the basis of optimism that it will be one of the greatest years in show business.
MEANWHILE the Lion is ROARING right now
AND it's a comforting sound that means
SECURITY! STRENGTH! POWER! FRIENDLINESS!



WARNERS ARE RELEASING THE M
NOW–*IN MID-SUMM*

Next Week **NATIONALLY!**

BETTE DAVIS · CHARLES BOYER

in

"ALL THIS, AND HEAVEN TOO"

The Best-Loved of the Year's Best-Sellers



From the novel by RACHEL FIELD, with

JEFFREY LYNN

BARBARA O'NEILL

Virginia Weidler • Henry Daniell

Walter Hampden • George Coulouris

An ANATOLE LITVAK Production

Screen Play by Casey Robinson • Music by Max Steiner

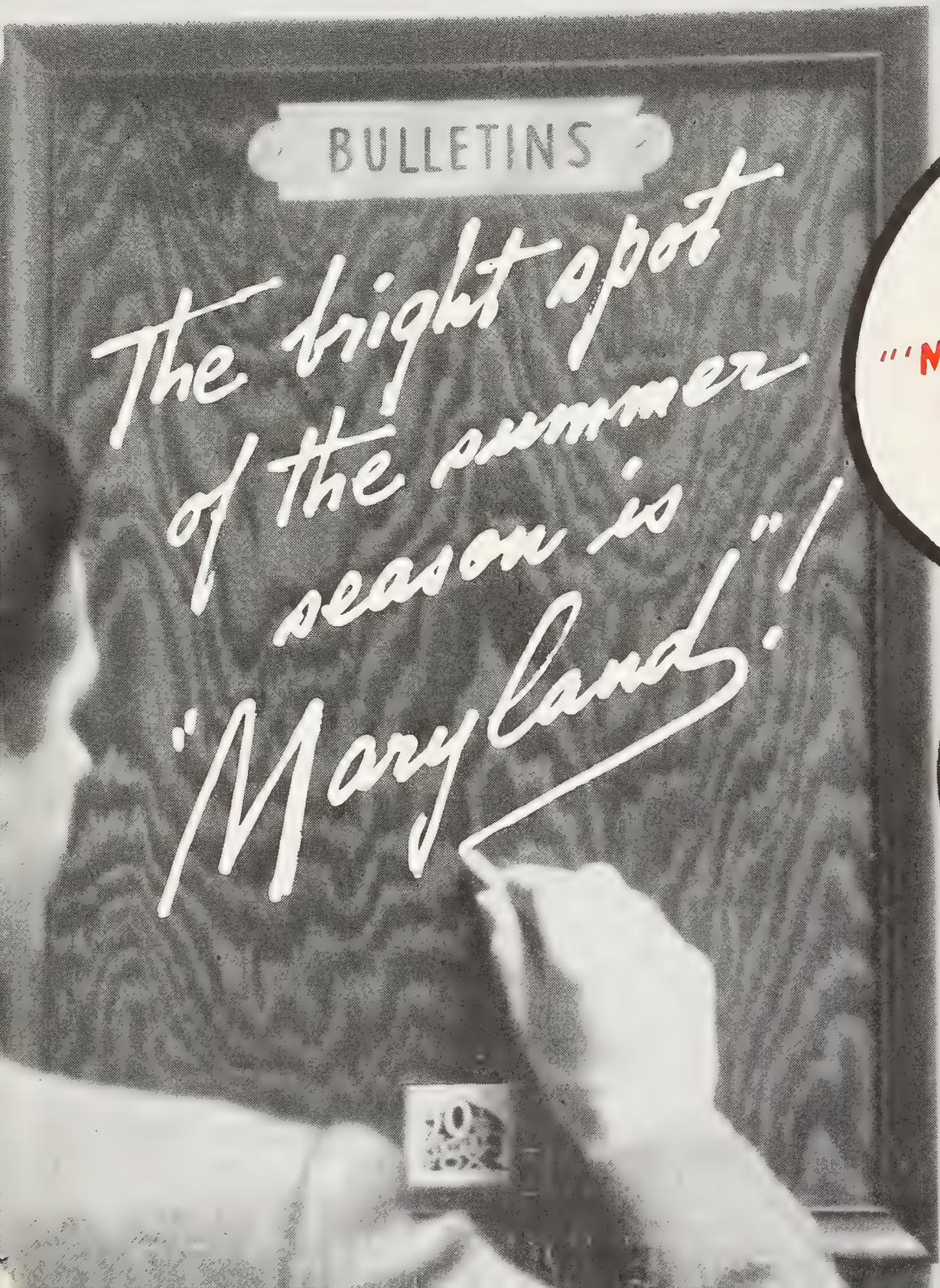
A Warner Bros.-First National Picture

T IMPORTANT PROPERTY OF THE ENTIRE SEASON

R!! *Why?* BECAUSE IT'S THE FAIR THING TO DO

LOUELLA PARSONS SAYS:—"I DON'T KNOW WHEN I HAVE ENJOYED A PICTURE AS MUCH AS 'MARYLAND'! THIS IS A MONEY-MAKER!"

AND EDWIN SCHALLERT OF THE L. A. TIMES:—
"'MARYLAND' TAKES ITS PLACE WITH 'KENTUCKY'! IT IS EVEN MORE UNUSUAL...MORE APPEALING! A MOOD AKIN TO 'GONE WITH THE WIND'!"



THE TRADE PAPERS SPOT MONEY!
HOLLYWOOD REPORTER:—
"'MARYLAND' HIT! BRIGHT FUTURE AT BOXOFFICE! EXHIBITORS CAN MARK THIS WINNER ON ALL COUNTS!"

FILM DAILY:—
"STIRRING, EXCITING ENTERTAINMENT! SHOULD ATTRACT TOP GROSSES!"

DAILY VARIETY:—
"BEAUTY! PLENTY OF COMEDY! PICTURESQUE ACTION! ENTERTAINMENT VALUES! GOOD CASH!"

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 140. No. 1 — July 6, 1940

ENTERTAINMENT!

HOLLYWOOD, it seems, is swiftly crystallizing a policy for a war-torn world. It is going now most especially into the making of motion pictures for the entertainment of the customers—and it tends to assume that those customers are getting all the war, all the "social consciousness", all the debates and turmoils and travails that it can absorb, elsewhere.

A crisp keynoting came out of Hollywood last weekend in a statement set down by Mr. Jack L. Warner addressed at breaking up the gloom of war woes, in an advertisement saying:

> **"This industry's business is entertainment. Today it is more than a business—it is our heritage. We must realize that it is squarely up to us, more than any others, to put the smile back on the map of America. . . . "**

This was prefatory to a recommendation of the Warner production, "My Love Came Back", which appears to be romance with no message except young love and music—something to see, nothing to worry about.

And turning some more advertising pages one discovers one of those blithe 72-point modern Gothic exclamations from Metro-Goldwyn-Mayer: "Cheer Up, America!"

This one is about "Andy Hardy Meets Debutante", done in that unbiased manner of Mr. Silas Seadler, that advertising designer who has contributed so much to the gaiety and esprit of the M-G-M Leo, genial lion of salesmanship.

"There is something," said Mr. Seadler under examination, "in the notion that the customers want a good time. Incidentally," he continued in that blandishing manner, "you might also mention that 'New Moon', strictly entertainment, is positively a hit."

"New Moon", just incidentally, is an operetta, and if it has a "message" it would be in the lightsome music of Mr. Sigmund Romberg with Mr. Oscar Hammerstein's lyrics.

As for the new Andy Hardy, there need be no argument about its approach, its concerns and its message.

IT is of particular interest to observe that the motion picture, after some year or so of treading out the grapes of experience, comes now to decided avowal and demonstration of a return to the function that made it great—entertainment. Quite a while ago, it is to be remembered that Mr. Martin Quigley, at Williamstown, Massachusetts, took the rostrum at that forum, entirely surrounded by academic and pseudo-academic pressure groups, to declare against their clamours for special pleadings and propaganda on the screen, that the motion picture had come to great estate as the amusement of the people and would hold its position only by keeping faith on its assignment to entertainment and entertainment only.

In the time between there have been many and expensive adventures in pictures of "social significance". None of those in that category has been of commercial significance, and that means they did not reach the audience, with their "messages", expressed or implied. That has been double failure—no message delivered, dollars spent and lost.

THE pleas for "message" are now fewer and fainter. Pressure groups are getting rather out of fashion, and going with them are those minor audiences of readers who wrote such earnest letters to the papers.

A trace lingers here and there. For instance, the other day Mr. William Boehnel of the New York *World Telegram* said:

"If the movies want to lead the way—and I think they should—they should do everything in their power to show how to avoid those things (Nazism) here, how valuable our heritage is. . . . And the best way I know of to begin is to make immediately a screen version of 'It Can't Happen Here'. Then we would have something constructive to rouse us and to fight against."

So Mr. Boehnel would be having the screen make preachment, and tell the public what he thinks it should hear about the war and social movements.

That would be the way that Stalin, Hitler and Mussolini would do it—the way they do do it, by taking over the theatre screen for their messages, for the purveying of their ideologies.

Our heritage which is democratic and the democratic way of life requires that we fight, not emulate, the methods of dictatorships. We would be getting nowhere by converting all approaches to the public mind, including the screen, into propaganda channels. At that point democracy would go out the window.

Tanks must be fought with tanks, dive bombers with bombers. But the democratic ideal is not to be defended successfully by and with the methods and ideas of dictatorship.

Democracy will not be saved by abandoning it.

Also the nation will not be served by any seeking to have the theatre screen seek, under any guidance whatever, to share or usurp the functions of church, or state, or education.

When the screen starts to think for its people it will have lost them. The motion picture, and all other institutions of these United States, can serve best by careful attention to their own business, the concerns to which they have been commissioned by the public's support—the job they were hired for.

△ △ △

MR. JOHN BARRYMORE has told the Associated Press his notion of the top ten of the "fine actors worth watching for pointers." He topped the list with a Barrymore, his brother Lionel, and closed it with Maria Ouspenskaya, who he says "transcends sex differences" in the art of acting. Maybe so, but commonly the customers do not seem to want their sex transcended. That is not what it is for.

—Terry Ramsaye

This Week in the News

Fight Ban Ends

NO PIECE of Federal motion picture legislation, favorable or otherwise, in memory, ever went through the halls of Congress and received the blessing of Presidential seal and signature as quickly, as silently as this week's repealer of the 28-year-old Congressional prohibition of interstate transportation of prizefight films.

So far as is known, there was nary a mention in the public prints of enactment by House and Senate, last Friday, until the repealer was signed and sealed in the Presidential study, just before the White House main clock struck noon last Monday, July 1st.

William Warren Barbour, Republican Senator from New Jersey, deftly guided the repealer through Congress, as quietly as the enactment, meeting no opposition and succeeding in narrowing attention to but a brief hearing in the Senate, to which he brought Jack Dempsey, ex-pugilist champion and present Broadway cafe operator, to testify as to the desirability of removing the Sims bill ban that was legislated by Congress on July 31, 1912, against interstate traffic in fight films. Congressional legalization does not apply to existing state laws prohibiting fight films.

The ban was effected just two years after John Arthur Johnson, otherwise Jack Johnson or "'Lil Artha," Negro, knocked out Jim Jeffries at Reno, Nevada, on July 4, 1910. J. Stuart Blackton and William T. Rock, of old Vitagraph, later purchased by Warners as the nucleus of a Warner distribution system, supervised photography at the Johnson-Jeffries fight, release rights to which went to George Kleine, of old General Film.

Johnson's conduct and spectacular affairs in Chicago subsequent to the race riots that resulted from showings of the black-and-white prize fight, caused the termination of legal interstate traffic of fight films. But the law did not end illegal traffic, which was quickly taken hold of by the "sports crowd." It brought handsome profits, the while they readily paid comparatively insignificant fines, of say, $1,000 to a Federal judge each time they were caught transporting prints over a state border.

Whether the business of fight films will return to the film business remains to be seen. That depends mostly on whether the motion picture business is willing to pay a higher price to the fight promoters for filming a fight than the "sport crowd" now pays for the rights.

Legal interstate traffic in fight films ended with a Negro heavyweight champion, Jack Johnson, and returns with a Negro heavyweight champ, Joe Louis.

Petrillo Starts

FIRST film industry action of James C. Petrillo, as new head of the American Federation of Musicians, was taken Wednesday, when he stepped in to settle the eight months old musicians' strike against Warner theatres in Philadelphia. Mr. Petrillo has been given full power by the Philadelphia local to make a settlement with the circuit, quickly, it is hoped.

In radio, Mr. Petrillo, Monday, decreed that the music of his members could not be picked up either by NBC or CBS from remote locations, such as dance halls and restaurants, and piped over stations of the networks.

Convention Costs

BROADCASTS of the Republican Presidential convention proceedings cost the three major networks—Mutual, National and Columbia broadcasting systems—about $332,000, including payment by the networks of technicians, and persons with whom technical arrangements were made, of announcers, of talent on commercial programs which were cancelled, and lost revenues from commercial programs cancelled.

CBS cancelled 11 hours of commercial programs, in its 18-hour coverage. This cost $150,000. NBC "Red" network cancelled six hours and 13 minutes in its 11¼-hour coverage, and NBC "Blue" network cancelled one hour and 18 minutes in its 18-hour and 10-minute coverage; NBC's cost, about $133,000. Mutual network gave 35 hours to the convention, cancelled approximately $1,200 of programs.

Actual operating costs were figured thus: NBC, with two networks and a television station, $15,000; CBS, $25,000; and Mutual, $8,000.

Goldwyn's UA Suit

THE suit brought by Samuel Goldwyn against United Artists, which was dismissed by Judge John P. Nields in the lower Federal Court at Wilmington, several months ago, was ordered reinstated Wednesday by the U. S. Circuit Court of Appeals in Philadelphia. A declaratory judgment that his distribution contract with UA was ended and that he be declared free to withdraw from that distribution syndicate was asked by Mr. Goldwyn.

The original complaint was dismissed on the grounds that Alexander Korda and the late Douglas Fairbanks, U. A. partners, were "indispensable" to the action. The basis of the Goldwyn complaint is the assertion that his original contract with U. A. and its producer-owners was invalidated when extra contractual concessions were given to Mr. Korda and Mr. Fairbanks.

The Court of Appeals now rules that Korda, or his London Films Corporation, or Fairbanks or his Elton Firm "are neither indispensible or necessary parties to this action" and that Judge Nields could decide on the case without having them joined as party defendants. Judge John Briggs, Jr., who wrote the latest opinion, also advised Judge Nields to examine all papers filed and watch what evidence is presented in a separate and similar suit filed earlier this year in New York by Mr. Goldwyn against UA and Korda's London Films.

Summer Grosses

MOTION picture theatre grosses, at least those in downtown key-city runs, are commencing to settle down to the summer pace, although the drop is not as marked as in other years, due, principally, to extended cool weather and to employment upturns in national defense manufacturing.

The books of 133 downtown theatres in key cities show total gross admission income now running at about $1,100,000 a week, compared with income of around $1,400,000 in an average week in the winter-fall show season.

'Snow White' Returns

WALT DISNEY and RKO announced Wednesday the return to circulation of "Snow White and the Seven Dwarfs," released in December, 1937, and withdrawn 18 months later after a reputed rental gross of $8,000,000.

The Disney film, first feature, sound, color cartoon, will be sold as a "'Snow White' festival" with the Disney shorts, "Ferdinand the Bull," "The Practical Pig," "The Ugly Duckling" and "Donald's Lucky Day."

Hal Horne, for Disney, with RKO has been conducting tests on the combination for six months.

Recognize Writers

LATE Tuesday night representatives of the Screen Writers Guild and producers reached a tentative agreement on a short term contract, climaxing a fight of several years conducted by the Guild for recognition. The contract is subject to ratification by the producers and by members of the Writers Guild.

Negotiations between the Guild and producers collapsed two years ago when no agreement could be reached on the short term pact demanded and now won by the Guild.

ASCAP's Income

WITH the claims of the broadcasters dinning in ASCAP's ears—claims that radio is paying ASCAP more than ever before, claims that radio pays much more than any other industry—ASCAP officials, Tuesday, in breaking down their gross receipts for 1939, pointed out that radio's payments are for performing rights only. ASCAP added that the motion picture industry, an admittedly poor second to radio in fee payments, actually contributes "an unrealized amount" to music and to ASCAP, by its payment to authors and composers on direct salaries, and by ownership or interest in music publishing firms which are ASCAP members. Over 130 ASCAP composers are now in Hollywood, on majors' payrolls, an ASCAP official remarked. They receive salaries ranging from $100 to $3,000 per week.

All that affects the impression possibly to be gained from the breakdown of ASCAP 1939 receipts, which showed, among other things, that ASCAP income from radio in 1939 increased by about eight per cent over 1938.

In 1939, ASCAP received a total of $4,142,024 from radio; $1,166,232 from motion picture theatres; $673,787 from restaurants; $226,890 from hotels; $143,845 from dance halls; and $158,973 from miscellaneous sources.

Meanwhile, National Association of Broadcasters' members this week were perusing an "analysis" sent to them by President Neville Miller (see page 18), showing that the new ASCAP five year contracts, offered to broadcasters to succeed the present ones, expiring January 1,—were anything but desirable.

Radio's Ad Dollars

ADVERTISING time sales, the principal source of radio station revenue, bring the three main networks—NBC, CBS, MBS—less than $100,000,000 a year, gross, computed on the basis of the $47,048,571 ad income of the three networks for the first six months of 1940. RCA, NBC's parent, of course, derives revenue from radio set sales, but NBC is the only network with an affiliate selling radios.

When considering radio and motion pictures as the nation's two great entertainment media, economic strength is usually overlooked—radio stations probably getting no more than $150,000,000 a year from their advertising supporters for the public attention it can muster through all of its entertainment, educational and news casting, a mere seventh of the round billion dollars taken in at box offices annually from a motion picture screen buying public. And some exhibitors complain about radio competition.

TRIPLE BILLS bring renewed attack on multi-feature problem; production executives echo opposition from exhibitors in field Page 13

INCREASED admissions to pass new tax on to public is general exhibitor policy; little resistance seen Page 14

CUBA outlaws block booking, blind selling in drastic decree Page 15

ARBITRATION proposals agreed upon in principle as trust trial is again delayed Page 16

CANADIAN blackouts have little effect on grosses Page 17

BROADCAST Music, Inc., negotiating for MGM music catalogues; price reported at $4,000,000 Page 18

LISBON is last stand for European offices of U. S. distributors; some companies out of touch with personnel Page 21

STOCK Exchange prices of film securities off $158,542,000 since war Page 22

ILLINOIS theatre owners' group musters 210 members Page 24

SALARY lists released by Treasury are one-third film names Page 26

CENTRAL Casting office strike continues in negotiation in Hollywood Page 29

BANK NIGHT status in Ohio remains in doubt as court recesses Page 42

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New Trust Blast

CHARLES OLSON'S independent Indianapolis Apollo theatre on Monday filed an anti-trust action, seeking $876,600 triple damages, against Fourth Avenue Amusement Company and Greater Indianapolis Amusement Company—operating the Circle and Indiana—and the eight large distributors.

Mr. Olson's Apollo Amusement Company charged in Circuit Court in Indianapolis that the defendants conspired to put his Apollo theatre, in the downtown section, out of business, by attempting to destroy its reputation during the period, ending June 1st, last, when the two defendant theatre companies had the house under joint lease.

It was further charged that when the operation of the Apollo reverted to Mr. Olson, the distributor defendants refused to sell product to it.

The suit is the first to be filed since attorneys for the Department of Justice and the major company defendants in the Government's "key" New York anti-trust case started the pending negotiations for a consent decree settlement (see page 16).

Bioff Still Trying

WILLIE BIOFF, studio union leader, now serving a six-month jail term in Chicago on a 1922 pandering charge, has a new lawyer to help him regain freedom. He is Walker Butler, said to be a former classmate of Westbrook Pegler, in early Chicago schooldays.

It was syndicated columnist Pegler who, in the fall of last year, disclosed that Bioff had not finished the 1922 sentence, causing a reopening of the case.

Mr. Butler, on Tuesday, said he would go into the Chicago courts and cite 75 cases showing that the lower appeals courts, as well as the United States Supreme Court, have held that receiving money from an illegal enterprise is not grounds for conviction. Mr. Butler's contention is that Bioff did not know the source of the money at the time he received it.

In the meantime, Bioff learned this week that his application for clemency would not be heard until October 7th. His term will be about served, then.

Refugees

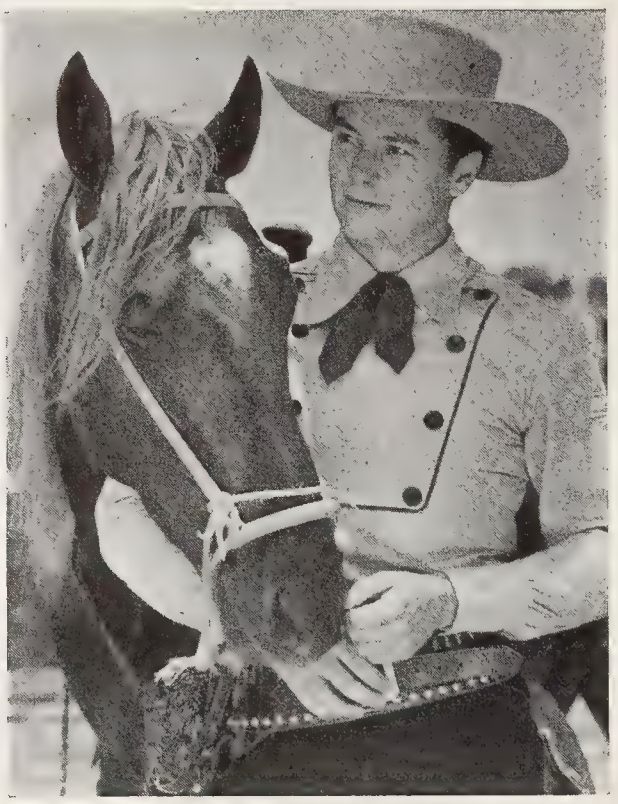
EASTMAN Kodak Company Wednesday at headquarters in Rochester, N. Y., announced a plan to bring children of British Kodak employees from England to the U. S. and Canada, housing the children in the homes of Eastman employees on this continent, at the specific request of employees.

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THIS WEEK IN PICTURES



"KILLED IN BATTLE" is the official epitaph for Air Marshal Italo Balbo, above left, whose plane fell in flames in Libya last week. With him here examining a print of motion pictures of the squadron flight which he led across the Atlantic in 1934, which Universal processed and edited for him, is Allyn Butterfield, then managing editor of Universal Newsreel and now newsreel director for the GOP National Committee.



TIM HOLT, JR., and Duke, left, will be much in the industry and public eye according to plans presently under way at RKO. They will be a one man and horse rodeo, riding for romance and law and order in a series of six westerns set on that company's schedule for this year to succeed the George O'Brien sagas of other years.



SOL LESSER, second from left above, is guest of honor at a Cocoanut Grove party in Hollywood following the opening of his "Our Town." At the table with him are Mrs. Lesser, Mayor Fletcher Bowron of Los Angeles, Martha Scott and Mrs. Bowron.

WAH-SHA-WAH-WAH-KO-KI-HE-KAH, left above, is Anna Neagle, first white woman to be inducted into the Osage Indian nation, not without a suggestion from RKO, distributors of "Irene." With her are Chief Fred Lookout, Frank Phillips, board chairman of the Phillips Oil Company; Mrs. Lookout.



NOW THEY'RE TRYING HENIE. The international skating star is signing a contract for an ice carnival at the Center theatre in Rockefeller Center, where films, stage spectacles and opera have been tried before. Leon Leonidoff, Music Hall producer; Miss Henie, Arthur M. Wirtz, her associate; Gus Eyssell and Russell Downing of the Music Hall.

NEW COMPANY, right. Robert Sherwood, right, discusses the script of his first picture "Legacy" with Warner Baxter who will star in it. The film, first of six planned, will be released by Columbia.





By Staff Photographer

INDUCTION, above. E. K. (Ted) O'Shea, MGM eastern district manager is made the first honorary member of the Motion Picture Bookers Club of New York. Here are Thomas J. Connors, Joseph Lee, Jack Bowen, Mr. O'Shea, Max Cohen, Ben Abner.

IT'S AN ILL WIND . . . , below. M. I. Robbins, general sales manager of Arcus-Simplex Ticket Company, with a snarl of new product occasioned by the Federal tax which went into effect July 1st. Story on page 14.





APPRECIATION from the merchants and residents of central north Philadelphia is expressed to Joseph Bernhard, above right, with a silver plaque here presented to him by Louis Schwartz, city councilman. Mr. Bernhard presided at the opening of the Warner circuit's newest house, the Astor.

LUNCHEON GUESTS, left, at a meeting of Motion Picture Associates in New York are William Stein, of Imperial Theatres, Hackettstown, N. J., and Jack Davis, British exhibitor from London. Louis Nizer urged a drive against the "fifth column".



By Staff Photographer



IT'S Bert Sanford, Altec's eastern district manager, carrying in the firewood at Lake Chattiemack where he and A. J. Rademacher were guests of John May of the Schine circuit.

RKO IS HOST FOR A ROUND OF GOLF



Pictures by Staff Photographer

RKO was host to its own executives and employees and representatives of the other major companies at its annual golf tournament at the Westchester Country Club, Rye, N. Y., last week. The pictures here were taken at the banquet which concluded the day. At left are Leonard Goldensen and Sam Dembow, Jr., of Paramount; Colvin Brown of Quigley Publications and S. Barret McCormick, RKO.

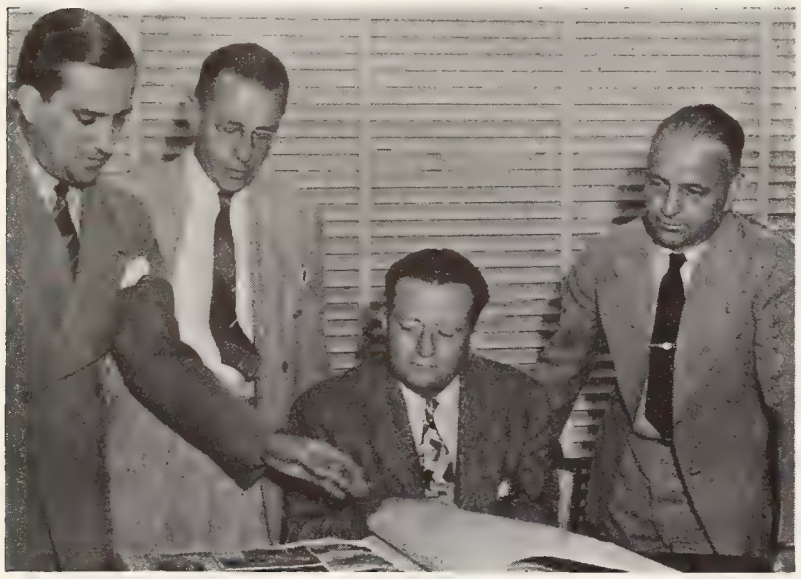


Above. Major Leslie Thompson, George Schaefer and George Leisure of Donovan, Newton, Leisure and Lombard.



Above. William and Harry Brandt, of the Brandt theatre family, and Jules Levey.

EXHIBITORS ON TOUR AND AT HOME



MITCHELL WOLFSON, seated above, co-owner of Wometco Theatres, Miami, Fla., is the new chairman of publicity for the Miami Chamber of Commerce. Businessmen of Miami with him are John L. Morris, Fred Halsted and D. B. Brown. No change in the glamour tradition of Florida publicity is indicated.



Miss ADDYS BROWN, right, owner and operator of the Nevada theatre, Prescott, Arkansas, pins a rose on Dick Powell on a visit to the Paramount lot.



L. ROSENBAUM, Muscle Shoals theatre, Florence, Ala., and Roy Avey, Loew's, Atlanta, at the MGM New York Fair booth.



IRVING WINOKOUR of the Campus theatre, Minneapolis, visits the RKO exhibitors' lounge in Radio City.



By Staff Photographer

LEO T. JONES, above, of the Star theatre, Upper Sandusky, Ohio, with Mrs. Jones and their son in the RKO exhibitors' lounge.

CURTIS MEES, right, manager of the Strand theatre, Columbia, South Carolina.



By Staff Photographer

EDWARD G. ZORN, below left, president of the new United Theatre Owners of Illinois, and William F. Crouch, executive secretary, completing organization plans for the group in Chicago.





WILLIAM F. CROCKETT, above, of Virginia Beach, president of the Motion Picture Theatre Owners of Virginia, in his room at the Chamberlin hotel, Old Point Comfort, during the convention of that organization.

LESTER POLLOCK, center right, manager of Loew's Rochester, Rochester, N. Y., with Robert Wilcox, star of "Island of Doomed Men," and Mort Nusbaum, manager of Station WSAY in Rochester.



TRIPLE BILLS FORCE SPOTLIGHT ON ENTIRE MULTI-FEATURE SITUATION

Wanger, Selznick in Attack on "Evil" After Kirsch Requests Studio Cooperation; MGM To Single "New Moon"

"A crisis in the double feature evil is at hand," this in the opinion of Hollywood, as expressed by Walter Wanger, producer, and believed also by others.

The issue of doubles is being forced by triples—three features being given in some places for a single admission, with short subjects, newsreels, cash prizes, bric-a-brac, even refreshments thrown in for extra good measure.

New Attack Seen

The double and triple bill problem is no new one. It has been a perennial for years. But the strength of attack is new, in certain quarters of production, distribution and exhibition.

Typical of the target of attack is Chicago where an exhibitor showing doubles, or groups of owners doing likewise, embrace a third feature to outdo competition. In Chicago, independents and Balaban & Katz became embroiled in a triple fight that is now beginning to resound nationally. Most of the independents finally abandoned the practice, but Paramount's B. & K. did not, causing Jack Kirsch, leader of the independents of Allied of Illinois, to direct a blast, ten days ago, against triples, causing reverberations from Hollywood and New York.

Mr. Kirsch and his independents directed an open message to leaders of the industry, requesting, "If the leaders of this industry cannot correct such a devasting abuse and waste of product we would at least appreciate public utterances of condemnation of this policy on their part."

Hollywood responded immediately, David O. Selznick endorsing the attack, and promising that in future none of his pictures would ever be permitted to play on a triple bill—Mr. Kirsch having singled out Mr. Selznick's "Rebecca" in the 'blast' as one current triple-bill feature in Chicago.

"New Moon" on Singles

Probably the most direct effort by a major distributor in recent years to further the single booking of a current release has been launched by Metro-Goldwyn-Mayer, which, in an "experiment," placed the Nelson Eddy-Jeanette MacDonald musical, "New Moon," on a single basis in all of its related Loew's theatres operating in so-called "double-feature towns." On Monday, Joseph R. Vogel, Loew theatre executive, and William F. Rodgers, MGM sales director, reported the test satisfactory.

Only exhibitors can solve the double bill problem, Mr. Rodgers said, but "triple bills are indefensible."

There have been few, if any, recent releases of pictures other than the "Gone With the Wind," and one or two others, which have been sent out by the distributor with a definite single booking in mind.

In the double bill towns of Akron, Columbus, Indianapolis, Kansas City, Louisville, Providence, Rochester and Syracuse, the Metro officials reported, weekend opening business was 35 per cent above average for the single film.

"Exhibitors are beginning to realize they owe it not only to themselves, but to the producers to get full revenue value," said Mr. Rodgers, who has been a leader in the conduct of new trade practices for distribution-exhibition. "It's their job," he said, "to help eliminate the waste in our business resulting from under-playing and under-selling."

Double bills and triple bills have been seesawing for years on the policy decisions of exhibitors. Now Milwaukee will end doubles, and Flint re-adopts them. Now some Philadelphia houses discontinue the practice, the while triples hit Seattle.

Selznick Calls It "Disgraceful"

David O. Selznick, producer of "Gone With the Wind," "Rebecca" and other "big" pictures, bitterly scored recent used of his "Rebecca" as part of a triple feature program, in a telegram last week, to Mr. Kirsch, leader of the Illinois Allied.

The telegram said, in part: "The situation is disgraceful. I am more depressed than I can say that a picture of which I have been so proud as I have of 'Rebecca' should be permitted to be part of a triple bill in an important theatre. . . . I am taking steps to avoid the inclusion of any future production of mine in any such destructive program."

Mr. Kirsch's "open letter" had referred to a triple bill recently at the Balaban and Katz Belmont Theatre. On the bill with "Rebecca" were "House Across the Bay" and "Viva Cisco Kid." Mr. Kirsch had also charged monopoly in that section of Chicago.

Observers wondered whether the closing lines in Mr. Selznicks responsive telegram meant that he would start a movement among producers to protect their product from such display. The members of the Illinois Allied board this week considered continuing the "open letter" idea, with a series.

Mr. Kirsch's plea to the producers had pointed out that, while 17 Chicago local independents had decided to eliminate the triple features, beginning June 16th, the circuit had run its triple feature program, which lasted five hours. He noted, also, that the circuit's theatre not only had the advantage of showing more pictures for the money, but also the advantage of better ones, because it ran pictures before the independents.

Chicago Independents Agree

As of the past mid-week, the independent Chicago theatres, 14 of which are Illinois Allied members, which had agreed to drop triple features, were still abiding by the oral agreement of their operators; and the Balaban and Katz Belmont was still using three features.

Ten of the 160 Allied member theatres were still showing triples, it was additionally noted, though Jack Kirsch, Allied president, hoped to have these, too, drop the practice.

Four of the 47 Balaban & Katz theatres were using triples. The circuit spokesmen refused to comment on the situation, beyond saying that no policy change was expected.

One theatre, last week, the Karlov, of the Charles Stern group, not only used triple features, but also gave away two stem wine glasses.

EXCHANGES HAVE FLAG DISPLAY

Metro - Goldwyn - Mayer has sent American flags to all of its branch distribution offices where they will be prominently displayed, on orders, at the entrance to each exchange. The all-silk flag measures three by five feet in size.

Four theatres in Chicago, of the "art" classification, are using single features; the Esquire of the Balaban circuit; the Essex, the Cinema and the World.

"Crisis" Seen by Wanger

Walter Wanger, producer, last week declared, in Hollywood, that exhibitors now agree that the existence of the business depends upon the "immediate discontinuance of the double feature policy" and that "a crisis in the double feature evil has been reached."

He commended the stand against double features by the Independent Theatre Owners Association of New York headed by Harry Brandt. That association, two weeks ago, termed the double feature a greater threat to the industry than the loss of the foreign market, and it called upon producers to lead a crusade against doubles. It said, too, that with the abolition of duals, producers could make better pictures, giveaways would not be necessary, exhibitors could show only those pictures which made money, pictures would stand or fall on their own merits, and programs would be reduced to a length of which the theatre patron would not be tried.

Kansas City Experiment

Kansas City theatre owners will inaugurate an experiment with single bills on July 14th. Seven subsequent runs will play "A" pictures on the Sunday, Monday changes on single bills for four weeks. The exhibitors will probably extend the policy if successful. The theatres involved are the State, Park, Midway, Osage, Home, Gauntier and Tenth Street.

Milwaukee Ends Duals

Harry Perlewitz, business manager of the Independent Theatres Protective Association, said independent and circuit theatres will end double features in the Milwaukee territory on September 2nd. There will be no reduction in admission prices.

Duals Again in Flint

After collapse of a "gentlemen's agreement" to play singles, the theatres of Flint, Michigan, reverted again to duals two weeks ago. The Rialto, however, kept singles, and added stage shows.

Prices have been cut, and some houses are using three features.

Triples Hit Seattle

Seattle's first triple feature programs were offered recently at the Embassy, second and third run "downtown" house run by Joe Danz. Three full length features, with a newsreel, were offered at 10 cents at 1 P. M., and 15 cents thereafter.

Some Duals Out in Philadelphia

Several of the Stanley Warner circuit houses in Philadelphia have dropped double, for single, features. The circuit spokesmen said, however, it was not to be interpreted as "policy," but reflected individual situations and the time of year.

On the other hand, double features are being exploited as "special" at the Tioga Theatre, in that city. One show is offered on Wednesday and Thursday nights, at 8:15 P. M., with intermission between the two features, during which patrons may smoke and sip drinks on a decorated terrace outside the theatre.

Reduce, Says St. Louis

Independents in St. Louis would follow the lead, if one were offered, of the circuits, in reducing duals, Fred Wehrenberg, circuit head, and president of the city's MPTOA, has said.

RAISED ADMISSION PRICES TO PASS TAX TO PUBLIC IS GENERAL POLICY

95 Per Cent of Theatre Owners Increase Scales as New Levy Goes into Effect; Public Seen Receptive to Charge

Approximately 95 percent of the theatres of the United States which were affected by the new Federal admissions beginning at 21 cents have raised their price scale by passing the tax on to the public. Reports from the field indicate that there have been very few complaints from the public, a fact due in part to the action of the circuits and independent theatres in "selling" the tax as a patriotic obligation.

No Attendance Loss Seen

A survey of conditions in key cities and other areas showed that during the first few days there was hardly any loss in gross attributed to the new defense admission tax. In some locations theatres raised the admission five cents and included the tax but also increased the house's share one or two cents. Some smaller houses and subsequents in a few areas dropped prices from 25 to 20 cents to avoid the tax.

The issue was one of patriotism in many cities and this accounted for an almost unanimous acceptance of the tax. As a practical business matter most theatres decided they could not afford to absorb the tax and had no alternative but to pass it on to the patron. A three cent tax on a 25 cent admission, if absorbed, would deprive many theatres of their entire margin of profit.

Joseph Bernhard, head of Warner Bros. theatre, explained the policy which was followed in most spots across the country, by circuits and independents alike:

"The tax will be added everywhere to present admission prices, as I consider it a patriotic obligation to help make people defense-conscious."

William F. Rodgers, MGM sales manager, predicted theatre attendance would not be hurt by the new taxes because the public understands that additional revenue is needed by the Government for defense. All Loew theatres added the tax.

Other large circuits including National Theatres and RKO adopted a policy of merely adding the tax. Paramount operators determined the policy for each locality which almost everywhere was to pass on the levy to the patron.

The major distributors have determined to protect the present clearance and zoning regulations if any attempt is made to bring about changes caused by theatres lowering admissions below the 21 cents taxable minimum. Where the price spread is increased as a result of the tax distributors probably will widen clearance and delay availability or require a higher rental from the subsequent theatre.

Educational Campaign Urged

National Allied issued a report pointing out that under the law the tax is "to be paid by the person paying for such admission." Members were urged "to carry on an intensive educational campaign to reconcile the public to the tax. Group trailers and group newspaper ads should be used."

The question of getting new tickets printed or old ones stamped in time for the July 1st tax deadline was a problem. Temporarily theatres which have changed the basic admission are required to overstamp the tickets to show admission and the tax and those keeping the same scales may use the old tickets "for a limited time" without stamping them provided there are signs on the boxoffice showing the admission charged and the tax. In a short time all theatres will be required to have new tickets printed with the admission and the tax.

In Ohio where there is a 3 percent State tax there was a special problem. It was decided that a theatre could charge 21 cents without paying the Federal tax, even though the tax begins at that figure.

An outline of what action on the new tax exhibitors have taken in many cities across the country follows:

Passed on in Chicago

In Chicago Balaban & Katz, Warner Bros. theatres and members of Allied Theatres of Illinois passed the tax on to the public. The public reaction was found favorable, with Loop patrons paying the tax willingly. A large number of independents, perhaps half of such theatres in the area, are experimenting with early shows at 20 cents. Some of the local theatres' night scale is below the tax point. A few theatres increased prices five cents and added the tax.

New York theatres generally added the tax to the former admission scale, in some cases the prices were increased and then the 10 per cent tax was added. Only a few houses reduced from 25 cents to 20 cents to escape the tax. All Broadway theatres, including the independents, added the tax.

In the Philadelphia area exhibitors added the tax. In the downtown district, the uniform 32 and 42-cent scales were raised to 35 and 46 cents. There were no protests and the general opinion was that the public recognized the tax as an "obligation." Members of Allied of Eastern Pennsylvania, comprising 150 houses, voted to pass the levy on to the patrons.

Joseph Bernhard, general manager of Warner Bros. theatres, speaking for the Stanley-Warner theatres, said, "There will be no cut in admission prices in Philadelphia or anywhere else on account of the tax."

All Harris and Warner theatres in Pittsburgh added the exact tax to admission and independents generally adopted a similar policy with the exception of some houses which increased prices to eliminate odd pennies.

Exhibitors in the Cleveland territory predicted the new defense tax would have little or no effect on grosses.

California Asks Further Increase

Circuit and independent theatre operators in Los Angeles generally were united in not changing admission prices and decided to add the tax. The ITO of Southern California passed a resolution asking the Government to tax every adult admission over 9 cents, as a patriotic measure.

In Kansas City most exhibitors passed the tax on. The first run Tower increased its scale from 25 cents to 30 cents. One or two 25-cent houses have lowered the admission to 20 cents.

The public accepted the new levy added to admissions in the St. Louis territory. A majority of the exhibitors passed it on to the customer, but in some of the smaller cities and rural sections there were instances of both tax absorption and price increases. Fred Wehrenberg, head of the MPTOA in St. Louis, announced that members at a special meeting had voted to add the tax to regular price scales.

In the main, Atlanta theatres passed it on to the patron. One theatre reduced the price of its afternoon show from 30 and 35 cents to 30 cents and absorbed it.

In the Cincinnati area the question of adding the new levy was not considered difficult because patrons are already accustomed to odd-penny taxes on account of the Ohio law. All first runs except the RKO Lyric have a price scale of 39 and 47 cents for matinee and night, respectively; the Lyric charges 33 and 42 cents. Rowland, MacDonald and Neth theatres advanced prices to include the state and federal tax. Except in first runs the state tax previously had been absorbed.

Boston passed on the tax and no adverse public reaction was reported. New England Allied group, about 150 theatres, voted to add it to present scales.

Memphis houses also added the federal levy. The Warner theatre gave patrons their change in envelopes which advertised the coming attraction.

At a joint meeting of the Cooperative Theatres of Michigan, United Detroit Theatres, Michigan Allied members and independents in the Detroit area voted to add the defense tax to present scales.

Universal acceptance on the part of the public of the new admission tax added to regular prices was noticed in the New Haven territory. A plan to increase prices five cents and absorb the tax was rejected. It was reported that a few houses considering price cuts kept the scale and absorbed the tax.

Theatres in the New Orleans area also added the tax.

Admission Up in Reading

In Reading three theatres, one an independent, one a Warner house and the other operated by Wilmer & Vincent, raised admissions from 25 cents to 27 cents, which, with the tax, made a total of 30 cents.

All Richmond theatres, with the exception of the Booker T. Lichtman houses, added the defense tax. The Booker T. changed from a 15 and 25-cent scale to a straight 20 cents. The MPTOA of Virginia voted to pass it on.

Seattle exhibitors also passed it on. The first

(*Continued on opposite page, column* 1)

PRESIDENT REQUESTS EXCESS PROFIT TAX

A few hours after the defense admission levy went into effect on July 1st President Roosevelt asked Congress for an excess profits tax. The actuat rates were left up to Congress which, it was reported, will impose heavy taxes on income over a conservative figure and confiscatory taxes on highly excessive profits.

The President asked Congress to pass the tax immediately and said that it should apply to all individuals and to all corporations "without discrimination." The purpose of the tax, he explained, is to assure that the burden of the $5,000,000,000 national defense program is equitably distributed according to ability to pay "so that a few do not gain from the sacrifices of the many." Individuals and companies in the film industry which might make a profit over the limit set by Congress would be subject to the excess profits levy.

Public Reaction To Defense Tax Shows Patriotism

(*Continued from preceding page*)

run matinee prices now total 35 cents, including State and federal taxes, instead of the former 30-cent scale.

Independent and circuit operators in the Albany territory reported that very few patrons walked away after learning of the admission increases. Fabian's Leland, Albany, was the only downtown theatre which absorbed the three-cent tax on the 25-cent admission.

No theatre in the Dallas area was reported to have cut its scale below the exemption. Robert J. O'Donnell of Interstate and R. I. Payne of R. E. Griffith Theatres said there was no adverse reaction to the new levy. Interstate passed on the tax, as did Griffith except in a few high-admission spots where it is being absorbed.

Exhibitors in Harrisburg are blaming the product and not the new Federal tax for any drop in grosses.

In Des Moines Tri-States and independents raised the 26-cent scale to 30 cents, including the tax. In all other admission rates the tax was merely added. A service charge of 10 cents on all passes and free admissions was inaugurated.

Miami theatres added the tax and patrons paid willingly. In Jacksonville a slight increase in ticket sales was noted on the first day of the new admission tax. All theatres there are passing on the levy to the public.

In Omaha exhibitors decided that the tax could not be absorbed and generally it was added. The Orpheum and Omaha added five cents to the matinee price and included the tax.

In Scranton and everywhere else the Comerford theatres are passing on the tax and most of the theatres in the area followed their example.

Increases in Buffalo

Downtown theatres in Buffalo increased prices to an even figure and included the tax. Only neighborhood theatres had odd-figure admission scales. Three downtown houses have admissions of 30 cents to 6 P. M. and 40 after that time; the former scale was 25 and 35 cents. In cases where the old tax starting at 41 cents had been absorbed it was included in price increases, with the top at the Buffalo going from 55 to 60 cents.

All theatres affected by the tax in Minneapolis have passed it on and houses which have increased from 25 to 28 cents are asking for an additional week of clearance over houses charging 20 cents and not affected by the new levy.

Patrons in Birmingham willingly paid the tax and some even expressed an eagerness to pay even more, if necessary.

Most neighborhood and subsequent runs in Indianapolis increased admission from 25 to 28 cents, but 18 theatres went to 30 cents and others may follow that example. Downtown scale is now 28 cents during the day and 33 and 44 cents in the evening.

In Milwaukee the first run Fox and Warner houses increased the scale five cents and included the tax. The Riverside added the levy and some outlying houses absorbed the tax.

Rochester exhibitors reported no reaction against the new tax.

The public in Lincoln was prepared for the tax through advance newspaper stories and there were no protests.

The Princess in Nashville dropped its scale from 25 cents to 20 cents, as an experiment. Other theatres added the levy.

The tax was passed on in the Louisville area where patrons are accustomed to pennies in change on account of the state levy.

BLOCK, BLIND SELLING BANNED BY CUBAN LAW

Government Decree Called Most Drastic Passed in Non-Totalitarian Country

Indications of the extremes to which anti-block-booking and blind-selling legislation can go are shown in a Presidential decree regulating motion picture distribution in Cuba. Home offices of the distributors in New York learned this week the full import of what is considered the most drastic measure ever passed for the regulation of film distribution in a non-warring, non-totalitarian country.

More Severe Than England

In England blind book and advance booking have been prohibited for years, and advance trade showings are required. But the British Cinematograph Films Act is not nearly as severe as the Cuban decree—which is of particular interest to U. S. distributors, at a time when block booking and other trade practices are being considered in the negotiations for a settlement of the "key" New York anti-trust suit against the majors.

The Cuban anti-block-booking, blind selling measure was sponsored by Dr. Oscar Bonachea, Secretary of Commerce. The bill, in some respects, is similar to the Neely block booking measure which passed the U. S. Senate last year and on which the House Interstate and Foreign Commerce Committee held hearings this Spring.

In Cuba there are approximately 375 theatres, seating 75,000 and American films dominate about two-thirds of the screen-playing time. There is some local production.

The Cuban decree, which has already gone into effect was promulgated by Frederico Laredo Bru, president. The preamble of the measure explains that the local exhibitors organization, "The Association of Impresarios of the Republic of Cuba" appealed to the Government for assistance in regulating their relations with U. S. distributors. The exhibitors declared that they wanted only special films and not blocks. A protest was also made against the practice of buying films before they are made, without adequate information—blind buying. It was further asserted that exhibitors who complained found themselves on a "black list" and were not able to obtain product, even if local "arbitration commission" decided in their favor.

The decree was made, it was said, in the interest of "good commercial faith" and for "the normal and honest development of mercantile business." It was pointed out that the U. S. Department of Commerce had jurisdiction in these matters. The preamble also reminded officials that it is against the law for them to accept or use passes or tickets to public entertainments.

The President of Cuba outlawed the following trade practices:

(a) Block-booking;

(b) Contracting or renting pictures before they are made "therefore not permitting the exhibitors to appreciate the quality of same";

(c) Renting pictures that have been made without giving the "most exact possible" synopsis to the exhibitor "so that he may not be cheated as to the quality and theme of the picture which he wishes to select in a free manner";

(d) Any "black list" or other methods to force the exhibitors to give up their free choice;

(e) "All and every class of act or procedure which limits the freedom of the exhibitor to rent the pictures which he wishes to select";

(f) Imposition of fines on the exhibitor;

(g) "To rent or to offer to rent, or to transport pictures for public exhibition in any way which may lead to violate or to annul the effects of this decree" and

(h) Pressure of any sort by distributors.

The second section of the decree provided for compulsory cooperative ads on all percentage bookings. "In case that the film rental consists of a certain percentage of the gross income, the distributors shall be compelled to share in the advertising expenses accorded, in proportion to the percentage assigned."

Newsreels and short subjects of less than 2,000 feet are not included in the decree.

Provision was made for carrying the act into effect. The general administration was placed in the hands of the Secretary of Commerce. Inspections of theatres and distributors' offices are provided for and the firms are required to assist the inspector's work.

Passes for officials are banned in a section that would please many exhibitors: "The requests, the offers, the promises or acceptances of invitations, passes, or free tickets, to enable the public officers to enjoy gratis or with a discount, public entertainment, is absolutely prohibited; the same applies to any person responsible for the compliance of the dispositions of this Decree, and in such case, both the public officer and the exhibitor or the distributor, will be accused as guilty of such an act."

Coast Union Men Sue IATSE Officers

A $250,000 damage suit was filed in the Superior Court of Los Angeles Tuesday by 10 "rebel" leaders of the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators against the International officers of the union.

The suit, which is an aftermath of last year's fight by the United Studio Technicians Guild to overthrow the IATSE in Hollywood, seeks a receiver for the dissolved Local 37, studio technicians.

RKO, Skouras Pool Cocalis Theatres

The RKO and Skouras circuits in New York Wednesday took over seven Cocalis circuit houses in the Bronx on a pooling arrangement, RKO to operate the Pelham, Castle Hill and Marble Hill theatres and Skouras operating the Ward, Square, Pilgrim and Interboro.

IATSE Operators Local 306 will supplant Empire State union members at the seven theatres in the pool.

Paramount Board Reelects Officers

The board of directors of Paramount Pictures met Wednesday at the home office in New York and reelected all officers, as follows:

Barney Balaban, president; Adolph Zukor, chairman of the board; Stanton Griffis, chairman of the executive committee; Y. Frank Freeman, Austin C. Keough, Neil Agnew, John W. Hicks, Jr., and George Bagnall, vice-presidents; Mr. Keough, secretary; Norman Collyer, Jacob H. Karp, and Frank Meyer, assistant secretaries; Fred Mohrhardt, comptroller, and Walter B. Cokell, treasurer.

PROPOSALS FOR ARBITRATION, OTHER PRACTICES, WIN NEW TRIAL DELAY

Sixth Adjournment Granted as Trust Suit Conferees Reach Agreement on Arbitration Principle; Judge Asks Speed

The Government's anti-trust suit against the majors was postponed again on Monday until July 8th by Federal Judge Henry W. Goddard. The sixth adjournment of the trial was granted after the judge was told that specific proposals have been offered by sub-committees working on various disputed points. It was reported that both sides approve of arbitration for industry disputes.

Consent Decree Likely

Each day attorneys for the Government and the defense meet at the Bar Association Building. Special sub-committee meetings as well as general discussions are held. Nothing definite has been decided yet but indications are that objections to a consent decree, voiced by some of the companies, have been settled and any out of court conclusion of the suit will be reached through that means.

The arbitration sub-committee, Robert Sher, assistant attorney general; Edward C. Raferty, United Artists and Universal, and Austin Keough, Paramount, have, it was said, made considerable progress. Although the Government and the defendants agree on the principle of arbitration, there has been no decision on the type of arbitration machinery which could be used. The Government wants the arbitration boards to have wide powers, while the majors wish the powers of the boards to be limited and to apply only in specific cases. A disputed point is whether local boards should have complete power or a National Appeal Board should be set up to hear certain cases.

Speed Asked by Judge

The sixth adjournment was requested by J. Stephen Doyle, assistant attorney general, who explained what progress had been made to Judge Goddard. The point that it was "very desirable to reach an agreement as soon as possible" was stressed by the judge.

No agreement has been reached on the block-booking section. Various proposals for a limited number of pictures in a block have been considered. One of these would give the distributors the right to offer blocks of ten films of which the exhibitor could cancel two, or the alternative of offering five in a block with no cancellation rights.

Local buying was suggested in the Department of Commerce memorandum on the suit. The defense has suggested compulsory arbitration of disputes between circuits and independent theatres as a substitute for local buying.

The questions of clearance and overbuying are also being discussed but no details of specific proposals were reported.

Some of the five theatre-owning defendants want any consent decree to cover the whole industry so that other firms could not gain a competitive advantage over those required to sign.

While negotiations on the consent decree continue, the majors have decided that there should be no delay in selling the 1940-41 season's product. Selling is said to be about the same as, or a bit ahead of, this time last year. It is now thought that no settlement of the suit can be reached before the Fall at which time much of the product will have been sold so that any new trade practices would probably not go into effect before the 1941-42 season.

Some of the practices covered by a settlement of the suit probably could be changed immediately but others might take time to adopt.

If consent decree talks break down entirely and the suit goes back to trial it might take a year or two before a final decision is reached, so under either alternative the companies feel that it is better to proceed with the selling at the usual time and meet new conditions when they arise.

Although discussions continue between the Government and the defense attorneys other defense attorneys in many sections of the country are carrying on their investigations and interviewing of prospective witnesses for the Government.

Prospective Government witnesses were classified by one defense attorney in the following way: exhibitors who, despite their claims of having been "driven out of business" or charged exorbitant and discriminatory rentals, frequently appear to be prosperous; witnesses who have long records of defaults in payments to distributors or unfulfilled contracts; witnesses who have the record and reputation of dealing harshly with their competition and witnesses with apparently sound grievances which, however, infrequently involve no violation of the anti-trust laws on the part of the distributors.

Trials cost, estimated at $3,500,000, in addition to the large sums already spent, has been given as another reason for seeking a settlement out of court of the New York suit.

Government Acts In Griffith Case

The Government last week continued action on the anti-trust suit against the Griffith Amusement Company and the major distributors in the Federal District Court of Oklahoma City by serving all defendants with a series of interrogatories and objections to the interrogatories must be filed shortly.

The Government asks for information on the local Oklahoma City territory, especially with regard to the nature of contracts and the principles involved. In May the Government moved to dismiss the suit so that an appeal could be made on an order for particulars but the defense counsel waived its rights under the ruling and accepted the original bill and filed answers.

It is reported that the Government will not press anti-trust suits in the field until the New York case is settled. However it may be merely proceeding with routine steps to get the cases, such as the Griffith action, ready for trial, if the settlement talks in New York are discontinued at any time.

SAYS SERIOUS PLAYS PREFERRED

"Individuals insist that they prefer comedies, but the box office records show that the serious plays which give audiences something to think about are the most heavily patronized," Owen Phillips, director of the Actors Guild, Cincinnati, said this week in addressing the Cincinnati Motion Picture Council.

He called attention to the opportunities for self-expression that are available in a civic theatre organization and said that the little theatre movement keeps alive community interest in the legitimate theatre.

Counteraction Brought In Windsor (Conn.) Case

Permitted to intervene as party defendant in the damage and injunction suit of Lampert Theatre of Windsor, Inc. vs. Vitagraph, Inc., Joseph L. Shulman, Plaza Theatre, Windsor, Conn., asked $25,000 damages, dismissal of the complaint, and that Vitagraph be enjoined from withholding booking and delivery of pictures to him. The complaint stated that the corporation had entered into first run contracts with Vitagraph with the understanding that there would be no second run in Windsor but that subsequently Vitagraph had sold the Plaza second run with 14-day clearance.

Mr. Shulman asserted that the Lampert Theatre of Windsor, Inc., a Lockwood-Gordon corporation, had not sustained any damage. He said he was "unable to procure an adequate and timely supply of moving picture films for exhibition at the Plaze."

Vitagraph's answer to the complaint denied the company entered into a second run agreement in violation of an agreement with the plaintiff; denied custom or usage to confer with first run to arrive at fair clearance; and that in a town of 8,000 such as Windsor, usual clearance is several months.

Baltimore Case Appeal Scheduled

The appeal of the Westway theatre in Baltimore from the decision of Federal Judge W. C. Chestnut dismissing its anti-trust suit against the major distributors was scheduled to be argued in the U. S. Circuit Court of Appeals this week. Defendants have filed their final briefs for the appeal and arguments will be heard.

The action charged that the distributors and the Durkee circuit combined to force unfair clearance regulations for the Durkee Engewood over the Westway. Judge Chestnut, in dismissing the case, ruled that the established clearance was "fair."

Suit Dismissed

New York Supreme Court Justice Carroll Walter Wednesday dismissed two minority stockholder suits against Consolidated Film Industries, its officers and directors, Republic Pictures and Cajo Company, Inc.

Extend Brooklyn Pool

Extension of the Brooklyn pooling arrangement, whereby Fabian Theatres manages the Fox, Strand, and Paramount, in that borough, has been assured, it was learned this week. The extension is for five years.

Emanuel, Fernon, Receivers

Jay Emanuel, operator of a small circuit of Philadelphia territory theatres, and trade publisher; and Norman P. Fernon, a stockholder in the theatre, were appointed on Wednesday as receivers of the Carmen Theatre, de luxe Philadelphia house of 2,500 seats. They were given authority to continue operation, pending measures to conserve bondholders' interests.

CANADA 'BLACKOUTS' NOT AFFECTING THEATRES; INDUSTRY WAR BENEFIT SET

No Marquee or Other Lights Allowed; Propaganda and Benefit Plans Continued; New Production Is Set

by VICTOR SERVICE
in St. John, N. B.

Practice "blackouts" are under way in Canada, but they are not affecting business at motion picture theatres, as they did in London, Paris and elsewhere in European capitals of the Allies. Theatres in the Canadian blackout places can show no lights on upright signs, marquees or from lobby or elsewhere.

Fine for Violations

Theatres, as other establishments, are being watched closely by Air Raid Precautions police, who report any violations, notably light penetrations from within buildings. Blackouts last from ten minutes to half an hour. Violators are subject to a fine.

The practice blackouts prevail only along the Atlantic coastline, in the maritime provinces, because of their vulnerability to attack from sea and air.

At present, motion picture theatres are the only places exempted from a business suspension policy during blackouts—the Government apparently desiring to keep amusement places going for their moral effect. Streets are pitch black, of course, and all stores, garages, service stations and the like must shut down during the practice. Within theatres, the only light permitted is that from projector to screen.

The Canadian motion picture industry's "Win the War" campaign, engineered by the Canadian Motion Picture Pioneers, N. L. Nathanson, chairman, is now fully mobilized, extending from coast to coast in the Dominion for an industrywide war benefit, to be held on July 15th, and into Hollywood, where producers and American talent are cooperating.

Officers Listed

Officers, directors and committees of Canada's "Win the War" campaign follow:

Officers: N. L. Nathanson, Chairman; Clair Hague, Vice-President; Ray Lewis, Secretary-Treasurer.

Executive: The Board of the Canadian Picture Pioneers, and the following additional members: T. M. Bragg, Nat Taylor, R. Bolstad, Hon. Earl Lawson, M.P., Col. John Cooper, Ben Geldsaler, J. J. Fitzgibbons, Oscar Hanson, Harry Alexander, Haskell Masters, Herbert Allen, Leo Devaney, Jim O'Loghlin.

Committees of the Executive Industry Organization: Haskell Masters, Leo Devaney, Nat Taylor, J. J. Fitzgibbons, Oscar Hanson, Col. John Cooper, Jim O'Loghlin, Harry Alexander, Clair Hague, Herbert Allen, Archie Laurie.

Toronto and Ontario Divisions: Harry Alexander, Clair Hague, Herbert Allen, Archie Laurie (with some others to be added).

Hollywood Committee: Louis B. Mayer, Robert Vogel, Hollywood; Oscar Hanson, J. J. Fitzgibbons.

Publicity Director: George Mitford.

Office Manager at Toronto Headquarters: Wm. Gladish (6th Floor, Film Building, 277 Victoria Street, Toronto).

Finance Committee: Mr. R. Bolstad and Mr. T. Bragg.

Government Contact: Mr. T. Bragg and Hon. Earl Lawson.

Trust Fund Establishment: Mr. B. Geldsaler and Mr. R. Bolstad.

Trustees: Canadian Picture Pioneers Win The War Fund. (Signees, Clair Hague and Ray Lewis.)

Program Committee: J. J. Fitzgibbons, Ben Geldsaler, Oscar Hanson, Col. John Cooper.

Travelling Delegates: Haskell Masters, Jim O' Loghlin, Leo Devaney, Nat Taylor, Col. John Cooper, Oscar Hanson, J. J. Fitzgibbons, (also Ontario Committee).

Toronto Sub-Committee: Harry Lester, Harry Ginsler, Harry Firestone, Ben Ulster, Sam Lester, H. Alexander, Archie Laurie, (others to be added).

TWO NEW SERIES FOR PARAMOUNT

For the 1940-41 product season Paramount has announced that it will distribute two new series of short subjects. The first, six subjects in all, will be travelogues to be called "Fascinating Journeys." One reel in length and photographed in color, they are to be produced by World Windows, Inc.

The second series, also six one-reel subjects in color, will be the "Merry Model" animated cartoons to be produced by George Pal and Stanley Neal in Hollywood. In place of the pen, paint and ink drawings, wooden and plastic puppets will be posed on miniature sets and each movement will be photographed on a single frame. The process has been used for commercials.

Exchange Representatives for Dominion-wide Representation in Selected Territories: Toronto: Regal Films, Henry Nathanson and Ted Gould. Montreal: Paramount, Manny Brown. St. John: RKO, Leslie Plottel, Winnipeg; Warner Bros., Lou Geller. Calgary: Fox, Ben Skorey. Vancouver: Empire-Universal, Ben Plottel. Auxiliary Exchanges: United Artists and Columbia.

Toronto Exchanges Committees: Herb Allen, Columbia. Harry Bailey, Fox. M. Plottel, RKO. Joe Plottel, Warner Bros. Harry Painter and Frank Fisher, Empire-Universal. Ted Gould and Henry Nathanson, Regal Films. Jack Hunter, Paramount. Sam Glazer, United Artists. Archie Laurie, Esquire Films. Harry Allen, Grand National. Harry Price, Superior Films.

All officers act ex-officio on all committees.

Benefit in Maritimes

Representing motion picture distribution and exhibition interests in the organization of the maritime provinces into two districts for the July 15th, coast-to-coast war savings benefit, were John A. Cooper and James O'Loghlin, of Toronto. They spoke at rallies of exhibitors and exchangemen at St. John, N. B. and Halifax, N. S., forming a division for each district, one for New Brunswick and Prince Edward Island and another for Nova Scotia.

Every theatre and exchange was represented. The decision to hold the benefit show on a weekday instead of Sunday, as originally planned, settled the storm that broke over the heads of the sponsors, with clergymen taking the lead in opposition. Incidentally, a plan started several months ago to open theatres on Sundays in Halifax, has met with formidable objection by local clergy. The open theatres are claimed essential on Sundays to provide entertainment for soldiers, sailors and airforcemen.

Canadian Production, Despite Denials

by COLIN R. HAWORTH
in Montreal

Despite Alexander Korda's and others' denials made in New York and repeated in Hollywood, of plans for starting film production in Canada, talk in film circles in the Canadian metropolis continues to center around the probable growth of a film industry in this city. Added to the welter of rumors and suppositions have come two pertinent facts—first that RKO director John Farrow will actually go to work on a made-in-Canada picture; second, that Ortus Films, of London, has signed—Elizabeth Bergner and Charles Boyer for a Canadian film, their first.

Mr. Farrow, who holds the post of Controller of Naval Information for the Canadian Government, arrived in Montreal recently with his wife Maureen O'Sullivan to make a short boosting the sale of Canadian war savings stamps and certificates. Miss O'Sullivan's short will be run in all Canadian theatres this week, announcing the forthcoming drive of the Dominion's movie industry to sell $1,000,000 worth of certificates.

Study Studio Facilities

The picture was made at the studios of Associated Screen News in Montreal and while directing it Mr. Farrow looked over the technical set-up and talked over possibilities of feature production with Ben Norrish, ASN head. Farrow said the plant could handle feature picture filming.

"On loan" by RKO to the Canadian Government since war broke out, Mr. Farrow has up till recently been engaged in active service aboard a Canadian destroyer in Atlantic convoy work. He holds a Lieutenant's commission in the Navy. His appointment to the post of Naval Information Chief, a job usually handed to a high-ranking officer, has put him in the position of being able to use his motion picture experience. And his experience of the past few months in the North Atlantic has given him the basis for his first picture which is to be built around wartime convoy work.

Films on War Subjects

Mr. Farrow's film will be a feature picture with a story, love-interest and Hollywood stars, probably those of British citizenship. He said he is planning a number of feature pictures to deal with war work and these films will star many of British stars now in Hollywood. Many of them have already signified their willingness to serve.

Mr. Farrow would name no specific stars as possibilities for his first picture since no contracts had yet been signed but such names as Cary Grant, Leslie Howard, Raymond Massey and Basil Rathbone loomed as possibilities.

When work is started on the new film, backgrounds from "Atlantic Patrol" or any other documentary films on navy life will probably be used. A second might deal with the Royal Canadian Air Force, for the RKO man, in addition to becoming Information Chief for the Navy has been given a liason job to do motion picture work for the air force.

Meanwhile in Montreal, belief that "something is going to happen," production-wise, grows. Francis Lederer has arrived in Montreal. He was named some weeks ago as a possible prospect for the picture Ortus Films is starting to make in Canada.

Stars on Way to Canada

The prospect of Lederer getting a part in the new Ortus picture may be indefinite but word from London advises that Charles Boyer and Elizabeth Bergner have already been signed and are on their way to Canada for the film. With them are coming Michael Powell, who is to direct, Roland Gillett, production manager, and a staff of cameramen and technicians. They will remain on location in Canada for three months, shooting sequences from coast to coast and completing the studio work of the film either in Montreal or New York. The story, written by Emerick Pressburger deals with a Nazi submarine sunk in Hudson's Bay. The survivors reach shore and are absorbed into Canadian life with one exception and he returns to Germany with the story of a free and unopressed life in Canada.

BROADCASTERS MAY BUY MUSIC CATALOGUE AT COST OF MILLIONS

Broadcast Music, Inc., Reported Negotiating for Robbins, Miller, and Feist Catalogues at Cost of $4,000,000

Despite talk in the music industry about a settlement between the American Society of Composers, Authors, and Publishers and the National Association of Broadcasters, the music publishing firm, Broadcast Music, Inc., set up by the NAB several months ago, to supplant ASCAP, proceeded this week with plans to acquire the Robbins, Miller, and Feist music catalogues from MGM.

Meanwhile, the NAB, last week answered the new ASCAP contracts with a detailed analysis, "proving" among many other things, that "the broadcaster who signs an ASCAP contract does not known what, if anything, he will be getting for his money". Accompanying the analysis was a letter of explanation from Neville Miller, president of the NAB to the organization's members.

ASCAP this week reported it received $4,142,024 from radio in 1939, $1,166,232 from theatres, $1,203,495 from all other public performers of its members' music.

Delay Over Price

The acquisition by BMI of the Robbins, Miller, and Feist catalogues has been blocked by price, and by legal difficulties, it was said this week. The reported price for the catalogue is $4,000,000; and radio and BMI officials met last week to discuss means of raising the money, and whether it would be worth raising. BMI officails said this week that member stations had authorized their board to use its own discretion; but it was also not denied that the members had been asked to increase their commitments from one to three years, to facilitate the purchase of this catalogue grouping. Hesitancy to give such commitments was said to have come from some of the coast members of the NAB, and from some BMI members who fear conscription of the radio industry by the United States Government.

The legal difficulties reported were connected with the rights of composers for compensation through ASCAP for radio performances.

The situation was somewhat as follows this week: the publishers own the copyrights to songs they publish. Under the standard contract, the "small rights" are owned by the composers. BMI, primarily interested in broadcast privileges, claims that the publisher owns the dominant right to the copyright, that rights which accrue to the composer are subject to the publisher's ownership of the copyright, and that, when the catalogue is sold, Ascap cannot, therefore, control radio performances.

The issue may be taken to the courts.

The Miller, Robbins, and Feist catalogues are now affiliated with ASCAP.

The object of acquiring those catalogues would be to assure BMI enough popular favorites of the last 20 years or so to make assumption by the broadcasters of an exclusive BMI contract possible, without a public outcry against the withdrawal of many favorites of that period, which is what the absence of ASCAP music admittedly would mean. BMI's endeavors to build up, in the meanwhile, with its own new staff of composers, and several small libraries of popular and classical music, a self-sufficiency, have been proceeding; but acquisition of a strong popular catalogue grouping such as that under consideration, would considerably aid the music publishing firm, it was conceded.

NEBRASKA APPEALS ANTI-ASCAP LAW

Nebraska last week appealed to the United States Supreme Court against a Federal statutory court decision, branding its anti-ASCAP law unconstitutional. The appeal was filed by Walter Johnson, state attorney general, in Lincoln. ASCAP was given 40 days to show why the lower court decision should not be reversed. ASCAP revenue in the state amounts to about $70,000 per year of which three-fifths is collected from 12 Nebraska radio stations.

The NAB analysis of the ASCAP completed contracts, made available to the broadcasters two weeks ago, charges, among other things, that the broadcaster who signs an ASCAP contract does not know what he is getting for his money; that ASCAP may restrict its entire catalogue without any recourse on the part of the broadcaster; that the proposed form of license does not enable the broadcaster to keep step with progress; that ASCAP has deprived the station of all "outs" from the contract, but has given itself additional "outs"; that the ASCAP tax is levied not only on time sales, but on talent costs, line charges, etc.; and that the proposed contract does not cure the essential defects of the existing contract.

ASCAP Contract Attacked

In a preface to the analysis the NAB remarks of the new ASCAP contract are:

"It obligates broadcasters for a period of five years, but it imposes no obligation on ASCAP to furnish any specified body of music, at any specified price. In other words, ASCAP, under the present contract, will have complete power of dictatorship over the music situation, not only after the expiration of its proposed contract, but even during its term. The apparent protection which it gives, and the apparent rights which it grants, are in fact entirely illusory."

Mr. Miller's explanatory letter to NAB and BMI members said: "The progress of BMI to date, clearly demonstrates that we can solve our music problem. . . . The solution which broadcasters have sought for years is now within our grasp—provided we do not abandon our efforts to create a pool of music, and do not accept the bait dangled before our eyes by ASCAP, in the form of the proposed contract."

His letter further charged: "ASCAP has drawn a one-sided contract for you to sign. ASCAP requires a lot in the way of payment; it guarantees little. ASCAP may cancel the contract; but the broadcaster is bound for five years. . . . There are many provisions for levying increased toll upon broadcasters. . . . The percentage of payment is lessened in some cases; but the base is broadened to include, not only time sales, but talent costs and line charges. None of the abuses are eliminated. The question whether you have the right to make an arrangement is left unanswered, undoubtedly for a purpose. The indemnity clause does not protect the sponsor or the agency. . . . The industry's action at this time will determine whether broadcasters can obtain music in a free competitive market, or continue to sign on a dotted line laid before them by a music monopoly."

Meanwhile, two networks, the NBC and the CBS continued to attempt aiding BMI in popularizing its music. The former has been reported inserting BMI songs into its sustaining programs; the latter is reported especially vigorous in eliminating many ASCAP tunes from its sustaining programs, and being reported ready to ask the name bands to include BMI songs.

ASCAP is surveying its song catalogues, at the request of its availability committee. It also, it was learned, has ceased making payments to French and Belgian performing rights societies.

Merrit E. Tompkins, general manager of BMI, said last week that payment within two days, recently, of the first 15 per cent of the BMI license fee, by 80 per cent of the BMI members, was a "really remarkable demonstration of the solidarity of the broadcasting industry behind BMI."

Compare ASCAP Revenue

The BMI public relations department has been reiterating the complaints made at the beginning of the struggle several months ago: that radio pays much more money to ASCAP than any other industry. Charts released by BMI claim that, in 1931, motion pictures, radio's nearest competitor in the use of music, paid $665,000 to ASCAP, and radio $939,500. The disparity has grown, the charts explain, showing that in 1939, motion pictures paid $1,150,000 to ASCAP, and radio paid $4,300,000. This, BMI asserts, is 40 times as much per dollar of revenue in 1939, as any other user of music.

As of last week, there were 300 clients of BMI. The organization said they represented in excess of 70 per cent of the revenue which ASCAP derived from radio.

To date, BMI has succeeded in acquiring the catalogue of M. M. Cole and subsidiaries, of Chicago, effective January 1st; the music and other assets of Hinds, Hayden, and Eldredge, of New York; and it has made available to its members sources of non-ASCAP music such as the Associated Music Publishers, Ricordi of Milan, the Society of European Stage Authors and Composers, and many other independent publishers.

Application Granted

The Interstate Commerce Commission has granted the application of Tacme Film Service, Inc., to operate as a contract carrier of motion pictures and theatre accessories and advertising display material between New York City and Butler, Clifton, East Rutherford, Franklin, Garfield, Hawthorne, Little Falls, Lyndhurst, Passaic, Paterson, Pompton Lakes, Ridgewood, Secaucus and Sussex, N. J.

Hemingway Gets Injunction

New York Supreme Court Justice Felix C. Benvenga Wednesday issued a temporary injunction in favor of Ernest Hemingway, Benjamin Glazer and the Theatre Guild, Inc., restraining Film Alliance of the U. S., distributor, and Midtown Theatre Corporation, operator of the Rialto at Times Square, from using the title "Fifth Column Squad" for a picture scheduled to open at the Rialto this week. The court ruled that the plaintiffs had exclusive rights to the title "The Fifth Column" based on Mr. Hemingway's play.





Cheer up America!

ANDY HARDY MEETS DEBUTANTE

Every man, woman and child in the nation will be grateful for this wonderful entertainment. It is not exaggerating to say that localities would be justified in declaring a holiday when this picture plays, for it is a show nobody will want to miss. The Hardy Family comes to the Gay White Way in a rousing, uproarious story that reunites Judy Garland (and her captivating songs) with Mickey Rooney. From this minute on keep saying **"Cheer up America! Andy Hardy Meets Debutante."**



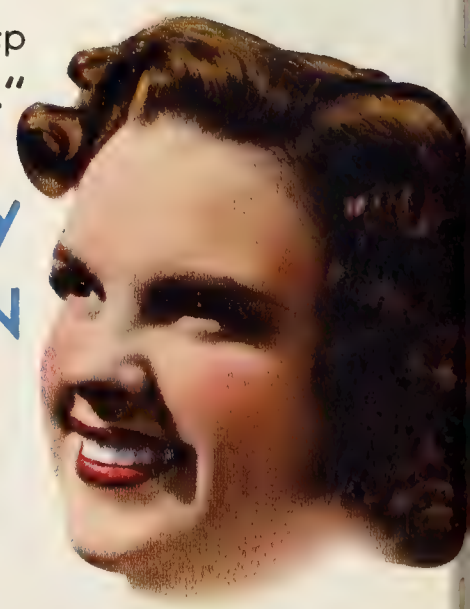
with

LEWIS STONE • MICKEY ROONEY

CECILIA PARKER • FAY HOLDEN

ANN RUTHERFORD • DIANA LEWIS

and JUDY GARLAND



Screen Play by Annalee Whitmore and Thomas Seller

An M-G-M Picture • Directed by George B. Seitz

LISBON BECOMES LAST STAND FOR FOREIGN HEADQUARTERS OF MAJORS

Metro, RKO Have Headquarters in Portugal; Some Companies Out of Touch or Moving Personnel to New York

The site of the European film headquarters for American motion picture companies, which had been in Paris until the roar of guns and rumble of tanks made it clear that the capital city of France and all continental Europe would fall, has not yet been chosen. Lisbon is now the leading contender for the title of European film capital for the U. S. with offices of two companies already established there, but New York, from which European contact is being kept by some companies, is perhaps today, more than any modern city, the film headquarters for Europe. Others have had no direct contact abroad for weeks.

Lost Touch with Some

At the time the French Government left Paris most of the film offices were moved to the temporary capitol, at Tour, and later to Bordeaux. Several companies, so far as their home offices know, still have their European headquarters in Bordeaux, others have moved to Barcelona, Spain, and to Lisbon, Portugal, and others have picked other locations.

Metro-Goldwyn-Mayer and RKO have set up headquarters in Lisbon, Paramount in Barcelona and Columbia and United Artists are believed to be still in Bordeaux. Warners Brothers' home office "just doesn't know" where the European headquarters is at the present time. It was thought that the company's men have probably separated and are in different cities. Twentieth Century-Fox has temporary offices in Barcelona and in Lisbon.

Offices were opened in Lisbon by Benjamin Miggins, European manager for Twentieth Century-Fox, just before he returned to this country for home office conferences and by Reginald Armour, European general manager for RKO, following his trip back to Europe. Phil Reisman, RKO vice-president in charge of foreign distribution, said, "Lisbon is the only place over there you can work out of at the present time."

20th-Fox Location Uncertain

Decision on the location of the continental headquarters for Twentieth Century-Fox will depend on the outcome of conferences between Walter J. Hutchinson, director of foreign distribution, Mr. Miggins and other foreign department officials. Irving A. Mass said no decision had been made between Lisbon and Barcelona and other plans were being discussed which could not be disclosed. R. A. Kreier, assistant European manager is believed to be in Barcelona. William B. Morgan, supervisor for France, Belgium and Switzerland, has transferred his office from Bordeaux to Barcelona.

Joseph H. Seidelman, export manager and vice-president of Universal, said the company had abandoned its European office. Commenting on Lisbon as a film capitol he said it would probably be the best for contact purposes, accessible for mails and transportation to America but no place from which prints could be shipped. He expressed the opinion that what can be done with regard to the continental European market at this time can be handled best from New York. Other companies may adopt a similar policy.

Fred W. Lange, general foreign representative for Paramount, has set up his office in Barcelona. Albert Deane said Barcelona had advantages over Lisbon in that it was a better place for film shipments and since Spain is friendly to the axis powers, it might be more satisfactory as a film base.

David Blum of MGM reported all the staff safely out of France into Spain or Portugal and headquarters have been set up in Lisbon which, he said, was the only neutral port accessible at this time. Madrid or some other city in Spain, it was said, is not so easy to reach. Larry Lawrence is European head for MGM.

Columbia, UA in Bordeaux

Columbia and United Artists have not been able to keep in contact with their European representatives, when last heard from they were in Bordeaux. A. Stein, continental supervisor for Columbia, is believed to be still in Bordeaux. T. P. Mulrooney, foreign sales manager, for United Artists, said no news had reached the home office other than that the office had been moved to Bordeaux.

Following Universal other companies may give up, temporarily, a European headquarters and run that part of the world from New York because little is left that is not dominated by Germany, Italy and Russia. The present trouble in the Balkans has threatened one of the few existing "free" film markets in Europe. A glance at the map shows that Switzerland, Greece, Sweden are about all that is left of the European market, and even those countries are close to the fighting.

The film business continues to be satisfactory in most of Europe but there is no revenue for the American companies. Conditions in Spain, where the companies stopped sending in film in 1936, are said to be good, with the theatres doing very well but there is no immediate outlook for any revenue from the market. There is a report that all French motion picture theatres will reopen within a few days but the films will be subject to Nazi censorship.

Communication Difficult

Communication with Europe continues to be difficult. As noted above many of the companies are not sure of the present whereabouts of their representatives. Radio communication with much of Europe, as well as other forms, has been interrupted. Now that Italy is in the war the U. S. ships no longer run to the Mediterranean, mails are uncertain.

Massce-Barnett Company, film shippers, reported that conditions have made several readjustments in arrangements necessary but film shipments are proceeding satisfactorily. For continental Europe films are shipped to Spain or Portugal and thence overland to their destination. The American Export lines have added a new service to Lisbon, with sailings every week; Spanish and Portugese ships also make the run and can be used for film shipments.

Lisbon in which two of the companies have already located their European headquarters and which may become the film center of Europe, if the companies do not abandon activities and bring their key men back to New York is even closer than Paris to New York. Lisbon is only 24 hours by clipper and planes are scheduled to depart three times each week. Passenger steamers reach the capitol of Portugal in eight days.

Until recent events changed the film map of Europe, Lisbon was unimportant as a motion picture center. That city is the capital of a small country, 35,490 square miles, the size of Indiana and smaller than 36 of the 48 States in this country. Portugal's population is about 7,000,000. Before the war the following companies had small film branches in Lisbon: Loew's Inc., Paramount, RKO, Twentieth Century-Fox. The "Film Row" of Lisbon is Rua Braamcamp 10, where Loew's, Paramount and 20th-Fox have their branch. The RKO office is at Avenida Dupue de Loulé 95.

By air most of the important cities of Europe can be reached from Lisbon. Railroad transportation is uncertain. Following the Spanish civil war railroad bridges linking that country and France were not repaired. With Italy in the war transportation by water in the Mediterranean is hazardous. Lisbon, at the mouth of the Tagus River, is about 300 miles from Madrid; about 800 miles to Paris, two days by boat to Naples, when boats are running.

"BETTER PICTURES" SEEN NEED HERE

The American public will see better motion pictures because the loss in foreign revenue must be made up at home, according to Ned E. Depinet, vice-president of RKO.

"We could try to cut production costs but the public wouldn't stand for it," he said. The problem is to get more revenue from the domestic market. The only way I know is to make better pictures. Of course, all studios realize this and are now working towards that end."

Foreign Officials Sailing

A. L. Pratchett, Paramount's general manager in Cuba, Mexico and Central America, left New York Saturday, June 29th, for his headquarters in Cuba after conferring with John W. Hicks, vice-president in charge of foreign distribution. Other Paramount foreign representatives have scheduled their return as follows: J. D. Rappaport, Havana branch manager, sailing for Cuba Friday; John L. Day, Jr., general manager in South America, and S. L. Pierpont, manager in Brazil, sailing July 12th for Rio de Janeiro, and Frank Kennebeck, India general manager, returning to his post in Bombay the latter part of this month.

Gould to Latin America

Walter Gould, division manager for United Artists in Latin America, left New York Friday, June 26th, for Mexico on the first leg of a visit to the company's branch offices below the Rio Grande.

Baez to Brazil

Enrique Baez, United Artists general manager in Brazil, left for his headquarters in Rio de Janeiro Friday, June 28th, following a six weeks visit in this country.

May Exports Drop

Exports of photographic and projection goods decreased in May over the same month last year the Commerce Department, Washington, reported this week. The May, 1940, figure is $1,294,000 against $1,650,000 for May, 1939. Figures for five months of the year ending in May show 1940 figures at $6,971,000 compared to $8,158,000 for 1939.

STOCK PRICES OF FILM ISSUES OFF $158,542,000 SINCE WAR STARTED

Total Market Value June 29th $451,930,125; Gain Shown in First Three Months as Exchange Rose Generally

by THE ANALYST

Motion picture shares listed on the New York Stock Exchange dropped $174,439,000 in price during the first six months of 1940. Total market value of 19 film issues on the stock exchange was $451,930,125 as of the close of trading last Friday, June 29, compared with $626,369,125 at the end of 1939.

"War Babies"

While the European war was a later dominating influence on trading, a study of the stock movements shows that from the outbreak of World War II on September 1, 1939, when Germany invaded Poland, to the end of 1939, there was an actual gain in prices of motion picture issues, from a total valuation of $610,472,125 on September 1, 1939 to $626,369,125 on December 31, 1939. This was due mainly to the action of the general market which, under the lead of the "war babies," was discounting a protracted period of hostilities during which American business would feel a boom effect of large scale war orders.

This, however, was upset in the spring of 1940 when Germany broke the long Winter stalement in the war by invading Norway and Denmark and subsequently launching an offensive in the west that moved France out of the war and gave the Germans control of the entire European Atlantic coast line from the northernmost tip of Norway to the Spanish coast in the south.

These developments, coupled with the entrance of Italy into the war, raised the possibility of an early cessation of hostilities and there were drastic shakeouts in many stocks which had been bought on the basis of a long war.

The general market consequently sold off and the general average of prices around the middle of June was at the lowest in two years. Trading tapered off sharpy.

There were stabilizing influences at work in the general market, however. Adoption by Congress of a huge national defense program was expected to take up the slack caused by the possible loss of any war orders placed for the Allies. In the latter connection, British purchasing agents assumed orders previously placed by the French, but, with a German invasion of England apparently imminent, the situation was uncertain.

The stock market also moved upward on the nomination of Wendell Willkie as Republican presidential candidate, so that the end of June found prices generally holding steady in a narrow range and trading quiet as market operators attempted to gauge future developments.

Hinge on Britain

The effect of the war on the motion picture industry and its stocks appeared to hinge mainly on British developments, according to well-informed opinion in Wall Street. Domestic box office receipts and income from film rentals were running some 5 to 15 per cent ahead of last year during the spring of 1940, it was reported.

There was an increasing foreign demand for United States films outside of Europe because of a growing shortage of German, British and French product, but adverse South American and Canadian exchange rates cut into the profits of this increased business. General market opinion, however, was favorable on picture stocks for a long term outlook, it being pointed out that they had, as a result of the decline of the first six months of the year, discounted some foreign uncertainties.

Good Background for Future

A good background for future profits of motion picture companies was provided by the general business situation during the first half. All major business indices made favorable comparisons with last year.

Among individual motion picture units highlighting business news as the end of the first half approached was Universal Pictures Company, which earned a net profit of $920,370 in the second quarter ended April 27, compared with a net profit of $581,587 in the corresponding quarter of last year and with a net loss of $199,487 in the second quarter two years ago. J. C. Cowdin, chairman of the board, reported to stockholders that the company had closed more than 9,700 contracts in the domestic market for 1939-40 product, compared with 8,400 contracts for the 1938-39 product. He reported improvement in the company's financial position with a net reduction of $1,381,745 in bank loans and an increase of $1,163,257 in net working capital.

Another optimistic report to stockholders was made by Barney Balaban, president of Paramount Pictures, Inc.. He said earnings for the current quarter will be substantially ahead of the June, 1939, quarter.

Comparative Prices of Film Stocks on New York Exchange

Stock	Number of Shares Listed	Closing Prices Sept. 1, 1939 (At outbreak of war)	Total Valuations	Closing Prices Dec. 31, 1939	Total Valuations	Closing Prices June 29, 1940	Total Valuations	Net Change Close 1939 to June 29, 1940		Net Change Since War Started Sept. 1, 1939 to June 29, 1940	
Columbia Pictures vtc.	360,000	8	$2,880,000	6⅝	$2,385,000	4⅜	$1,575,000	— 2¼	— $810,000	— 3⅝	— $1,305,000
Columbia Pictures pfd.	76,000	22	1,672,000	16¾	1,273,000	16½	1,254,000	— ¼	— 19,000	— 5½	— 418,000
Consolidated Film	525,000	1	525,000	1	525,000	⅝	328,125	— ⅜	— 196,875	— ⅜	— 196,875
Consolidated Film pfd.	400,000	8½	3,400,000	8⅝	3,450,000	6⅜	2,550,000	— 2¼	— 900,000	— 2⅛	— 850,000
Eastman Kodak	2,485,000	159	395,115,000	166	412,510,000	120¾	300,063,750	— 45¼	—112,446,250	—38¼	— 95,051,250
Eastman Kodak pfd.	62,000	170	10,540,000	175	10,850,000	160	9,920,000	— 15	— 930,000	—10	— 620,000
General Theatre Equip.	600,000	9¼	5,550,000	11¾	7,050,000	9¼	5,550,000	— 2½	— 1,500,000	unch.	unch.
Keith-Albee-Orpheum pfd.	64,000	95	6,080,000	96	6,144,000	97½	6,240,000	+ 1½	+ 96,000	+ 2½	+ 160,000
Loew's, Inc.	1,670,000	35⅝	59,493,750	37	61,790,000	24¾	41,332,500	— 12¼	— 20,457,500	—10⅞	— 18,161,250
Loew's, Inc. pfd.	137,000	103⅜	14,162,375	105¼	14,419,250	98	13,426,000	— 7¼	— 993,250	— 5⅜	— 736,375
Paramount	2,470,000	7¼	17,907,500	7⅝	18,833,750	5⅛	12,658,750	— 2½	— 6,175,000	— 2⅛	— 5,248,750
Paramount 1st pfd.	145,000	81	11,745,000	85	12,325,000	67¾	9,823,750	— 17¼	— 2.501,250	—13¼	— 1,921,250
Paramount 2nd pfd.	554,000	8¼	4,570,500	8⅞	4,916,750	7⅜	4,085,750	— 1½	— 831,000	— ⅞	— 484,750
Pathe Film Corp.	585,000	9	5,265,000	10⅛	5,923,125	6¼	3,656,250	— 3⅞	— 2,266,875	— 2¾	— 1,608,750
20th Century-Fox	1,740,000	15	26,100,000	12¼	21,315,000	6½	11,310,000	— 5¾	— 10,005,000	— 8½	— 14,790,000
20th Century-Fox pfd.	946,000	26	24,596,000	23½	22,231,000	15⅝	14,781,250	— 7⅞	— 7,449,750	—10⅜	— 9,814,750
Universal Pictures pfd.	18,000	57½	1,035,000	70	1,260,000	70	1,260,00	unch.	unch.	+12½	+ 225,000
Warner Brothers	3,800,000	4	15,200,00	3¾	14,250,000	2⅜	9,025,000	— 1⅜	— 5,225,000	— 1⅝	— 6,175,000
Warners Brothers pfd.	103,000	45	4,635,000	47¾	4,918,250	30	3,090,000	— 17¾	— 1,828,250	—15	— 1,545,000
			$610,472,125		$626,369,125		$451,930,125		—$174,439,000		—$158,542,000

Radio-Keith-Orpheum stock omitted because of issuance of new stock during period.

NEW MOON

The first 26 engagements in cities from Coast to Coast are so sensational it is safe to predict that M-G-M's "New Moon" will be one of the biggest hits of the entire year!

JEANETTE MacDONALD
NELSON EDDY in "NEW MOON" with Mary Boland George Zucco • H. B. Warner Grant Mitchell • Based on the Musical Operetta "New Moon" • Book and Lyrics by Oscar Hammerstein 2nd, Frank Mandel and Laurence Schwab • Music by Sigmund Romberg • Screen Play by Jacques Deval and Robert Arthur • Produced and Directed by Robert Z. Leonard

An M-G-M Picture

210 THEATRES IN NEW ILLINOIS OWNERS GROUP

Fight on Adverse Legislation Listed as Primary Object; "Gypsy" Show Study Planned

Illinois exhibitors' new United Theatre Owners of Illinois, at a meeting last Thursday in Peoria set in motion the machinery to carry out a definite platform for the owners of some 210 theatres represented from "downstate." The avowed purpose of the organization is to fight legislation which they fear might be harmful to the exhibitors.

Headquarters in Springfield

Permanent headquarters will be established in Springfield, the state capital so that representatives of the group may watch proposed legislation affecting the entire state and start efforts to forestall their passage.

President of the new organization is Edward G. Zorn, Pontiac exhibitor. (Picture on page 12.)

Board members and theatres they operate are:

George Kerasotes, Kerasotes Theatres, Springfield.

Fred Anderson, Anderson Circuit, Morris, Ill.

A. B. McCullom, McCullom Circuit, Hoopeston, Ill.

Charles Dyas, Lyric Theatre, Earlville, Ill.

Joseph Emma, Deerpath Theatre, Lake Forest.

Wright Catlow, Barrington, Ill.

Jules J. Rubens, Publix-Great States Theatres, Chicago.

H. U. Bailey, Bailey Enterprises, Princeton, Ill.

Edward G. Zorn, Crescent Theatre, Pontiac, Ill.

E. E. Alger, Alger Theatres, La Salle, Ill.

Chas. Kuchan, Capitol Theatre, Canton, Ill.

A. L. Hainline, Illinois Theatre Circuit, McComb, Illinois.

Steve Bennis, Lincoln, Ill.

Dominic Frisina, Frisina Circuit, Springfield, Ill.

John Koletis, Rivoli Theatre, Rock Island, Ill.

Tracy Orr, Edna Theatre, Gibson City, Ill.

R. H. Schoelhorn, Crystal Theatre, Dundee.

In addition to the foregoing, eight more directors will be added to the board in the near future. The permanent executive secretary is William F. Crouch. The board selected the following to become members of the legislative committee:

H. U. Bailey, A. L. Hainline, Chas. Carpentier, East Moline, Ill., George Kerasotes, John B. Giachetto, Frisinia Circuit, F. C. Souttar, Fox Theatres, East St. Louis, and M. H. Kirkhart, Lincoln, Illinois.

The organization also will undertake an investigation to determine the source of the 16mm. film, used by "gypsy" motion picture operators who invade the small towns and offer feature attractions on the smaller film free to townsfolk who attend the carnivals at which they usually appear.

At the Thursday meeting in informal talks it was ascertained that exhibitors throughout the State are passing the new tax on to their patrons.

New York Allied May Join MPTOA

Allied Theatre Owners of New York, of which Max A. Cohen is president, may join the Motion Picture Theatre Owners of America as the New York State member of that organization. The unit was ousted by national Allied last year in a disagreement over policies.

The executive board at a special meeting in New York Wednesday, June 26th, considered an invitation from the MPTOA, and according to an Allied statement, "it is expected that the state organization will look favorably" toward an affiliation.

The directors voted to maintain present admission scales and to pass the new defense tax to the public. They also offered the services of the organization to President Roosevelt to aid national defense.

Northwest Allied Meeting Wednesday

The main subject for consideration when Northwest Allied convenes at the Nicollect Hotel in Minneapolis Wednesday and Thursday probably will be the scheduled committee report on the organization of a buying unit. It is expected that the convention will authorize some form of a buying unit.

Considerable opposition is expected in the move to name Ben Ashe to the executive secretaryship of the organization from a group headed by Sol Lebedoff, independent exhibitor. Stan Kane, former secretary, is also being mentioned. Mr. Ashe this week resigned his position of manager of the Berger Amusement Company to run for the post.

SETOA Jacksonville Meeting July 21–23

The annual convention of the Southeastern Theatre Owners Association in Jacksonville, Fla., has been set for July 21-23. Headquarters will be at the George Washington Hotel.

New England Allied To Survey Product

The Independent Exhibitors, Inc., Allied's New England affiliate, will hold a meeting next Friday to start the product survey and information bureau authorized by the national organization at its recent convention in Chicago.

Terry-Toon Vacation Period

Terry-Toons' staff of more than a hundred are now on vacation. The New Rochelle, N. Y., plant will be closed down until July 15th. The studio has three pictures completed, including two color subjects, for Twentieth Century-Fox release in the new season and five more cartoons are in various stages of production.

Harris Assists Lewis

Lou Harris is assistant to Cliff Lewis, advertising and publicity director at the Paramount studio. The promotion was announced Monday. It was added that Mr. Harris will continue in charge of trailers.

Erpi Sues

Electrical Research Products has brought suit in a Los Angeles Superior Court to protect its rights as assignee of a note and deed of trust covering studio property formerly used by Educational Pictures. Named in the action are the Security-First National Bank, Western Service Studios, and Fine Arts Producing and Distributing Corporation.

IN NEWSREELS

MOVIETONE NEWS—No. 84, Vol. 22.—Hoover addresses Republican delegates....Navy flyers on guard in Pacific....Anti-aircraft firing at Fort Monroe....Air mail service to Alaska inaugurated....Gather peonies at Booneville, Ind.....Twins contest at coast exposition....Log jam on the Saco River in Maine....Folding-boat....New "golf" game....Horse racing.

MOVIETONE NEWS—No. 85, Vol. 22.—Republicans nominate Willkie for President....Russia on the move in Rumania, creates crisis in Balkans....Plane production increased....New machine gun shown....Willkie poses with Mrs. Willkie....McNary makes statement....Girls go cruising on old ships....Lew Lehr....Golf.

NEWS OF THE DAY—No. 282, Vol. 11.—British gird for invasion....Hoover addresses Republican convention....Big log drive in Maine....Twins parade at Golden Gate Exposition....Baer and Galento train for heavyweight bout.

NEWS OF THE DAY—No. 283, Vol. 11.—Willkie nominated and interviewed....McNary is running mate....First new Army planes ready....Senator Burke urges compulsory training....Schools' out....Badminton.

PARAMOUNT NEWS — No. 87. — New lightweight Diesel airplane motor announced..Plattsburg military course for civilians....Soldiers off to Alaska....Parachute safety device demonstrated....Scenes from the Republican convention.

PARAMOUNT NEWS—No. 88.—Test lighest machine gun. Canada welcomes U. S. tourists....Hats by "proxy"....Bible Class meeting in Dallas....Girl vacationists take over old sailing ships for cruises ....Outline of career of Wendell Lewis Willkie, Republican nominee for the Presidency.

RKO PATHE NEWS—No. 99, Vol. 11.—Scenes from the Republican convention....U. S. Army launches recruiting drive....Civil Aeronautics Authority to train 45,000 civil pilots....King honors British soldiers ....U. S. to Alaska airline inaugurated.

RKO PATHE NEWS—No. 100, Vol. 11.—Wendell Willkie nominated by Republicans on sixth ballot ....Senator McNary chosen as running mate....Nazis raid Britain from the air....Last British troops quit France....U. S. Reserve pilots in training.

UNIVERSAL NEWSREEL—No. 888, Vol. 12.—U. S. puts Panama Canal on war footing....Hoover addresses delegates at Republican convention....Air-mail service to Alaska inaugurated....Novel folding boat tried out....Fire drill features firemen's convention....Japan Day held at coast exposition....Clothes for men..Gambling machines destroyed in Santa Monica....Dog show on coast.

UNIVERSAL NEWSREEL—No. 889, Vol. 12—Willkie nominated by Republicans and pledges fight for national unity....McNary nominated for vice-president....Air expansion program in high gear....Kids in "Hot Dog" contest at Fair....Isolator wins at Aqueduct.

Hall in New Post

Ray L. Hall, former editor of Pathe News, and producer of short subjects, has joined the staff of the Grand Central theatre, New York, and the soon to be opened Airlines News Theatre, at 42nd and Park.

Yorke Gets "Messias"

Emerson Yorke has acquired exclusive sales option with representatives of Romano Editrice Filmi for the United States and Latin American rights to the film "Abuna Messias," which deals with Ethiopia. Mr. Yorke plans to release the film under the title "Inside Ethiopia."

Recordings Deal Closed

Photo & Sound, Inc., San Francisco, has purchased the equipment and furnishings of Recordings, Inc., Hollywood, which has done the phonograph recordings for Decca for the lest several years. Photo & Sound, Inc., also specializes in making commercial motion pictures for advertising.

Set "Adventure" Release

"I Married Adventure," the film based on the life of Oso Johnson, noted woman explorer, will be nationally released on July 24th. It covers some 27 years of adventure with her late husband, Martin Johnson, explorer and producer of wild life films, while in the jungles of Borneo, Africa and the South Seas.



EYES ON M-G-M's "SPORTING BLOOD"!

Talk about a "sleeper"!
Don't get caught napping on this one!
We *heard* it was a swell picture—
But yesterday we *screened* it and
What a thrill!
Every once in a while there comes an
Unusual, unheralded show like
"Sporting Blood" about which showmen say:
"Why didn't you tip me off in advance?"
We're telling you Mister showman—
There's grand entertainment coming!
There's heart-throb, gripping action, romance in
M-G-M's "Sporting Blood." Please take our tip!
Book it wisely. Promote it enthusiastically!

"SPORTING BLOOD" with ROBERT YOUNG • MAUREEN O'SULLIVAN • LEWIS STONE William Gargan • Lynne Carver • Screen Play by Lawrence Hazard • Albert Mannheimer and Dorothy Yost • Directed by S. Sylvan Simon • Produced by Albert E. Levoy • An M-G-M Picture

HOLLYWOOD GETS MORE THAN THIRD OF NATION'S TOP-BRACKET SALARIES

Supplementary Treasury Release Lists 150 Film Players and Executives; 19 of First 25 in the Motion Picture Industry

One hundred and fifty motion picture stars and executives were included among the 250 persons named by the Treasury Department last week as having received $75,000 or more in salary and other compensation from any one company during 1938. Including a previous list of 400 published in January motion picture people comprise more than a third of the total number. The list was headed by Louis B. Mayer, production chief for Metro-Goldwyn-Mayer, with a salary and bonus totalling $688,369, a substantial cut from the 1937 sum of $1,296,503. Nineteen of the first 25 persons listed were in the industry, mostly in Hollywood.

First List in January

Part I of the Treasury's annual report was published in MOTION PICTURE HERALD, January 27th, page 44, but a number of organizations, including several of the principal film companies had asked and obtained a postponement of the date for filing the returns and so were not included in the first list.

About 400, of which 100 were film personalities, were listed in the January report and 250 additional names, including 150 film people, were listed in the supplementary statement. More than one-third of the persons in the United States who received $75,000 or over in 1938 in compensation (which does not include dividends) from one company were members of the motion picture industry.

The sums listed were the amounts paid by the companies to the individuals and no provision was made for the Government's tax. The federal tax alone on some of the top incomes ran up to 60 percent and state taxes took other large slices from the big earnings.

Mr. Mayer's compensation for 1938 was at the rate of over $13,000 a week, or nearly $2,000 per day. His weekly compensation in 1937 was nearly $25,000.

Reports Combined

Consolidating the two reports the Treasury issued the following list of the 25 highest remunerations for 1938 or for the fiscal year beginning in 1938:

Louis B. Mayer, $688,369; F. A. Countway, president Lever Brothers Company (soap manufacturers), $469,713; Thomas J. Watson, president International Business Machines Corporation, $453,440; Claudette Colbert, $426,944; Bing Crosby, $410,000; Irene Dunne, $405,222; Eugene G. Grace, president Bethlehem Steel Corporation, $378,698; Charles Boyer, $375,277; Wallace Beery, $355,000; Cary Grant, $340,625; George W. Hill, president American Tobacco Company, $331,348; Hunt Stromberg, film producer, $328,817; Shirley Temple, $307,014, and Joan Crawford, $305,384.

William S. Knudsen, president General Motors Corporation, $303,400; Mervyn LeRoy, film director, $300,000; Norma Shearer, $300,000; Frank Capra, film director, $294,166; Warner Baxter, $279,807; Edward C. Stone, United States Mannager Employers Liability Assurance Corporation, Ltd., $277,185; Nicholas M. Schenck, president of Loew's, Inc., and M-G-M, $275,673; Clark Gable, $272,000; Greta Garbo, $270,000; Fred Astaire, $266,837, and Darryl F. Zanuck, film producer, $265,000.

The supplementary reported included 73 from Loew's, Inc. (with MGM), 23 Warner Brothers, 20 RKO and 13 each from Columbia and Universal.

In general the trend of top salaries in 1938 was up from those earned in 1937. There were a number of exceptions: Greta Garbo dropped from $472,499 in 1937, top for all actors and actresses, to $270,000; Mr. Mayer's was cut nearly one-half. Wallace Beery's salary rose from $190,000 to $355,000. Loew executives, including A. M. Loew, J. Robert Rubin and N. M. Schenck, took cuts, in some cases of over 50 percent. The greatest changes were in salaries to performers and directors.

The film companies included in the January list were Cosmopolitan Corporation, Eastman Kodak Company, Fox West Coast Agency Corp., National Theatres Amusement Company, Paramount Pictures, Twentieth Century-Fox, United Artists, Samuel Goldwyn, Selznick International, Myron Selznick, Walter Wanger and Radio Corporation of America. The film lists issued last week by the Treasury follow, In many cases figures for 1937, for comparison, are not available.

THEATRE UNIONS ASK "BURLESQUE" REVIVAL

Because "burlesque" as a word connotes certain things to certain people and because business has not been good since New York's Mayor LaGuardia and License Commissioner Moss barred the word from theatre marquees and advertising the metropolitan theatrical unions met on Wednesday at the Hotel Astor, to start a "campaign" to revive the word. A committee was to confer with the Mayor, after the meeting. The unions noted that 14 houses were operating before the ban; only three, now.

	1937	1938
Consolidated Film Industries		
Herbert J. Yates, executive	.....	$75,200 ($75,00 *salary*, $200 *other compensation*)
Columbia Pictures Corporation		
Jean Arthur, player	.....	$136,667
Samuel J. Briskin, studio executive	.....	106,000
Sidney Buchman, writer	.....	92,750
Frank Capra, producer-director	.....	294,167
Harry Cohn, executive	.....	185,500
Walter Connolly, player	.....	82,500
Cary Grant, player	.....	181,250
Al Hall, director	.....	83,750
Howard Hawks, producer-director	.....	112,500
Katherine Hepburn, player	.....	75,000 (*Also RKO*)
William Perlberg, studio executive	.....	92,750
Everett Riskin, associate producer	.....	92,750
Jack Cohn, executive	104,240	106,120
Walter Disney Productions		
Walter E. Disney, producer	39,750	104,111
Leopold Stokowski, conductor	.....	80,000
Loew's Inc.		
Lionel Barrymore, player	132,739	136,585
Freddie Bartholomew, player	36,899	118,167
Wallace Berry, player	190,000	355,000
	68,750	(*20th Fox*)
David Bernstein, executive	320,416	191,586 ($9,000 *salary*, $87,308 *bonus and* $10,678 *other compensation*)
Ray Bolger, player	.....	87,000
Frank Borzage, director	87,000	166,083
Fanny Brice, player	.....	166,500
Clarence Brown, director	159,000	188,708
Arlington Brugh (Robert Taylor), player	173,352	184,833
Edward Chodorov, producer	.....	78,000
J. J. Cohn, studio executive	63,600	99,000
Claudette Colbert, player	248,055	125,000 (*Paramount*)
	(117,500 *Warner Bros.*)	
J. W. Considine, Jr., producer	92,750	122,667
Jack Conway, director	168,621	182,000
Joan Crawford, player	351,538	305,384
George Cukor, director	72,083	125,833
Jack Cummings, producer	.....	79,750
Melvyn Douglas, player	59,416	98,585
Sam Eckman, Jr., executive	154,302	122,411 ($104,411 *salary*, $20,000 *other compensation*)
Nelson Eddy, player	103,166	146,417
Victor Fleming, director	160,000	156,000
Sidney Franklin, director	128,583	169,000
Jules Furthman, writer	84,975	95,267
Clark Gable, player	289,000	272,000 ($217,000 *salary*, $55,000 *bonus*)
Greta Garbo, player	472,499	270,000
Cedric Gibbons, director	68,250	79,917
Ben Goetz, executive	56,500	76,525
Fernand Gravet, player	.....	121,242
Ben Hecht, writer	.....	159,997
Lucien Hubbard, writer	66,250	95,625
B. H. Hyman, studio executive	167,458	194,188 ($184,750 *salary*, $9,438 *bonus*)
Sam Katz, studio executive	.....	247,757 ($156,000 *salary*, $91,757 *bonus*)
Vincent Lawrence, writer	.....	91,333
Robert Z. Leonard, director	160,000	190,083
Mervyn Le Roy, director	153,517	300,000 (*Warner Bros.*)
Al Lichtman, studio executive	147,000	229,392 ($160,550 *salary*, $68,818 *bonus*, $24 *other compensation*)
Louis D. Lighton, producer	158,250	156,167
A. M. Loew, executive	356,074	183,377 ($182,000 *salary*, $1,377 *bonus*)
	223,118	(*Culver Export Corp.*)
Anita Loos, writer	.....	87,500
Myrna Loy, player	.....	140,667
Ernst Lubitsch, director	.....	91,969
John Lee Mahin, writer	72,791	80,833
Joseph Mankiewicz, producer	86,774	156,000
E. J. Mannix, studio executive	.....	249,482 ($157,725 *salary*, $91,757 *bonus*)
Louis B. Mayer, executive	1,296,503	688,369 ($147,250 *salary*, $541,119 *bonus*)
Robert Montgomery, player	243,250	209,750
Frank Morgan, player	84,983	182,895 ($99,396 *salary*, $83,500 *bonus*)
Jeanette MacDonald, player	238,299	125,000
William A. McGuire, producer	102,583	76,250
Eleanor Powell, player	79,125	85,598
Harry Rapf, producer	.....	137,339 ($144,400 *salary*, $22,939 *bonus*)
Edward G. Robinson, player	52,650	100,000 (*Warner Bros.*)
William Rodgers, executive	50,900	77,333
J. Walter Ruben, director	70,000	91,000
J. Robert Rubin, executive	641,123	218,423 ($88,400 *salary*, $114,244 *bonus*, $15,779 *other compensation*)
N. M. Schenck, executive	489,602	275,673 ($105,300 *salary*, $145,513 *bonus*, $24,860 *other compensation*)
Norma Shearer, player	.....	300,000
Louis K. Sidney, Loew radio executive	.....	78,000
Lawrence Stallings, writer	.....	79,208
James Stewart, player	.....	75,292
Herbert Stothart, musical director	.....	78,000
Hunt Stromberg, producer	.....	328,818 ($260,000 *salary*, $68,818 *bonus*)
Margaret Sullavan, player	.....	78,000
Norman Taurog, director	.....	156,000
Ben Thau, producer	81,750	136,878 ($91,000 *salary*, $45,878 *bonus*)
Richard Thorpe, director	.....	87,458
Franchot Tone, player	107,291	94,417
Spencer Tracy, player	91,750	212,000
W. S. Van Dyke, director	178,916	169,000
King Vidor, director	.....	137,667
L. Weingarten, producer	119,000	170,273 ($147,333 *salary*, $22,939 *bonus*)
Sam Wood, director	134,304	93,425
Robert Young, player	58,625	148,917 ($106,917 *salary*, $42,000 *bonus*)
Marcus Loew Booking Agency		
C. C. Moskowitz, executive	.....	92,937 ($75,700 *salary*, $17,237 *other compensation*)
David L. Loew Productions		
Joe E. Brown, player	267,500	165,000
Hal Roach Studios		
Oliver Hardy, player	101,200	116,850
Hal E. Roach, producer	104,000	106,000
RKO Radio Pictures		
Fred Astaire, player	271,711	266,837 ($215,833 *salary*, $51,004 *other compensation*)
Pandro S. Berman, studio executive	251,347	213,774 ($156,500 *salary*, $57,274 *other compensation*)
Milton Berle, player	50,500	82,500

(*Continued on opposite page, column* 1)

150 Film Names In High Salary Bracket Report

(*Continued from preceding page*)

Charles Boyer, player	.....	84,277 (*Also Universal*)
Richard Dix, player	265,191	85,015 ($85,000 *salary*, $15 *other compensation*)
Irene Dunne, player	144,888	255,223 ($253,750 *salary*, $1,473 *other compensation*)
Douglas Fairbanks, Jr., player	113,812	194,271
Cary Grant, player	115,625	159,375
Gregory La Cava, director	145,916	100,000
Leo McCarey, director-producer	.....	77,500
Chico Marx, player	.....	83,333
Groucho Marx, player	.....	83,333
Harpo Marx, player	.....	83,333
George O'Brien, player	.....	95,000
Joe Penner, player	105,333	90,500
Ginger Rogers, player	184,583	208,768
Katherine Hepburn, player	203,751	120,161 (*Also Columbia*)
Ned Depinet, executive	94,761	86,921 ($78,000 *salary and* $8,921 *other compensation*)
Twentieth Century-Fox		
George and Gertrude Temple	52,166	192,167 ($52,167 *salary*, $140,000 *other compensation*)
Universal Pictures		
Charles Winninger, player	.....	82,000
Edgar Bergen, player	.....	90,417
Rowland V. Lee, producer-director	.....	104,375
W. C. Fields, player	.....	115,000
Henry Koster, director	.....	118,917
Joe Pasternak, producer	.....	119,875
Victor McLaglen, player	.....	123,333
Charles Boyer, player	.....	130,000 (*Also RKO*)
Basil Rathbone, player	.....	140,833
Bing Crosby, player	190,000	150,000 (*Paramount*)
Irene Dunne, player	114,705	150,000 (*Paramount*)
Edna Mae Durbin, player	.....	174,917
John Stahl, producer-director	107,250	196,000 (*MGM*)
Vitagraph		
S. C. Einfeld, executive	71,500	84,000 ($71,000 *salary*, $13,000 *other compensation*)
Warner Brothers		
Lloyd Bacon, director	.....	179,125
Sam Bischoff, producer	89,958	104,250
Henry Blanke, studio executive	.....	86,500
George Brent, player	72,374	99,208
James Cagney, player	.....	243,000
Michael Curtiz, director	.....	171,000
Bette Davis, player	55,199	143,458
Errol Flynn, player	94,761	181,333
Leo Forbstein, music head	.....	78,000
Brian Foy, producer	55,583	109,917
Edmund Goulding, writer-director	.....	168,916
William Keighley, director	83,000	89,000
Anatole Litvak, director	66,666	117,857
Robert Lord, producer	.....	134,450
Sam E. Morris, executive	78,000	78,000
Pat O'Brien, player	119,500	140,333
Claude Rains, player	46,083	98,083
Casey Robinson, writer-director	52,650	85,667
Max Steiner, music director	.....	78,000
H. B. Wallis, executive producer	208,083	260,000
H. M. Warner, executive	115,833	156,000 ($130,000 *salary*, $26,000 *other compensation*)
J. L. Warner, executive	137,333	156,000 ($130,000 *salary*, $26,000 *other compensation*)
Albert Warner, executive	98,333	104,000 ($91,000 *salary*, $13,000 *other compensation*)
Gradwell L. Sears, executive	71,500	84,000 ($71,000 *salary*, $13,000 *other compensation*)
Warner Bros. Circuit Management Corp.		
Joseph Bernhard, executive	97,500	110,000 ($91,000 *salary*, $19,000 *other compensation*)

Short a Variety Life Member

Paul Short, division manager for National Screen Service in Dallas, has been made a life member of Tent No. 17 of the Variety Clubs of America by Mr. R. J. O'Donnell, first assistant national chief barker and chief barker of Tent No. 17, for his efforts in staging the celebrations attendant the national convention of Variety Clubs, in Dallas, last April 18-20. The honor must have the approval of the entire club membership.

SHORT PRODUCT PLAYING BROADWAY

Week of June 29

CAPITOL
- Swing Social ..... MGM
- What's Your I.Q.? No. 2.. MGM
- *Feature: The Mortal Storm*.. MGM

CRITERION
- Swingin' in the Barn..... Universal
- Going Places, No. 75..... Universal
- Screen Snapshots, No. 8... Columbia
- *Feature: Queen of the Mob*.. Paramount

MUSIC HALL
- Information Please, No. 8... RKO Radio
- Donald's Dog Laundry..... RKO Radio
- *Feature: Tom Brown's School-days* ..... RKO Radio

PARAMOUNT
- Popular Science, No. 5..... Paramount
- Cradle of Champions..... Paramount
- A Kick in Time..... Paramount
- *Feature: Safari* ..... Paramount

RIALTO
- No Shorts
- *Features:*
  - *Murders in the Rue Morgue* ..... Universal—reissue
  - *The Man Who Reclaimed His Head* ..... Universal—reissue

ROXY
- Sanctuary of Seals..... 20th Cent.-Fox
- Bested by a Beard..... RKO Radio
- *Feature: Sailor's Lady*..... 20th Cent.-Fox

STRAND
- Pony Express Days..... Vitaphone
- Confederate Honey ..... Vitaphone
- All-Girl Revue ..... Vitaphone
- *Feature: The Man Who Talked Too Much*..... First National

Hode, Wilk, Others On Columbia Course

Dr. Duncan Emrich will conduct this year's Columbia University Summer course on the motion picture, a series of lectures and studies starting July 8th. Terry Ramsaye, editor of MOTION PICTURE HERALD, will address the students, also Jake Wilk, eastern story editor of Warner Brothers; Hal Handy, RKO research director; Hal Hode, of Columbia Pictures; Arthur Mayer, managing director of the Rialto theatre, at Times Square, and Francis Harmon, eastern representative of the Production Code Administration. Subject of the course will be "The History and Art of the Motion Picture."

National Decency Legion Classifies 13 Pictures

Of 13 pictures classified by the National Legion of Decency in its listing for the current week seven were approved for general patronage and six were listed as unobjectionable for adults. The films and their classification follow:

Class A-1, Unobjectionable for General Patronage: "Anne of Windy Poplars," "Carson City Kid," "Last Alarm," "New Moon," "Pop Always Pays," "Private Affairs." Class A-2, Unobjectionable for Adults: "Grand Ole Opry," "Hot Steel," "My Love Came Back," "Sailor's Lady," "South of Karanga," "Wagons Westward."

Circuit Cutting War Newsreels, Not Defense Reels

Standard Theatres Corporation of Oklahoma City, Okla., will cut the worst of the horror scenes in war newsreels and will continue to show short subjects about preparedness, fifth column, army and navy and air corps activities in the circuit of theatres, as a result of a second and direct mail poll of the public's desires taken by Walter B. Shuttee, general manager.

Previous Poll of Audiences

Standard had posted girls at the doors of all its theaters to ask patrons whether they wanted to see newsreels and shorts subjects on the war. Mr. Shuttee said he was not satisfied with the results of this poll which revealed that most men were in favor of seeing the newsreels and women were about half for and half against the showing of newsreels. A majority of both voted for the short subjects on preparedness.

In a new poll the questions were printed on the back of self-addressed post cards.

The direct mail poll showed 57 percent of the men favored the showing of war newsreels and 43 percent felt they would rather not see them. The women voted 46 percent for seeing war newsreels and 54 per cent against.

Ninety percent of the men voted in favor of viewing preparedness short subjects and only 10 percent voted against them. The women voted 83 percent in favor and only 18 percent against. Sixty percent of the answers were from women and the remaining 40 percent from men.

As a result of a trial "no war" program at the Midwest theater, operated by standard in Oklahoma City, with "Susan and God" as the feature picture, the company received a letter of protest from L. D. Melton, Oklahoma tax commission official, who termed the war news deletion as "self-constituted censorship of what we should be allowed to see and hear," adding, "Neithed you nor any other agency, public or private, has any moral or legal right to censor the news reels than a newspaper editor would have to cut out the story of France's capitulation from his paper to protect sensitive feelings."

"World" to Broadway

A second play has been bought by Boyar Associates for early Broadway presentation in the newly formed producing group's program for the Fall season. It is a romantic drama, "World of Their Own," by Gabriel R. Walling and is in three acts.

RCA Deals Closed

RCA Photophone has closed with the following for the installation of sound equipment: Crescent, Dade City and Park, Avon Park, both in Florida; Martin, Douglas, Ga.; Colton, Colton, and the Strand, Oxnard, Cal.; Fairfield, Fairfield, Ala.; Fox, Kingsport, Tenn.; Sosna, Mexico, Mo.; Atwater, Los Angeles, and Jackson, Alexander City, Ala.

Griesdorf with Globe

David Griesdorf is the new Eastern representative for the James Roosevelt, Samuel Bronston production company. He formerly managed the United Artists Winnipeg branch. James Roosevelt, in the East this week, said in Washington on Tuesday that production on "Pot o' Gold," the company's first film, would start in September.

THE HOLLYWOOD SCENE

Leveling

Leveling off after its high of last week, Hollywood's studios accounted for 10 pictures finished, eight begun and 44 shooting this week, against the 18, 16 and 46 in the same categories the week before.

Being prepared were 19, one less than last week, and being edited were 77, two more than in the preceding period.

The week's tabulation:

FINISHED

The Lady in Question (formerly "It Happened in Paris")
Thundering Frontier
MONOGRAM
Rainbow Over the Range
Around the Town
Shadows Over Chinatown
REPUBLIC
Should Wives Work?
Oklahoma Skies
20TH-FOX
For Beauty's Sake
UNIVERSAL
Margie
WARNERS
Ladies Must Live

STARTED

COLUMBIA
Wizard of Death
MONOGRAM
Arizona Red Man
PARAMOUNT
Arise My Love
Moon Over Burma
REPUBLIC
Ride, Tenderfoot, Ride
20TH-FOX
Down Argentina Way
UNIVERSAL
Hired Wife
NEUFELD
Gun Code

Three short subjects were finished and one started.

▽

Work was set to start, this week, on the first feature to be made for Metro-Goldwyn-Mayer by Jack Chertok, short subjects department head since 1935.

Mr. Chertok explains, however, that while this was to be his first "official" feature, he'd produced, a year ago, "They All Come Out," featuer picture which had its basis in a three and a half reel short on the Federal prison system, made with the cooperation of the Government. The film, it is said, had one of the highest percentages of return to cost of any in recent years.

"Our Home Town," tentative title of the new feature, is an original by David Hertz and William Ludwig, based on an idea by William Ullman, Jr. A comedy romance, the story has a modern setting, its "twist" coming in the fact that its young principals leave the city for a small town to find their success.

Also in work is a mystery story. The "down to earth" element, as exemplified in the first story, coupled with the mystery, is seen by Mr. Chertok as typifying two of the most fundamental channels of entertainment in line with an audience's need for emotional release from the tensions of the day.

In addition to the features, Mr. Chertok will continue actively to supervise the short subjects department, which, for 1940-41, will turn out 49 films in the various categories of the "Crime Does Not Pay" subjects, "Pete Smith specialties," "John Nesbitt Passing Parade series," "Carey Wilson miniatures" and "Our Gang' comedies. Coproducing with Mr. Chertok will be Richard Goldstone, as he has been recently.

Coming to the studio in 1924 after working for MGM's distribution department in Atlanta, Chertok, who was 18 at the time, was variously an assistant and a second cameraman, a script clerk, cutter, assistant director and unit manager. When sound came in, he took charge of dance units, on the basis of previous stage experience with Max Reinhardt. Said experience was gained when, on graduation from school, the young man asked his family for 48 hours' time in which to find a job on the stage—and found it.

Following his work with dance units, came that of assistant to the head of the music department, then five years as head of it.

Leaving MGM to become associate producer on Universal's "Great Ziegfeld," he returned when the former studio purchased the story, this time as assistant to Harry Rapf, then head of the short subjects department. Followed the position as head of the department, when in 1935 Mr. Rapf turned his attentions to features.

Mr. Chertok believes that curtailment of film markets abroad will strength the domestic trend toward single bills, and increase the importance of short subjects. Indicative is the fact that since taking charge of the department, he has increased its personnal from approximately 10 to 80.

KNOWLEDGE IS POWER

Oscar Levant, of the almost infallible musical ear on radio's "Information, Please," currently working in Paramount's "Rhythm on the River," recently received an assignment adjudged by all on the lot as one of filmdom's easiest.

For assorted camera angles in the film, all Levant has to do is appear to be reading at random from a book by favorite author:

The book: "A Smattering of Ignorance." The author: Oscar Levant.

Premieres

The world premiere of "Maryland," Twentieth Century-Fox picture, will be held at the New and Centre theatres in Baltimore Wednesday. A Hollywood contingent, headed by Tyrone Power, Richard Greene and Brenda Joyce will arrive in New York Tuesday on the first commercial trip of the new TWA Stratoliner and will fly to Baltimore for the premiere and a two-day celebration.

The celebration has been arranged by Morris Mechanic, managing director of the New and Centre, and Charles E. McCarthy, Twentieth Century-Fox publicity and advertising head. Mayor Jackson of Baltimore will greet the stars on their arrival and at night they will be guests of honor at a Paddock dinner to be held at the Alfred G. Vanderbilt estate.

On Wednesday the stars will make a trip down Chesapeake Bay on Governor Herbert O'Connor's yacht "The Dupont" to Annapolis, where they will be luncheon guests of the Governor at the executive mansion. The stars and the Governor's party will return that afternoon to Baltimore for the premiere of "Maryland."

Miss Joyce, who has the feminine lead in the film, will make a personal appearance with Richard Greene at the Roxy theatre, New York, July 12th.

"All This"

"All This, and Heaven Too," which was scheduled to open at the 2,000-seat RKO Capitol in Cincinnati June 28th at roadshow prices, will open instead in that city at the 3,300-seat RKO Albee at popular prices July 12th. An RKO announcement said that the change was effected "in order to present this outstanding attraction to as many of our patrons as possible at the lowest possible prices."

"Tom Brown"

RKO's "Tom Brown's School Days" will have its midwest premiere at the Oriental theatre, Chicago, July 12th, according to Walter Branson, district manager for RKO.

Freddie Bartholomew, Sir Cedric Hardwicke and Jimmy Lydon, who co-star in the picture, will make personal appearances at the theatre. On July 11th the three will appear on a coast-to-coast Mutual Broadcasting System hook-up from that city.

"Cross Country"

The premiere of RKO's "Cross Country Romance" will be held at the Golden Gate theatre in San Francisco July 31st with Gene Raymond, co-starred in the film, making a personal appearance.

▽

FRANK BORZAGE has been assigned to direct "Flight Command" for MGM.

ALFRED HITCHCOCK will direct two RKO pictures under a deal made with DAVID O. SELZNICK and the director by the studio.

BRADBURY FOOTE has received a new MGM writing contract.

HENRY C. POTTER will direct "The American Vagabond" for National Pictures, releasing through Paramount.

OSA MASSEN has been loaned to Warners for a role in "Honeymoon for Three" by Walter Wanger Productions.

GEORGE MURPHY is to appear in "Little Nellie Kelly" for MGM.

HOWARD ESTABROOK will write the screen play of "Legacy" for Columbia.

JIMMY MCHUGH and JOHNNY MERCER are to write the music for "You'll Find Out" for RKO.

WILLIAM LIPPMAN is working on a screen play for the next "Nick Carter" story at MGM.

MYRNA LOY will appear in "Third Finger Left Hand" for MGM.

R. C. SHERRIFF is working on the screen play of "Flight Command" for MGM.

IATSE JURISDICTION IS CLAIMED FOR SLOT-FILMS

Chicago Local Manager Says Projectionist Will Be Required for Each Five Machines

The IATSE's old claim of jurisdiction over virtually all crafts engaged in the making or showing of motion pictures was made anew this week with the statement of John Smith, business manager of Chicago motion picture operators' union, Local No. 110, that IATSE projectionists will work the new nickel-in-the-slot movies, which are about to be placed on the market, and which many exhibitors believe threaten to bring new competition to regular theatre operation.

Projectionist for Five Machines

Plans of the International Alliance of Theatrical Stage Employees, for effecting jurisdiction, Smith said, are at the moment in a tentative state, requiring a union projectionist to service from five to eight machines—even though they are automatically coin operated—and call for a wage scale of $100 per week for each operator.

The operator, who would not be required to run any machine, would be available 24 hours daily for emergency service and repairs on the machines assigned to his care.

Mr. Smith, in Chicago, had just inspected the manufacturing plant of the Mills Novelty Company, makers of the machines for James Roosevelt's new nickel-in-the-slot company, when he disclosed IATSE's plans for jurisdiction. He explained that the machines operate on the selector type of mechanism, with a choice of six short-movie selections. On the miniature screen demonstrated to him, a band and singer appeared for about four minutes, which is about the average performance length of a nickel "juke" record. Mr. Smith reported that the Mills factory was experimenting with three types of projectors, those of the Bell and Howel, Ampro and Holmes portable projector manufacturers.

Mr. Smith predicted that actual operations would commence in from 60 to 90 days, in cafes, cocktail lounges, bars, restaurants, railroad stations and other places of the many thousands where nickel music machines now are operated.

Theatre Opposition Aroused

Although the exact nature of the competion feared by theatre operators is yet to be shown, many city and state exhibitor groups have already gone on record, in formal resolution, against the nickel-movies, several aiming principally at the use in the films of any Hollywood talent which appears regularly in theatre attractions.

In many places, local authorities have been giving attention to taxation on the new machines, and in places where censorship is exercised over Hollywood product, it has been said that the same attention will be given to the machine films.

Of the dozen or more slot-machine projectors announced in recent weeks, Talk-A-Vision is the latest, operating from a suite in the St. Moritz Hotel in New York. The sponsors claim that their machine is ready, suitable for straight 24-hour-a-day operation, in a cabinet size 64x34x26 inches, giving a screen size picture of 21x28 inches, with five, ten and 25-cent coin chutes, to play from one to five selections, with sound, as in all other devices. Talk-A-Vision will produce its own films, claiming "leading name bands, radio and screen stars," with weekly changes of program.

Phonovision, the machine of Sam Sax and Frank Orsatti, both of Hollywood, is to be marketed in the east from headquarters, at One East 54th Street, New York. The machine was given its first public demonstration the other night, in Jack Dempsey's cocktail place on Broadway. This machine is 66x36 inches. Inside the cabinet is a 16mm rear projection device, which throws pictures on a screen 21x28 inches, the same size as Talk-A-Vision's. It is built to screen eight subjects, running three minutes each. Reels are self-winding in all machines.

Phonovision is seeking not only public placement, but use in visual education, home entertainment and for merchandising promotion. Phonovision also will furnish its own pictures, producing at the old Edison Studio, in the Bronx of New York. The studio will turn out 520 films a year, averaging ten weekly. Mr. Sax will be in charge of production.

The Edison Studio, at 2800 Decatur Avenue, the Bronx, has been leased for this purpose, and the hiring of the several hundred technical workers needed to make shorts has already started. Actual production will begin within a few weeks.

"Leading artists" are now being signed for these films, it is said. The orchestras of Abe Lyman and Ozzie Nelson have already been placed under contract. The range of subjects will also include special coverage of news, sports, and national events, and many subjects will be filmed in color.

Ready by September

Phonovision machines will sell for $590 each, and may either be bought outright, or on installment payments, or leased. The corporation says that more than 36,000 Phonovisions have already been ordered. They will be ready for delivery by September 1st.

"All pictures will be produced in strict accordance with the Production Code of Ethics of the Motion Picture Producers and Distributors of America," says a company statement, adding, "the company will not permit use of its machines in direct competition with theatres, although they may be used to exhibit scenes in coming attractions in theatre lobbies, in the manner of the present 'trailers.'"

Although present plans provide for construction of machines containing eight shorts, the Phonovision apparatus is large enough to contain 2,500 feet.

The corporation has established 40 dealer districts, more than half of which have already been allotted to distributors. Public Service Vending Company has been assigned the New York district.

The Phonovision Corporation of America was incorporated Monday in Wilmington, Del. Previously the firm was a California corporation. Capitalization was listed at $1,100,000.

Movietrola Corporation of America, another film slot machine company, in the Strand Theatre Building, New York, also will produce its own reels for its slot machine projectors, it was said by Emile Hollander, company's president.

Movietrola considers talent the least of its worries, according to Mr. Hollander, and will largely depend upon new players and bands for its artists. He sees the new "nickel movies" as a testing ground for talent, with the result that it will "feed" Hollywood.

While the company already has lined up some new talent, Mr. Hollander said it was at present concentrating on getting its machine into production.

Central Casting Strike Continues; 306 Grants Cuts

Thankful that the strike had not yet spread to the studios, all factions concerned—producers, office workers, and extras—entered the third week, this Monday, of the office workers' walkout at Hollywood's great clearing house for extras, the Central Casting Corporation. It was a walkout which at first appeared liable to tieup production. Even this week, there were reports that the American Federation of Labor Office Employees Local 20978, which had called the strike, might begin picketing studio gates, as the large companies continued calling their extras directly.

Conferences Continue

Producers conferred this week, as they had Friday, June 28th, and the weeks previously, with the representatives of the Local, led by J. W. Buzzell, vice-chairman of the conference of American Federation of Labor Studio Unions, and executive secretary of the Los Angeles Central Trades and Labor Council. Points holding up agreement were not revealed on Friday; but, previously, it had been reported that the producers were amenable to the local's demands, except the one that called for inclusion in their ranks of the casting directors.

There may be four new Hollywood guilds soon: the Society of Motion Picture Art Directors, the Screen Set Designers, the Society of Motion Picture Interior Decorators, and the Sketch Artists.

To Reduce Booth Cost

After repeated requests by some of New York's independent theatre owners, faced by a drop in attendance during the summer months and the necessity for keeping their houses open, New York's projectionists' Local 306 has decided to reduce the "cost per booth" in those instances where the owner can prove the theatre is losing money and that the action is necessary to keep the house open.

The union's executive board declared, two weeks ago, that it would treat with individual theatre members of the Independent Theatre Owners Association, but not with the group.

John Smith, business agent of the Chicago Motion Picture Operators' Union, denied that his union was being asked to reduce the prevailing wage scale. Any requests for such will be refused, he said, noting contracts in effect. He added that such requests, and their granting, would lead to similar practices in other cities. The present contracts between the union and the city's exhibitors expires September 1st.

Campaign Ended

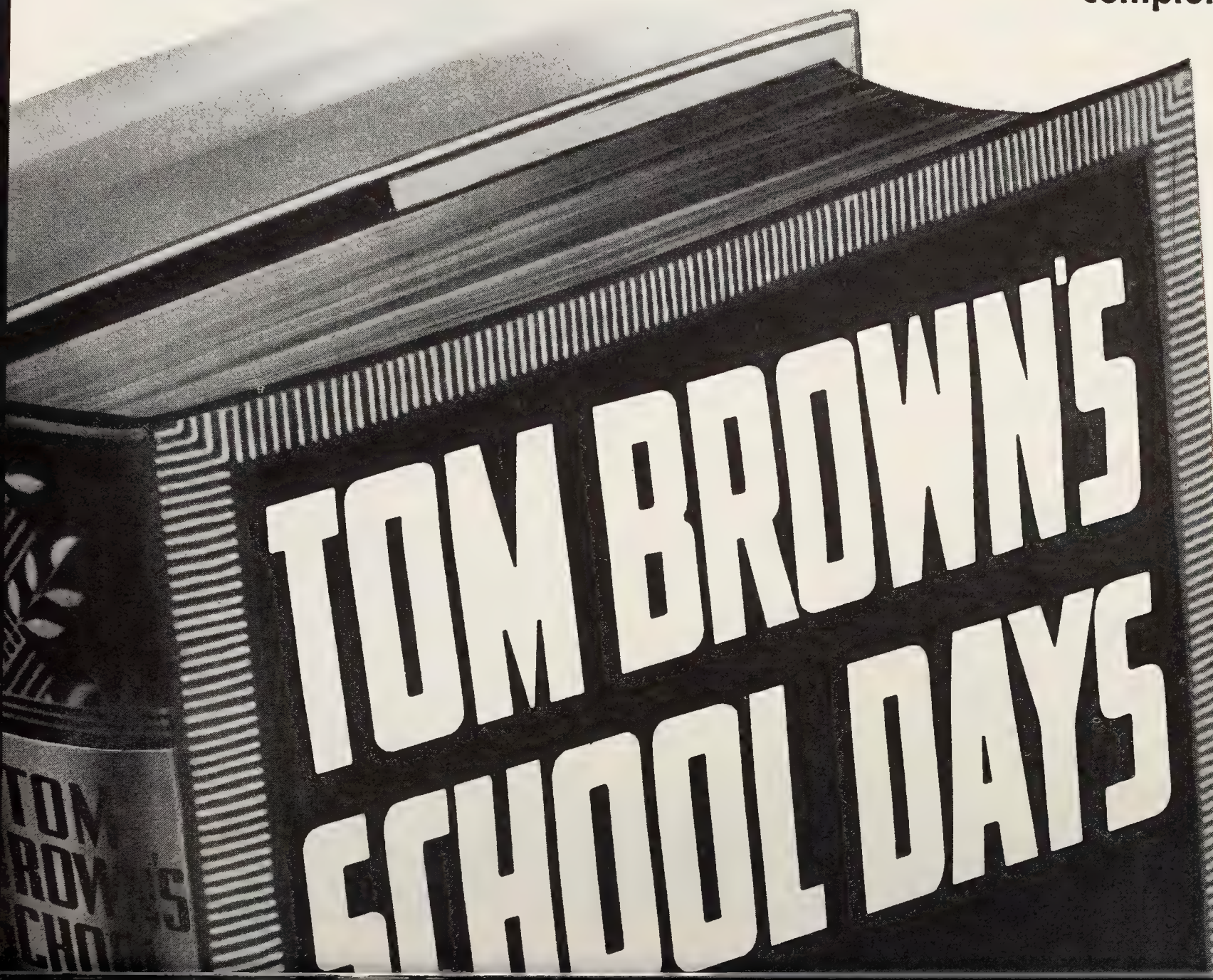
The five year campaign by the anti-John Nick faction in the St. Louis Motion Picture Operators' Union, Local 143, was formally concluded last week, when Circuit Judge Ernest F. Oakley ended the receivership which began on April 21, 1939, and ordered the property returned to the union. Mr. Nick's ousting, which his enemies had sought during those five years, occurred several months ago. Judge Oakley, as he closed the case, complimented the union members, the receivers, and the counsel for the plaintiffs.

Mr. Nick and Clyde Weston, deposed business agent of the union, have been given until Wednesday, July 10th, by St. Louis Federal Judge Collet to file motions, in the federal indictment now pending, against them, which charges anti-racketeering law violation. The motions are to be heard July 17th, and if they are overruled the indictment case will go before Judge Collet on August 5th for trial.

FILM DAILY—"A standout attraction whose power and appeal mean certain acclaim by all fans . . . must be set down as a box-office natural."

SINCLAIR LEWIS—"Adds to the stature of the motion picture as adult entertainment."

JAMES HILTON, AUTHOR OF "MR. CHIPS"—"One of the richest of all stories of schoolboy life. I am delighted to see Tom and Dr. Arnold, the 'Mr. Chips' of Rugby, brought to warm-hearted, young-loving America. We salute the film version of this completely delightful entertainment."



JIMMY FIDLER —
"Should score a hit."

GENE HERRICK, LOOK MAGAZINE —
"Rich in humor and drama...can take its place among the ten best pictures of any year."

PAUL HARRISON, NEA SERVICE —
"Combines rich drama with great comedy."

MOTION PICTURE DAILY —
"A Sound and solid piece of entertainment."

HOLLYWOOD REPORTER —
"Will gain ready response from the same audiences that took to heart 'Mr. Chips'."

HOLLYWOOD VARIETY —
"Splendid and very moving . . . a compelling piece of entertainment."

JIMMY STARR —
"Will take its place among the screen's top pictures."

HEDDA HOPPER —

HEDDA HOPPER —

"Towne and Baker deserve great credit for its sincerity."

LOUELLA PARSONS —

"Sympathetic and meritorious."

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SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Maryland

(Twentieth Century-Fox)

Horses and Comedy

In the tradition of the earlier "Kentucky," but with more emphasis on comedy elements, "Maryland" brings horse-racing to the screen in Technicolor. The climax of the picture is the winning of the Maryland Hunt Cup. The race is announced by Ed Thorgersen.

The preview night audience, expressing general approval, indicated that the comedy supplied primarily by Hattie McDaniel, Acadamy Award winner, and Ben Carter, as her wayward husband, was the high point of the picmeeting.

The story, an original by Ethel Hill and Jack Andrew, is that of a woman whose hatred of horses, stemming from the death of her husband at a fox hunt, is absolved as her son wins the Maryland Hunt Cup.

Directed by Henry King, the picture's cast includes Walter Brennan, Fay Bainter, Brenda Joyce and John Payne, supplying romantic interest, Charles Ruggles and Sidney Blackmer. Gene Markey was associate producer.

Previewed at Grauman's Chinese Theatre, Hollywood. In addition to the reaction noted above, the audience indicated approval of such departures from the screen norm as the Thorgersen announcing, and the prologue indicating some of the state's claims to fame.—WALTER SELDEN.

Produced and distributed by Twentieth Century-Fox. Associate producer, Gene Markey. Directed by Henry King. Original screen play by Ethel Hill and Jack Andrews. Director of photography, George Barnes. Film editor, Barbara McLean. P. C. A. Certificate No. 6085. Release date, July 19, 1940. Running time, when seen in Hollywood, 92 minutes. General audience classification.

CAST

William Stewart	Walter Brennan
Charlotte Danfield	Fay Bainter
Linda	Brenda Joyce
Lee Danfield	John Payne
Dick Piper	Charles Ruggles
Hattie	Hattie McDaniel
Georgie Tomlin	Marjorie Weaver
Spencer Danfield	Sidney Blackmer
Shadrach	Ben Carter
Dogface	Ernest Whitman
Buckman	Paul Harvey
Tom Bolton	Robert Lowery
Judge	Spencer Charters
Announcer	Ed Thorgersen
Doctor	Stanley Andrews

Scatterbrain

(Republic)

Farce

A professional audience, composed of press and studio folk, acclaimed this comedy one of the most comical it has ever seen, gave every indication that it enjoyed it thoroughly and lost unto itself many lines of dialogue by laughing too long at several points.

Judy Canova, whom Republic introduced to the press some time ago, proves herself as a comedienne and a singer as well in "Scatterbrain." She is given support by Alan Mowbray, Eddi Foy, Jr., Joseph Cawthorn, Wallace Ford, Isabel Jewell, Luis Alberni, Billy Gilbert, Emmett Lynn, Jimmy Starr and the musical aggregations of Cal Shrums Gang and Matty Malneck and his Orchestra.

Introducing Miss Canova to film audience, the picture takes her, in the characterization of a hillbilly girl, to Hollywood as a result of mistaken identity. The rest of the story has to do with her struggle to achieve stardom and her success despite adversity. Gus Meins produced and directed from an original screen play by Jack Townley and Val Burton.

Previewed at Republic Studio projection room where the press and professional audience had the time of its life.—V. K.

Produced and distributed by Republic Pictures. Associate producer-director, Gus Meins. Original screen play, Jack Townley and Val Burton. Additional dialogue, Paul Conlan. Production manager, Al Wilson. Cameraman, Ernest Miller. Supervising editor, Murray Seldeen. Film editor, Ernest Nims. Art director, John Victor Mackay. Musical director, Cy Feuer. Wardrobe, Adele Palmer. P.C.A. Certificate No. 6347. Release date, July 20, 1940. Running time, 73 minutes. General audience classification.

CAST

Judy Hull	Judy Canova
J. R. Russell	Alan Mowbray
Miss Stevens	Ruth Donnelly
Eddie MacIntyre	Eddie Foy, Jr.
Nicolas Raptis	Joseph Cawthorn
Sam Maxwell	Wallace Ford
Esther Harrington	Isabel Jewell
Prof. De Lemma	Luis Alberni
Hoffman	Billy Gilbert
Pappy Hull	Emmett Lynn
Joe Kelton	Jimmy Starr

Cal Shrum's Gang, and
Matty Malneck and His Orchestra

Andy Hardy Meets Debutante

(MGM)

Comedy

Had MGM executives held a production conference to plan deliberately a timely, up to date picture which would dispel from American film theatres any thoughts of care or worry from both exhibitor and patron standpoints, a picture which would completely disassociate its audience from any distractions it might have had upon paying for its admission tickets, that picture would have been "Andy Hardy Meets Debutante."

That was evidenced in both applause and lobby comment at the picture's preview last week in the Village Theatre, Westwood, as the unfolding of a new "Hardy Family" adventure, this time laid principally in New York City, took place.

Mickey Rooney, as "Andy Hardy," is teamed again with Judy Garland (remember, exhibitors, "Babes in Arms"?) and the usual support of Lewis Stone, Cecilia Parker, Fay Holden, Sara Haden, Ann Rutherford and George Breakston, all now well established in their characterizations. Additional support is given by Diana Lewis, Addison Richards and others.

George B. Seitz, associated with several other "Hardy Family" hits, directed from a screen play written by Annalee Whitmore and Thomas Seller and based on the Aurania Rouverol characters. The script contains a preachment on American traditions and heritage, interwoven in the story in such a manner as to make it a component part of the plot.

Challenged by his friends in his hometown to prove his boasted acquaintance with New York's leading debutante, "Andy" upon being taken to that city by his father with the rest of his family is hard pressed. After a series of misadventures, he meets the debutante through "Betsy," an old friend, and, after his father makes him realize that "all men are created equal," saves his face.

Miss Garland sings two songs, "Alone" and "I'm Nobody's Baby."

Previewed at the Village Theatre, Westwood, to an audience predominantly lay and which indicated thoroughly their enjoyment of the offering.—V. K.

Produced and distributed by MGM. Directed by George B. Seitz. Screen play by Annalee Whitmore and Thomas Seller. Based upon characters created by Aurania Rouverol. Art director, Cedric Gibbons. Associate, Gabriel Scognamillo. Photographed by Sidney Wagner and Charles Lawston. Edited by Harold F. Kress. Songs: "Alone," by Nacio Herb Brown and Arthur Freed, and "I'm Nobody's Baby," by Benny Davis, Milton Ager and Lester Santley. Musical score by David Snell. Musical conductor, Georgie Stoll. P. C. A. Certificate No. 6256. Running time, when seen in Westwood, 86 minutes. Release date, July 5, 1940. General audience classification.

CAST

Judge Hardy	Lewis Stone
Andy Hardy	Mickey Rooney
Marian Hardy	Cecilia Parker
Mrs. Hardy	Fay Holden
Betsey Booth	Judy Garland
Polly Benedict	Ann Rutherford
Daphne Fowler	Diana Lewis
"Beezy"	George Breakston
Aunt Milly	Sara Haden
Jordan	Harry Tyler
Mr. Benedict	Addison Richards
Underwood	George Lessey
Gertrude	Gladys Blake
Mr. Carrillo	Cy Kendall
Francis	Clyde Willson

Sailor's Lady

(Twentieth Century-Fox)

Comedy-Romance

Comedy, romance and night maneuvers of the U. S. Fleet are the ingredients of "Sailor's Lady." The whole revolves around a child, a baby girl called "Skipper," who is an orphan adopted by "Sally," played by Nancy Kelly, who is engaged to "Danny," a sailor played by Jon Hall. Their engagement is an on-and-off arrangement and in a pique Sally hides the baby on a battleship just before the Fleet leaves on maneuvers.

The funniest sequences of the film are those of the night maneuvers with orders flying back and forth from the U. S. S. Dakota, where three sailors have been assigned to "Skipper," to the flagship where the Flag Admiral passes the decision on to the Chief Umpire of the games, who in turn ponders wiring Washington.

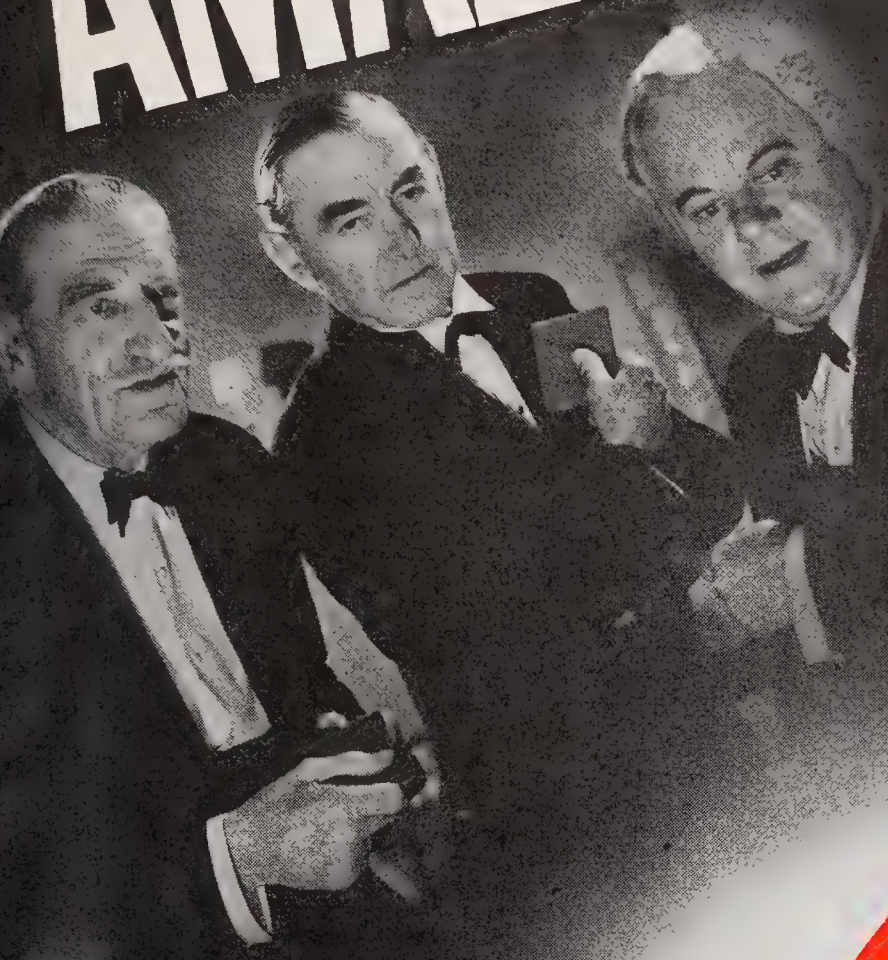
When the guns begin to roar "Skipper" begins to cry and finally the ship doctor warns the Captain that the child might be permanently injured as a result of the firing which leaves the disheartened officer no alternative but to cease firing and withdraw from the maneuvers. Then it is discovered that an open safety pin was causing all the trouble.

Prior to the war games the usual sailor antics on shore are indulged in with "Danny" and "Rodney" (Larry Crabbe) fighting, literally, for "Sally" while "Danny's" shipmates "Scrappy" (Dana Andrews) and "Goofer" (Wally Vernon) try their hardest to keep "Danny" from marriage.

In the cast, also, are Joan Davis, who shares the comedy element with Vernon and performs

(Continued on page 34)

AMAZING! DARING!



The "something different" the fans have been clamoring for! Extraordinary...unusual...exciting in its believable theme of hope beyond death...A picture that will cause more discussion than any you've played in months!

BEYOND TOMORROW



Featuring

CHARLES WINNINGER • RICHARD CARLSON • MARIA OUSPENSKAYA
JEAN PARKER • HELEN VINSON
C. AUBREY SMITH • HARRY CAREY

Produced by LEE GARMES

Directed by A. EDWARD SUTHERLAND

Screen Play by Adele Comandini. From an original story by Mildred Cram and Adele Comandini.

AN ACADEMY PRODUCTIONS, INC. Picture
Released by RKO RADIO PICTURES

RKO RADIO PICTURES

SHOWMEN'S REVIEWS OF FEATURES

(*Continued from page 32*)

one of her "rubber legs" acts, and Katherine Aldridge, a former model whose face has adorned many a magazine cover.

Reviewed at the Roxy theatre, New York, where an afternoon audience seemed to be enjoying the film, especially the maneuvers when "Skipper" nearly caused the Navy to call the whole thing off.—PAUL C. MOONEY, JR.

Produced and distributed by Twentieth Century-Fox. Executive producer, Sol M. Wurtzel. Directed by Allan Dwan. Screen play by Frederick Hazlitt Brennan. Additional dialogue, Lou Breslow, Owen Francis. Original story by Frank Wead. Technical advisor, Lieut.-Commander A. J. Bolton, U.S.N. Sound, Eugene Grossman, William H. Anderson. Musical direction, Samuel Kaylin. Photography, Ernest Palmer. P. C. A. Certificate No. 6049. Running time, 66 minutes. Release date, July 5, 1940. Adult audience classification.

CAST

Sally Gilroy.....Nancy Kelly
Danny Malone.....John Hall
Myrtle.....Joan Davis
Scrappy Wilson.....Dana Andrews
Miss Purvis.....Mary Nash
Rodney.....Larry Crabbe
Georgine.....Katherine Aldridge
Father McGann.....Harry Shannon
Goofer.....Wally Vernon
"Skipper".....Bruce Hampton
Captain Roscoe.....Charles D. Brown
Executive Officer.....Selmar Jackson
Chief-Master-at-Arms.....Edgar Deering
Barnacle.....Edmund McDonald
Judge Hinsdale.....William B. Davidson
Division Officer.....Kane Richmond

Yukon Flight

(Monogram)

Renfrew Series

"Yukon Flight" continues the series depicting the exploits of "Renfrew" of the Northwest Canadian Mounted Police. "Sergeant Renfrew" here is called on to investigate a mysterious plane crash, ramifications of which lead to other elements principally the illicit flying of gold across the Canadian border.

Jame Newill continues as "Renfrew." Besides engaged in fighting on any provocation, he also, on several occasions, breaks out in song. His buddy, "Kelly" of the Mounted, is played by Dave O'Brien, and the girl of the story is played by Louise Stanley. The lawless element is led by William Pawley as "Yuke."

A plane owned by "Yuke's" "trading company" crashes, killing the pilot. Suspecting sabotage and murder, "Renfrew" investigates and discovers that the so-called "trading company" is flying gold stolen from the mine owned by "Miss Howard." When "Shipley," the new pilot and once a candidate for the Mounted, arrives he is warned by "Renfrew." The Mountie traps "Yuke" by replacing the gold with sand. "Yuke" accuses "Shipley" and sends him off to the same fate as his predecessor. "Renfrew," however, has hidden himself in the plane. He releases "Shipley." In an ensuing airplane battle "Yuke's" plane crashes.

Reviewed in a projection room in New York.—P. C. M., Jr.

Produced and distributed by Monogram. Directed by Ralph Staub. Suggested by the novel "Renfrew Rides North" by Laurie York Erskine. Photography, Mack Stengler. Screen play by Edward Halperin. Songs by Hy Heath, Johnny Heath and Lew Porter. Song, "Mounted Men," by Betty Laidlow and Robert Lively. P. C. A. Certificate No. 5846. Running time, 57 minutes. Release date, December 5, 1939. General audience classification.

CAST

Renfrew.....James Newill
Louise Howard.....Louise Stanley
Kelly.....Dave O'Brien
Shipley.....Warren Hull
Yuke.....William Pawley
Raymond.....Karl Hackett
Whispering Smith.....Jack Clifford
Lodin.....Roy Barcroft
DeLong.....Bob Terry
Smokie Joe.....Earl Douglas

The Man Who Talked Too Much

(First National)

"Mouthpiece Melodrama"

The gentleman who spoke too often and out of turn may be recognized by filmgoers with a clinging memory for past plots as the lawyer who first found voice in "The Mouthpiece" away back in 1932. In the first edition, which was aired under Warner Brothers sponsorship, Warren William played top billing with Aline MacMahon as the tart tongued secretary and Sidney Fox as the sweet young thing. In the current version George Brent is the legal spokesman and Virginia Bruce, having not much to do besides look her pretty self, performs as the secretarial assistant, sweetened down to romantic flavoring. A new addition to this released reissue is a sub-plot along the brother angle plus a minor romance between the young fellow and one of the stenographic ladies in the law firm. Another alteration is the appending of a happy ending.

Besides the two principals, other name players concerned in the forensic proceedings are William Lundigan and Brenda Marshall in the roles of the kid brother and his heart interest; Richard Barthelmess, making an infrequent but impressive screen return as the plot's heavy number one, and Henry Armetta in one of his characteristic but comical portrayals as a gesticulatory Latin. Director Vincent Sherman has cut the old pattern into a smart, snappy remodeling job and scripsters Walter DeLeon and Tom Reed have furnished for the retailoring some slick dialogue lines.

"Forbes" resigns his position as assistant district attorney when he innocently sends a guiltless man to the death penalty. Mostly to send his younger brother through law school, he becomes mouthpiece for a gang headed by "Roscoe." The acceptance of the brother into the firm as an associate complicates "Forbes'" successful but unethical practice. The youngster turns over to the government incriminating evidence against "Roscoe" for a tax evasion indictment and is framed on a murder charge. His brother wrings the truth from the real murderer. The new installment contains the famous sequence from the original wherein "Forbes" wins an acquittal for his client by downing a poison potion and then skips over to a waiting stomach pump.

Seen at a mid-afternoon performance at the Strand Theatre on New York's Great White Way where an audience, mostly on the young side, followed "the mouthpiece's" meanderings with evident attention and satisfaction, especially during the Armetta comedy interludes and the death house sequences.—JOSEPH F. COUGHLIN.

Produced and distributed by First National-Warner Brothers. Director, Vincent Sherman. Associate producer, Edmund Grainger. Screen play, Walter DeLeon and Tom Reed. From a play by Frank J. Collins. Director of photography, Sid Hickox. Assistant director, William Kissell. Art director, Hugh Reticker. Film editor, Thomas Pratt. Soundman, Dolph Thomas. Gowns, Howard Shoup. Makeup, Perc Westmore. Technical advisor, Charley Pery. Unit manager, Lee Hugunin. P.C.A. Certificate No. 6277. Running time, 75 minutes. Release date, July 6, 1940. General audience classification.

CAST

Stephen Forbes.....George Brent
Joan Reed.....Virginia Bruce
Celia Farrady.....Brenda Marshall
J. B. Roscoe.....Richard Barthelmess
Johnny Forbes.....Wililam Lundigan
Slug McNutt.....George Tobias
District Attorney Dickson.....John Litel
Tony Spirella.....Henry Armetta
Gerald Wilson.....David Bruce
E. A. Smith.....Clarence Kolb
Barton.....Louis Jean Heydt
Lefty Kyler.....Marc Lawrence
District Attorney Nelson.....Ed Stanley
Mrs. Knight.....Kay Sutton
Bill.....Elliott Sullivan
Butch.....Dick Rich
Myrtle.....Phyllis Hamilton
Brooks.....John Ridgely
Federal District Attorney Green.....William Forrest
Roscoe's Secretary.....Maris Wrixon
Governor's Secretary.....Dana Dale

The Golden Trail

(Republic)

Ritter Roughouse

Ted Ritter and his sidekick, Slim Andrews, are concerned in this latest page from their western diary with tracking down a gang of gold chiselers who go about their dirty work by eliminating prospectors with rich hits to their credits. The mob is known as the "Ceegareet Gang" because of the practice of leaving with their intended victims a death-warning calling card inscribed on cigarette paper. Due to some circumstantial evidence planted against Tex, that upright gentleman is believed to be the ring leader of the racket. However, Tex and Slim clear up the misunderstanding quickly and efficiently enough.

Tex, throughout the fast footage, is almost constantly in the saddle and seems only to dismount to participate in a gay and rousing round of fisticuffs. Of course, there are momentary lulls in the frantic program for Tex to vocalize in his wide western tones. One of the song numbers in the bronco recital is "Clementine." Such musical moments allow Tex and his film followers a breathing spell between action sequences. Under the cueing of Producer Edward Finney, Al Herman has directorially refereed the slug fests and clocked the chase scenes with actionful results. Tex Ritter partisans should be considerably pleased with his current enterprise.

Previewed in New York for an invited audience, including the trade press.—J. F. C.

Produced and distributed by Monogram Pictures. Producer, Edward Finney. Director, Al Herman. Production supervisor, Bob Tansey. Original screen play, Rolland Lynch. Director of photography, Marcel Le Picard. Film editor, Russell Schoengarth. Soundman, Glen Glenn. P.C.A. Certificate No. 6381. Running time, 52 minutes. Release date, July 3, 1940. General audience classification.

CAST

Tex Roberts.....Tex Ritter
Slim.....Slim Andrews
Chita.....Ina Guest
Patsy.....Patsy Moran
Bat Toles.....Gene Alsace
Prader.....Stanley Price
Chris.....Warner Richmond
Injun.....Eddie Dean

Grand Ole Opry

(Republic)

Weavers and Elviry

The newest of the Weaver Brothers and Elviry pictures has taken its plot material from a current source—a political campaign. The participants are concerned with the election of Leon Weaver to a governor's chair. The campaign is conducted in the style to which the Weavers and Elviry are accustomed which means slapstick to the accompaniment of hillbilly music.

The goings on start in the town of "Hopeville," where Leon, the "straight" man of the trio, is mayor; Cicero Weaver, the silent, is the police force, and Elviry is the school teacher. Cicero arrests both the governor and the newspaper publisher who controls the state's political machine for speeding and the two are held in the town's jail until the farm bill, which they had opposed, is passed. The town folk hold state troopers at bay with a Civil War cannon loaded with vegetables and a

hillbilly session prevents the governor from broadcasting his sentiments on the farm bill. The passage of that bill creates a hue and cry of Weaver for governor.

The ensuing campaign is ninety per cent "Grand Ole Opry" music and 10 per cent a smear Weaver movement by the political grafters which they climax by framing him, the procedure requiring the services of a girl. Matters are adjusted in time for the voters to elect Weaver.

Not forgetting the romantic element, Dorrell and Stuart McGowan, in their original screen play, have John Hartley, as "Hunch," a newspaperman, and Lois Ransom, as "Judge" Weaver's daughter, taking care of the love interest. "Hunch," it is, also, who uncovers the real culprit responsible for the unsavory political machinations.

Reviewed in a projection room in New York—P. C. M.

Produced and distributed by Republic. Associate producer, Armand Schaefer. Directed by Frank McDonald. Original screen play, Dorrell and Stuart McGowan. Title "Grand Ole Opry" from the radio program of the same name, Nashville, Tenn. Production manager, Al Wilson. Photography, Jack Marta. Supervising editor, Murray Seldeen. Film editor, Ray Snyder. Art director, John Victor Mackay. Musical director, Cy Feuer. P. C. A. Certificate No. 6295. Running time, 68 minutes. Release date, June 25, 1940. General audience classification.

CAST

Abner.....Leon Weaver
Cicero.....Frank Weaver
Elviry.....June Weaver
Susie Anne Weaver.....Lois Ranson
Fred Barnes.....Allan Lane
William C. Scully.....Henry Kolker
"Hunch" Clifton.....John Hartley
Violey.....Loretta Weaver
Attorney General.....Purnell Pratt
Ginger.....Claire Carleton
Lt. Governor.....Ferris Taylor
and
Uncle Dave Macon and his son, Dorris; Roy Acuff and his Smoky Mountain Boys, with Rachel; George Dewey Hay, "The Solemn Ole Judge."

I Take This Oath

(Producers Releasing Corp.)

Cop Melodrama

Taking an original story by William A. Ullman, Jr., Sigmund Neufeld has produced a melodrama along the line of a rookie policeman's dream. Gordon Jones, a comparative newcomer to the screen, is the "rookie" who joins the force to avenge the death of his father, a police inspector murdered as he was about to uncover a den of racketeers. Joyce Compton lends the romantic interest in a sub-plot of the picture while J. Farrell McDonald, fresh from his role of a fire captain in Monogram's "Last Alarm," displays his versatility in the production as a police inspector, and friend of the murdered man, who aids the young cop in his sleuthing.

Upon the death of his father, "Steve Hannigan" (Gordon Jones) enters police school, uncovers a policy racket, kills the leader of the policy gang in a gun fight, avenges his father's death, brings the rest of the criminals to justice, wins back the love of his potential wife and eventually graduates from the school with honors. Accomplishing all while still a "rookie."

Reviewed at the Central theatre in New York where an early afternoon audience showed little response.—George Spires.

Produced by Sigmund Neufeld and distributed by Producers Releasing Corp. Based on an original story by William A. Ullman, Jr. Screen play by George Bricker. Director of photography, Jack Greenhalgh, A.S.C. Sound engineer, Hans Weeren. Technical director, Paul Palmentola. Musical director, David Chudnow. Film editor, Holbrook N. Todd. Directed by Sherman Scott. Bert Sternbach, production manager. Mel DeLay, assistant director. Running time, 67 minutes. Release date, June 1, 1940. P.C.A. No. 6270. General audience classification.

CAST

Steve Hannigan .....Gordon Jones
Betty Casey .....Joyce Compton
Joe Kelly .....Craig Reynolds
Police Inspector Ryan.....J. Farrell McDonald
Deputy Police Inspector
"Mike" Hannigan .....Robert Homans
Captain Daniel Casey .....Guy Usher
Mrs. Hannigan .....Mary Gordon
Uncle Jim Kelly .....Sam Flint
Jones .....Arthur Hoyt

Danger Ahead

(Monogram)

Renfrew of the Mounted

This series based on the exploits of Laurie York Erskine's story book character "Renfrew" of the Northwest Canadian Mounted Police is equivalent to a western series in both plot developments and locale. What sets the series apart however is the fact that "Renfrew" and his buddy "Kelly" wear the uniform of the Mounties at all times.

The star of the series is James Newill as "Renfrew." A singer on the "Ford Sunday Hour" and formerly with Abe Lyman's band Newill has an excellent screen voice and appearance, but that is hardly enough as is illustrated in "Danger Ahead." The screen play, also, fails to take advantage of Newill's singing ability for he breaks into song at inopportune moments.

The story concerns the theft of a gold shipment and the murder of a driver of an armored truck. The truck belongs to the "Maxwell Trucking Company" and Maxwell is the thief and murderer by proxy—his henchmen do the dirty work. "Renfrew," "Kelly" and "Genevieve," daughter of the "Inspector," solve the case. "Genevieve" incidentally, is a jiu-jit-su specialist and packs a knockout blow in either fist.

Reviewed in a projection room in New York—P. C. M., Jr.

Produced and distributed by Monogram. Directed by Ralph Staub. Screen play by Edward Harperin. Based on the novel "Renfrew's Long Trail" by Laurie York Erskine. Photography, Mack Stengler. Editor, Martin Cohn. P. C. A. Certificate No. 5966. Running time, 60 minutes. Release date, January 10, 1940. General audience classification.

CAST

Renfrew.....James Newill
Genevieve.....Dorothea Kent
Inspector.....Guy Usher
Mrs. Hill.....Maude Allen
Jones.....Harry Depp
Hatch.....John Dilson
Yorgeson.....Al Shaw
Kelly.....Dave O'Brien
Maxwell.....Dick Rich
Gimpy.....Bob Terry
Lefty.....Lester Dorr
Eggface.....Earl Douglas

SHORT PRODUCT

The Milky Way

(MGM)

Cute Color Cartoon

When, according to fairy tale lore, the three little kittens lost their mittens, their aggrieved mama sent them to bed without their supper. Hungry and disgruntled, the feline trio goes sailing off to the astral domain of the milky way and a drinking spree, running an imbibing range from buttermilk to milk weed. Such riotous lapping up brings the kittens to a perilous end but a quick dissolve finds the adventurers tumbling out of their beds in nightmare fright. A call to the table brings pusses on the run but their appetites soon fade when their milk meal is set before them. The fable action is more fanciful than funny but the kitty adventures sailing through space is so imaginatively contrived and portrayed that the lack of humor will not be greatly missed. Coloring and musical recounting of the tale add to the whimsical, fantastic side of the cartooning.—Running time, 8 minutes.

Nurse Mates

(Paramount)

Cartoon

Popeye and Bluto are nursemaids for Li'l Swee'pea in the latest of Max Fleischer Cartoons. Throughout the reel they vie for the privilege of caring for the child to win the affections of Olive Oyl. Of course, many harrowing experiences result only to have Olive find them both asleep in the crib being cared for by Swee'pea.—Running time, 7 minutes.

Information Please, No. 12

(RKO Pathe)

Quiz Program

Wendell L. Willkie, Republican Presidential nominee and utilities executive, is the guest guesser in this, the latest in the Information Please series. As usual, Clifton Fadiman, book critic for the *New Yorker* magazine, fires questions at John Kieran, Franklin P. Adams, Oscar Levant and the honored guest, Mr. Willkie. Only one of the many questions is left unanswered, costing Pathe twenty-five dollars. The ad-libs of the questioned four and the complete and detailed accuracy of Mr. Willkie's answers make this an amusing and interesting subject.—Running time, 10 minutes.

Dangerous Dollars

(Paramount)

Counterfeiting

With the rarely given permission of the United States Treasury Department, Paramount has produced a short subject on counterfeit money revealing to the audience how this money can be detected by comparing it with real money and pointing out irregularities that appear on bogus bills. The subject also shows how the Treasury Department and the Secret Service department capture the independent manufacturers who try to run in competition with the government in manufacturing money.—Running time, 11 minutes.

Pony Express Days

(Vitaphone)

Outstanding Historical Subject

Equally good, either in entertainment aspects or from educational angles, is this colorful chapter from the pony express times. The miniature is concerned chiefly with the role played by this horse and rider enterprise in saving California from seceding from the Union in the war between the States. Head rider is a stalwart, Bill Cody, who with the film's finish is given his more famous name of "Buffalo Bill Cody." Besides the secession interests which are concerned with keeping the Golden State on the side of the south, the redskins in the pay of the rebel forces offer some opposition to Cody's ride, as he gallops across plain and over mountain terrain with the news of Lincoln's election. George Reeves plays "Bill" with manly talent and there is a good scene or two with J. Farrell McDonald as a local character. Color has heightened the action and increased the photogenic qualities of the location shots. The material is worthy of program mention.—Running time, 19 minutes.

Bubbling Troubles

(MGM)

Our Gang

The kids come up against a gastronomic problem in their current collective comedy cutups. Alfalfa and Butch are wooing Darla and to prove that he is the better man of the combination, Alfalfa downs some concoction which his rival has been making under the title of "dynamite." The drink is really something called "Settles-It' and the gaseous ingredients of the potion inflate Alfalfa to enormous proportions around the midriff. The children believe their friend fat with combustible components and solicitously pad him for the big blow-up. When a real explosion occurs and Alfalfa is missing, the Gang call upon his parents to break the sad news. They find their pal very much alive and still in his bloated state but a fall and a dose of bicarbonate of soda release the cumulative pressure. The finale is very much a literal translation of "gone with the wind." Adults will blow up with glee over the whirlwind finish. Kiddie patrons will also be amused, if not on such a grownup range.—Running time, 11 minutes.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

TYPICAL of the need for Britishers in that so-called "tight little island" of England, to reorientate ideas and living in these crucial days is described in some observations of Aubrey Flanagan, of our London staff.

In his own little village, near London, their own little band of stalwarts patrol the lanes and meadows with rifles on the *qui vive* for parachutists.

A weekend junket into the country, over 300 miles across fields and farms, brought nary a sight of a single signpost to guide the traveler, with names on all postoffices and railroad stations blacked out, even milestones uprooted and destroyed, all for fear that "travelers" might be German parachutists in search of bearings.

One sees sandbagged machine gun posts in Whitehall, Bren guns perched on the roundabouts of kids' playparks, and armed military everywhere, to stop and ask for identification papers.

John Barnes, our QP advertising manager, is a Flying Officer in the Royal Air Force, but apparently has not allowed the smoke of battle and the call of day and night duty to interfere with some song writing. One of his latest, "R.A.F. Patrol," which he composed while on active service, is a hit of wartime ballrooms. Now he has written another, "Brown as a Berry," which he put together between flights and lying beside his plane awaiting the order to take off.

George Archibald, one of the joint managing directors for United Artists in London, is a member of the Local Defense Volunteers, and sallies forth three nights a week, rifle in hand, to defend Chalfont St. Peter and neighborhood from enemy parachuteers. George Barker, of Denham Labs, is also a member and guards an aerodrome.

▽

Charlie Chaplin's insistence that his prospects of a $5,000,000 *profit from his forthcoming "The Dictator" were endangered by the use of his picture in* Life *magazine, caused* Advertising Age *to observe that, "No movie ever profited from national publicity, of course."*

▽

Radio-telephone service to autos and trucks will be introduced by the Bell Telephone Co. when the idea is approved by the Federal Communications Commission, to permit quick mobilization and centralized direction of motor vehicle fleets in event of major emergencies threatening public welfare. The Bell Company has applied for a permit to install transmitting and receiving equipment atop its downtown office buildings, starting in Pittsburgh. Two-way conversations can be carried on within a radius of about 15 miles from each transmitter, engineers estimate.

▽

Phil Laufer, press agent at Loew's Criterion theatre, on New York's Times Square, really goes in for realism. Playing Republic's "Gangs of Chicago," Mr. Laufer arranged a large display in the lobby with first-hand 'tributes' from 'the underworld,' quoting "Killer Butch" as saying he "taut the pictoore was sooperb. I'm glad I seen it before I boin in da hot seat." "Harry the Dip" said, "I ain't gonna be bad no more. Dem guys in de 'Gangs of Chicago' makes us blokes look like a bunch of sissies." "Muggs" Dolan said "da picture about dem guys in Chicago is da nerts."

Not particularly favorable publicity in these days of movie bigwigs' calling for emergency economic cooperation from exhibitors was that Associated Press dispatch from Hollywood to its hundreds of AP newspaper clients, telling how one Leni Lynn, 15 *years old, has been drawing down* $350 *a week for nearly two years at MGM's studio, without having a movie camera even aimed at her.*

AP says that to date $31,500 *has been spent in salary alone on little Leni, teaching her how to sing the right way, how to walk and talk the right way, in preparation for that big day when she actually starts in films.*

Leni is the fantastic almost-success from Passaic, N. J., whose neighbors' nickels and dimes paid her way to Hollywood two years ago. She made a hit then, singing on the radio and bowling over movie men fascinated by her voice.

Angelica Ciofani was her name and she was the daughter of a Passaic mill hand, singing at firemen's benefits and such, when Howard Herty, a newspaper man, heard her.

Herty, now her manager and legal guardian, groomed and trained her for eight months, got her on radio programs and promoted a festival, raising enough money to take her to California. There was great to-do when Angelica (now Leni Lynn, which "sounds like Jenny Lind") signed a movie contract and just about everybody figured Deanna Durbin and Judy Garland would soon be in place and show positions.

She still just sings and studies and oftentimes gets so discouraged that Manager Herty gives her a pep talk and, to restore her confidence, takes her to sing before an audience. They say she has sung at more benefits than any one else in town, not excepting even Bob Hope, who now is called Benefit Bob.

▽

Today's conflicting war communiques for daily newspaper consumption, one coming from one side saying one thing, another from the other saying something different, causes Alvin Joseph, Radio-station WOR special features man, to bring forth an amusing parallel of eighty years ago.

Collector of historic newspapers, old and new, Mr. Joseph now shows as a prize exhibit a four-page Virginia weekly newspaper published during the Civil War, in which the first two pages were written and printed by the Southern forces and the last two pages by Northern!

It happened when Northern troops captured the Virginia town in which the paper was published, seized the presses, took over the two pages which the fugitive editor had already set up, and then added their own copy to the last two. The result was that the first two pages shouted Southern victories, while the back pages countered gleefully with news of Union achievements, *a la* Allied and Nazi communiques of today.

▽

Winston Churchill, England's war-lord, has some blood relations dating 'way back to early motion pictures. An American cousin of Mr. Churchill's, of which he has at least a dozen, is William Travers Jerome, son of New York's famous District Attorney, now living in Bennington, Vermont, Jerome the elder being one of those participating in the very inception of Technicolor film stock, and for a long time thereafter prominently connected with Technicolor and Technicolor stock.

MIKE CULLEN, division manager for Loew's theatres, tried to engage funnyman Bob Hope, of air and films, for a personal appearance engagement at the Stanley theatre, in Pittsburgh. Hope wanted $15,000 a week, plus a percentage. Mr. Cullen pointed out to Bob that "three years ago, you'd have been glad to work at $350 a week." "Sure," Hope replied, "and three years from now I may be glad to go on for you at $350, but right now its $15,000."

Bob is the comedian who opened his new "Ghost Breakers" picture in Detroit, recently, by putting on a "ghost breaking" stunt for Paramount. Bob wanted something "real tough" to prove himself a "ghost breaker" in real life as well as on the screen. So they carted, all the way from Wichita, Kansas, a "haunted mattress," the owner of which, one William Lucas, orchestra leader, claimed emitted strange tappings and other sounds. The mattress was placed in an abandoned farmhouse 16 miles from Detroit, a house pronounced—in Paramount publicity—as "the most haunted in the city by a psychic, a committee of magicians and a psychologist." Hope was laid on the haunted mattress, and from nearby, Bill Goodwn, radio announcer, gave Station WWJ listeners—all good potential theatre customers—a creak by creak picture of what was going on. Neither Mr. Goodwin or Paramount's press agents explained whether it was the mattress that creaked or Bob.

Mrs. Bob Hope and Mrs. Carmine Ennis next took to the mattress. For a while not even the ticking ticked, but suddenly both screamed that they felt tapping beneath them on the mattress.

Paramount admitted "it was perhaps the world's whackiest stunt."

▽

Enid Markey, now of the radio cast of Columbia Broadcasting playlets, is the Enid Markey who was in the first film show, "The Iron Strain," with Dustin Farnum, to play as a two-dollar-a-seat movie, as put on by Triangle Film Corporation on the night of September 23, 1915, *in Triangle's Broadway "show-window," the Knickerbocker. Samuel (Roxy) Rothafel was theatre director and Hugo Riesenfeld directed the orchestra.*

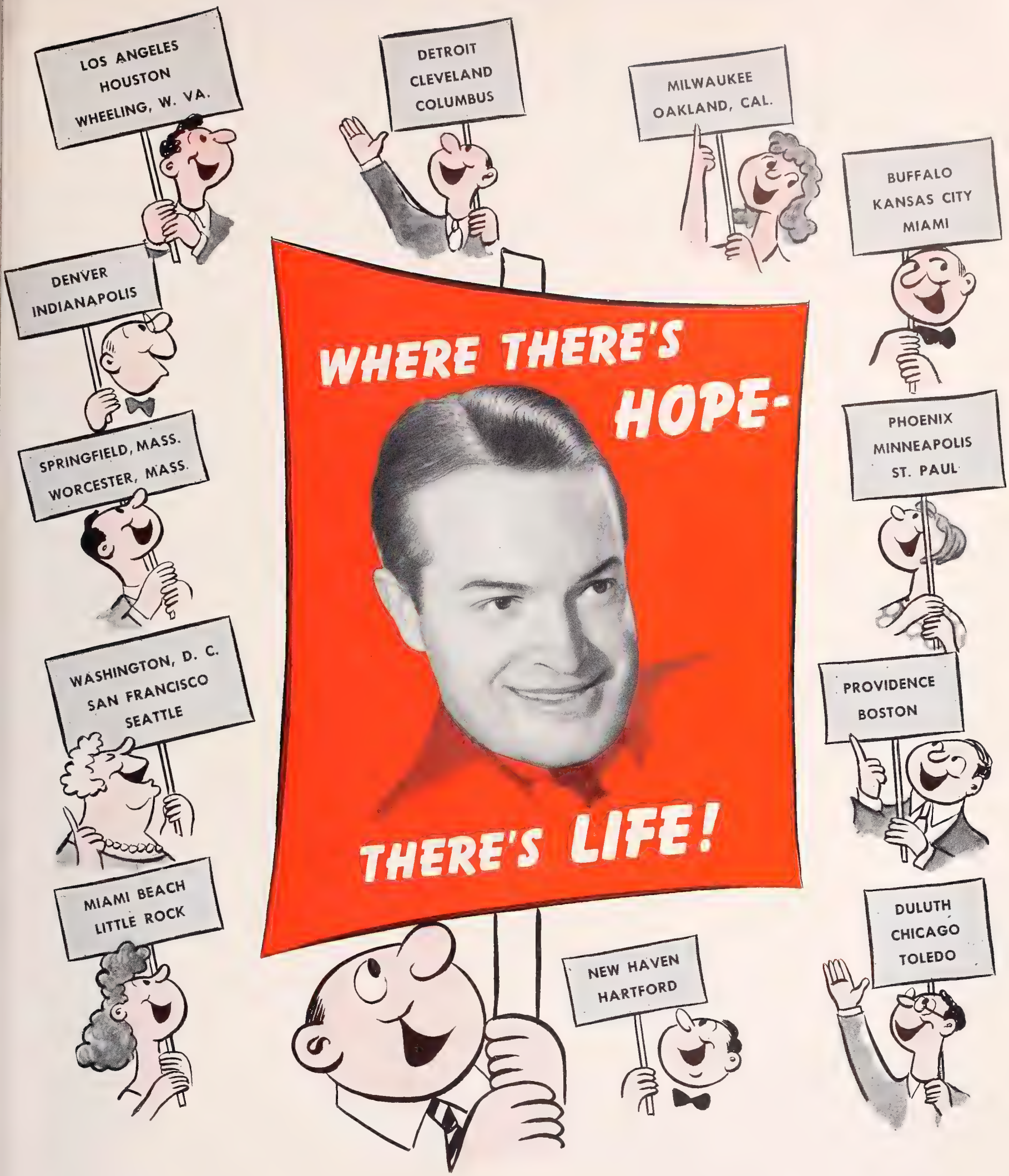
▽

One Dave Herman, down near Washington, had a tough one the middle of the other night, when his two-year-old boy stopped breathing. With his wife out calling a fire department rescue squad, Herman covered his boy's mouth and forced his own breath into his son's lungs. He was still working over the boy when the squad arrived. The child had begun to respond faintly. The firemen took over with their oxygen equipment. And the life of the infant was saved.

Upon hearing the story, the doctor who had been called, complimented the man on his resourcefulness.

"But how did you know what to do?" the doctor asked the very young father.

"I saw it done in a movie," Herman answered, and he described how in "Vigil of the Night," Anne Shirley as a night nurse in a children's hospital ward forced her breath into the mouth of a baby who had stopped breathing—(RKO, free advt.)



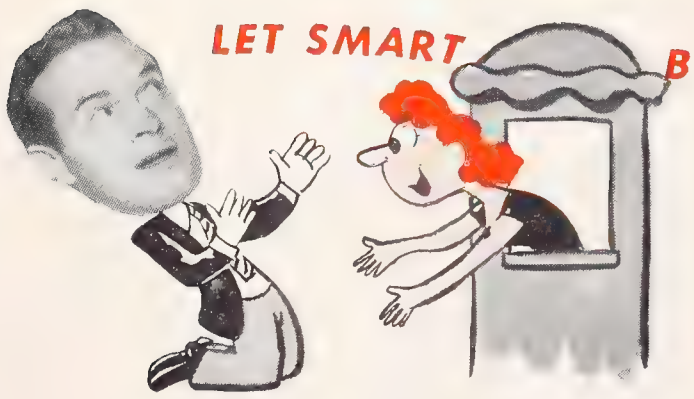
Bob's the hottest thing in show business right now... what with Paramount's "THE GHOST BREAKERS" galloping ahead of "BUCK BENNY" and "ROAD TO SINGAPORE" still packing them in... so take our advice... **LISTEN...**

Paramount Pictures

WHAT THE PUBLIC WANTS IS LESS GLOOM... MORE HOPE!



Our exchanges are swamped with telephone calls asking for return engagements of those two swell Paramount pictures, "NEVER SAY DIE", starring Bob Hope and Martha Raye and "THANKS FOR THE MEMORY", starring Bob Hope and Shirley Ross. Better get on the phone and call your exchange pronto as prints are limited.



LET SMART BOB GIVE HER A HEART THROB!

YOU WON'T LOSE 'EM... IF YOU AMUSE 'EM... WITH PARAMOUNT PICTURES!

Paramount Pictures

WHAT THE PICTURE DID FOR ME

Columbia

BABIES FOR SALE: Rochelle Hudson, Glenn Ford—Your customers will have to be in the mood to enjoy this one. Fair for neighborhood theatres. Running time, 65 minutes. Played June 9.—Bob Elliano, Palace Theatre, Torrington, Conn. General patronage.

MEN WITHOUT SOULS: Barton MacLane, John Litel, Rochelle Hudson, Glenn Ford—Played this one late but I am glad I played it because it pleased the patrons no end. Barton MacLane can sure play the part of a real tough hombre and he's plenty tough in this picture. John Litel is a darn good actor as well as Glenn Ford in this prison drama. Running time, 62 minutes. Played June 22-25.—Stanley Lambert, Rialto Theatre, Racine, Wis.

TEXAS STAGECOACH: Charles Starrett, Iris Meredith, Sons of the Pioneers—Good western; poor draw. Fine singing by Sons of Pioneers. It would be nice to see a new face or two in the cast of these westerns. Add a little mystery to who's supposed to be the villain or something. Running time, 59 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

U-BOAT 29: Conrad Veidt, Sebastian Shaw, Valeria Hobson—This did not do the business we anticipated. —Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

First National

ANGELS WASH THEIR FACES, THE: Ann Sheridan, "Dead End Kids," Ronald Reagan, Bonita Granville—This picture was O.K. but don't want too many like it. Running time, 86 minutes. Played May 31-June 2.—Otto W. Chapek, New Annex Theatre, Anamoose, N. D. Rural and small town patronage.

CASTLE ON THE HUDSON: John Garfield, Ann Sheridan, Pat O'Brien, Burgess Meredith—No business. Not much of a show, either. Running time, 77 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

DARK VICTORY: Bette Davis, George Brent, Geraldine Fitzgerald, Humphrey Bogart—Good picture. Played late. Better than some late productions. Very poor print and many complaints account of it. Running time, 106 minutes. Played June 15-16.—E. C. Bohlig, Opheim Theatre, Ohpeim, Mont. Small town patronage.

EACH DAWN I DIE: James Cagney, Jane Bryan, George Raft, George Bancroft—Picked this up and was well liked. Running time, 87 minutes. Played June 15-16.—Otto W. Chapek, New Annex Theatre, Anamoose, N. D. Rural and small town patronage.

FIGHTING 69TH, THE: James Cagney, Pat O'Brien, George Brent, Jeffrey Lynn, Alan Hale, Dennis Morgan—The most realistic war picture that has been produced, according to a number of ex-service men that were there during the last war. Not for children but an exceptional 10 reels of entertainment. Would recommend this in any spot that likes action and plenty of it. Running time, 100 minutes. Played June 13.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

FLIGHT ANGELS: Dennis Morgan, Virginia Bruce, Ralph Bellamy, Jane Wyman, Wayne Morris—Good action picture and good business. Everyone pleased. Running time, 74 minutes. Played June 18.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

FUGITIVE FROM JUSTICE: Roger Pryor, Lucille Fairbanks—Good action drama with a few laughs. Many theatres require "Cheaters" of this type in cutting down running time and this one is made to order. Running time, 53 minutes. Played June 14-15.—Bob Elliano, Palace Theatre, Torrington, Conn. General patronage.

OLD MAID, THE: Bette Davis, Miriam Hopkins, George Brent, Jane Bryan—Did not expect much business on this one as this is an action house but merely played it for the prestige. Am glad I played it for our ladies' business, and was well liked by all. Played May 14-15.—Eddie Mansfield, Regent Theatre, Kansas City, Mo. General patronage.

'TIL WE MEET AGAIN: Merle Oberon, George Brent, Pat O'Brien, Geraldine Fitzgerald—Was very well liked here and, accordingly, did good business. Not as good as "One Way Passage," though. Running time, 99 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

TORRID ZONE: James Cagney, Ann Sheridan, Pat O'Brien, Andy Devine, Helen Vinson—Good enough comedy with enough action to suit all. Business poor but not poor enough to get by without average. Running time, 90 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

TORRID ZONE: James Cagney, Pat O'Brien, Ann Sheridan, Andy Devine, Helen Vinson—Good picture and good business. This will please anywhere. Running time, 87 minutes. Played June 16-17.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Metro-Goldwyn-Mayer

ANOTHER THIN MAN: William Powell, Myrna Loy, Ruth Hussey, Virginia Grey—Very fine picture that was very well liked by the few that came to see it. I ran "GWTW" after this and that held down the gross on it. Running time, 102 minutes. Played June 7-9.—Otto W. Chapek, New Annex Theatre, Anamoose, N. D. Rural and small town patronage.

BABES IN ARMS: Mickey Rooney, Judy Garland, Charles Winninger, Guy Kibbee—Good picture but MGM should not try and overdo Rooney. There is no use trying to ride a good horse to death. Running time, 97 minutes. Played May 24-26.—Otto W. Chapek, New Annex Theatre, Anamoose, N. D. Rural and small town patronage.

FORTY LITTLE MOTHERS: Eddie Cantor, Rita Johnson, Bonita Granville, Judith Anderson—As good a picture as you will show in a long time but still the public was afraid of it. If this picture had some extra advertising, we feel that it would more than pay as it truly has everything that makes a good picture. Running time, 88 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

GHOST COMES HOME, THE: Frank Morgan, Billie Burke, Ann Rutherford—Here is a swell little audience picture that drew more than its share of laughs. Nothing exceptional but a good little comedy. Running time, 78 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

GONE WITH THE WIND: Clark Gable, Vivien Leigh, Leslie Howard, Olivia de Havilland, Hattie McDaniel—A great show that will gross a lot of money and when you are done you will have nothing left. Hurts your picture before and after. Metro's terms on this picture are all wet. Running time, 228 minutes. Played June 14.—Otto W. Chapek, New Annex Theatre, Anamoose, N. D. Rural and small town patronage.

NORTHWEST PASSAGE: Spencer Tracey, Robert Young, Walter Brennan, Nat Pendleton, Isabel Jewell—Excellent production, even if I did not like it. It is a man's picture, just a little too rough for the ladies and children. A superb cast. Spencer, as always, outstanding; Young, Brennan and Pendleton very good and Isabel Jewell outstanding. If I were a casting director, she would get more, bigger and better parts. The scenery is grand, beautiful color, good musical score. It brought in a lot who seldom come, due partly to a good Saturday night, the first pleasant Saturday for months. This will bring them in, which is what the exhibitor wants. Running time, 126 minutes. Played June 14-16.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

SAN FRANCISCO (reissue): Clark Gable, Jeanette MacDonald, Spencer Tracy—One of the best reissues we've played to date. Play it. We doubt you'll have cause to regret. Played June 25.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

20 MULE TEAM: Wallace Beery, Leo Carrillo, Anne Baxter, Marjorie Rambeau, Douglas Fowler—A typical Beery role that pleased the patrons. The picture holds your interest throughout and there is a darn good supporting cast that does a thorough job. Marjorie Rambeau always did a fine job and Douglas Fowley deserves bigger and better parts. As usual, Beery was taken as a matter of fact because he never turns in a bad performance. He's just a perennial favorite. Running time, 84 minutes. Played May 25-28.—Stanley Lambert, Rialto Theatre, Racine, Wis. General patronage.

TWO GIRLS ON BROADWAY: Lana Turner, Joan Blondell, George Murphy—Not good here. No entertainment; no draw. Running time, 73 minutes. —A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

TWO GIRLS ON BROADWAY: George Murphy, Joan Blondell, Lana Turner—A very good musical feature. Wish we could say as much for business. It was definitely off. Played June 14-15.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

WATERLOO BRIDGE: Robert Taylor, Vivien Leigh—Left a decidedly bad taste with all who saw it. Poor draw but Robert Taylor has never drawn here. Feature has its points but it's only the poor parts that your patrons seem to remember. Running time, 103 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

Monogram

STREETS OF NEW YORK: Jackie Cooper, Marjorie Reynolds, Dick Purcell, Martin Spellman—We played Photo-Nite with this picture so cannot say which did business. Good picture for small towns. —Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Paramount

ADVENTURE IN DIAMONDS: George Brent, Isa Miranda—Good picture. Fair draw. Played June 12.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

BUCK BENNY RIDES AGAIN: Jack Benny, Phil Harris, Eddie "Rochester" Anderson, Andy Devine, Ellen Drew—Very good acting by all. Only the title should have been "Rochester Steals the Show." Running time, 82 minutes. Played June 16-17.—Lester Booth, Stark Theatre, Bailey Enterprises, Toulon, Ill. General patronage.

DISPUTED PASSAGE: Akim Tamiroff, Dorothy Lamour, John Howard—Good story and well acted but Dorothy Lamour is positively no drawing card here. She may be O.K. in the city but in our rural district she is obsolete.—Ben Brinck, West Point Theatre, West Point, Iowa. Small town patronage.

FRENCH WITHOUT TEARS: Ray Milland, Ellen Drew—A better than average British production. Under Paramount's sponsorship it has turned out a snappy farce. Interesting throughout. Ray Milland and Ellen Drew keep things American. Played June 21-22.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

HIDDEN GOLD: William Boyd, Russell Hayden—Good picture and good business. Running time, 61 minutes. Played June 21-22.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

ROAD TO SINGAPORE: Bing Crosby, Dorothy Lamour, Bob Hope—Just what the public is looking for in these troubled times. A dandy comedy. Bing and Bob a riot. Give us more like this.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

RULERS OF THE SEA: Douglas Fairbanks, Jr., Margaret Lockwood, Will Fyffe—Terrible. Had many walkouts. Poor, dark photography, English dialect and Douglas Fairbanks, Jr. Not so hot as a draw-

(Continued on following page)

(*Continued from preceding page*)

ing card.—Ben Brinck, West Point Theatre, West Point, Iowa. Small town patronage.

RULERS OF THE SEA: Douglas Fairbanks, Jr., Margaret Lockwood, Will Fyffe—The title of this picture sold it and did very nicely, although the reaction was not as good as it might have been. The comments were varied but in the main unfavorable. Played May 16-18.—Eddie Mansfield, Regent Theatre, Kansas City, Mo. General patronage.

SEVENTEEN: Jackie Cooper, Betty Field—Any producer that would make a picture like this certainly has poor taste. I don't think the "seventeen" age has quite the effect that this picture shows. Betty Field just isn't what she is. Maybe she would be better if she had a different role. As for young Cooper, he is one of the best juvenile actors in the business. Running time, 78 minutes. Played June 17-18.—Don C. Ware, Joy Theatre, Belzoni, Miss. General patronage.

Producers

I TAKE THIS OATH: Gordon Jones—If and when you play this one, your customers will welcome "The End" at the tail end of the film. Poor. Running time, 69 minutes. Played June 9.—Bob Elliano, Palace Theatre, Torrington, Conn. General patronage.

Republic

IN OLD MONTEREY: Gene Autry, Smiley Burnette, George Hayes—Played this picture on Wednesday-Thursday to capacity business. You can't play one of these Autry-Burnette pictures on the wrong day as they will come any time to see them. I found two cars that had driven in from the hills to see this picture and neither one of them had State licenses. I've had patrons walk 10 to 15 miles to see the comedy furnished by Smiley Burnette in the Autry pictures.—Harry F. Blount, Plaza Theatre, Potosi, Mo. Rural patronage.

RANCHO GRANDE: Gene Autry, Smiley Burnette, June Story—Nice week-end business. Thanks, Gene, for your picture. Regards to you from Pete Barnes who hopes you won't fall off at his ranch again. He wore your suit at our theatre and looked well. We also got your card, Smiley, thanks a lot. We did enjoy "South of the Border."—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

ROCKY MONTAIN RANGERS: Three Mesquiteers (Robert Livingston, Raymond Hatton, Duncan Renaldo)—Not bad for western fans. Bob Livingston, Duncan Renaldo and Raymond Hatton, the Three Mesquiteers, will please them. Running time, 58 minutes. Played June 14-15.—Bob Elliano, Palace Theatre, Torington, Conn. General patronage.

ROVIN' TUMBLEWEEDS: Gene Autry, Smiley Burnette, Mary Carlisle—Gene Autry is a life saver to our box office. Heralds on mail routes I find the best theatre advertising for results.—Ben Brinck, West Point Theatre, West Point, Iowa. Small town patronage.

RKO Radio

COURAGEOUS DR. CHRISTIAN: Jean Hersholt. Dorothy Lovett—Generally disappointing. This seems to merely carbon copy stuff that is now too familiar to stand repetition. This could be a good series but not if the story value is as below par as in this picture. Played June 19-20.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

HUNCHBACK OF NOTRE DAME: Charles Laughton, Maureen O'Hara, Sir Cedric Hardwicke, Thomas Mitchell, Basil Rathbone, Walter Hampden—In spite of fact I had an early run, this picture did very poor business. I paid double the amount I usually pay for an "A" feature. Cannot understand, because a great deal of interest was expressed by patrons prior to run. Running time, 115 minutes. Played May 8-11.—Eddie Mansfield, Regent Theatre, Kansas City, Mo. General patronage.

IRENE: Anna Neagle, Ray Milland, Roland Young, Billie Burke, May Robson—A musical everyone seemed to enjoy. I honestly believe that Anna Neagle was a joyful surprise with her singing and light comedy. The public seemed to think she was strictly a dramatic actress. Ray Milland is coming to the front fast. They are just beginning to realize that this fellow has talent plus a nice personality. He's a cinch for top notch parts for light comedy. Business very good. Running time, 101 minutes. Played May 4-9.—Stanley Lambert, Rialto Theatre, Racine, Wis. General patronage.

ISLE OF DESTINY: William Gargan, Wallace Ford, June Lang—Not much to this. Color is a poor "sub" for Technicolor. Had they cut out about 20 minutes of the running time it would have been better, because it would have moved along faster. A little dull as it stands. Played June 14-15.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

LEGION OF THE LAWLESS: George O'Brien, Virginia Vale—O'Brien westerns are of the best.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

TWO CONTRIBUTORS JOIN DEPARTMENT

Two new contributors report this week to the What the Picture Did for Me department and two others whose reports have been missing for some months return to the fold. The two new members are:

HARRY F. BLOUNT, Plaza Theatre, Potosi, Mo.

E. C. BOHLIG, Opheim Theatre, Opheim, Mont.

The two prodigal contributors whose reports reappear this week are:

BEN BRINCK, West Point Theatre, West Point, Iowa.

A. E. ELIASEN, Rialto Theatre, Paynesville, Minn.

Read the reports from these and other exhibitors in the adjoining columns.

PRIMROSE PATH, THE: Ginger Rogers, Joel McCrea—A good picture for adults. Did a pretty fair business. Ginger and Joel were fine. Played June 16-17.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Twentieth Century-Fox

BLUE BIRD: Shirley Temple, Spring Byington—The blame for this picture's flop ought to rest on its producers. They should never have attempted fantasy or fairy tale stuff. For what it is it's a dandy but adults except a few won't go for it. And it's beyond the understanding of most children. Color gorgeous and entire production beautiful. But still no box office and it's our first flop on a Shirley Temple picture. Shirley is wonderful in the part assigned to her and has new dignity and grace. She should not be taken off the screen. She's still good and how! Played June 23-24.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

HE MARRIED HIS WIFE: Joel McCrea, Nancy Kelly, Mary Boland—Good comedy. I had above average business on week-end with this. However, I advertised Paramount's special war news in conjunction with it and figure about 40 per cent of the business was on account of the war news. Running time, 82 minutes.—J. N. Wells, Wells Theatre, Kingsland, Ga. General patronage.

HIGH SCHOOL: Jane Withers, Joe Brown, Jr.—Average Jane Withers, not good, not bad, so-so. Jane could go places now that Shirley is out. Running time, 74 minutes.—J. N. Wells, Wells Theatre, Kingsland, Ga. General patronage.

I WAS AN ADVENTURESS: Zorina, Richard Greene, Peter Lorre, Erich Von Stroheim—Flopped. Fair picture and interesting but this gal Zorina means stay home here. Running time, 81 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

JOHNNY APOLLO: Tyrone Power, Dorothy Lamour, Edward Arnold, Lloyd Nolan—I think that Edward Arnold and Lloyd Nolan did outstanding acting in this picture. This is one prison picture that will hold your interest from beginning to end. Two of my help saw this picture before we ran it and they reported this very good so now that I have seen it, too, I send the good word along. Play it. Running time, 93 minutes. Played June 23-24.—Lester Booth, Stark Theatre, Bailey Enterprises, Toulon, Ill. General patronage.

United Artists

CHUMP AT OXFORD: Laurel and Hardy—Good business; fair picture. Seems like they want comedies here. Why doesn't Hollywood wise up to itself and make pictures that the masses of the people will understand and enjoy and lay off the stuff that's supposed to appeal to the intelligentsia who never go to shows. Running time, 63 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

LION HAS WINGS, THE: Merle Oberon, Ralph Richardson, June Duprez, Flora Robson—This picture seems to show what Britain hasn't. It was very well enjoyed by those who hadn't given much thought about the air superiority of Germany over England. It is a good piece of propaganda, although there were no anti-Nazi demonstrations in the theatre. There are a few criticisms I would like to make concerning the production. The so called "actual" raid on the Kiel Canal (as advertised) is no more actual than the man in the moon. The English flag could plainly be seen on the supposedly German pocket battleships which were only engaged in some depth charge practice. On the return from the raid there were more British bombers than had started out. Then, we have a German raid on England. The first scene shows a line-up of pursuit ships (which can't stay up in the air but 3 hours) that are coming all the way to England. A few scenes later these ships suddenly turned into giant twin-motored bombers. The German pilots are made to look like some of Frankenstein's cousins. When the English Spitfires tie into these bombers, they shoot one down after another with no trouble. It is funny that the Germans couldn't do this to the English bombers. There's one thing, Mr. Korda (and other producers), the public isn't as dumb as you think. By this time the American public knows the Lion has had his wings clipped. No, I'm not a fifth columnist. Business was good. Running time, 73 minutes. Played June 12-13.—Don C. Ware, Joy Theatre, Belzoni, Miss. General patronage.

ONE MILLION B. C.: Carole Landis, John Hubbard, Lon Chaney, Jr.—Congratulations to Hal Roach. If you like your audiences spellbound, run this one. Several of the kids got scared and ran out. You will have some trouble drawing on this one because most of the ladies beware of this type picture. Running time, 80 minutes. Played June 24-25.—Don C. Ware, Joy Theatre, Belzoni, Miss. General patronage.

RAFFLES: David Niven, Olivia de Havilland—Good. Seemed to enjoy this on Friday-Saturday, although it's plenty good enough to play mid-week. Running time, 71 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

SLIGHTLY HONORABLE: Pat O'Brien, Ruth Terry, Edward Arnold, Broderick Crawford—This company has no stars which the public knows and in our small situation we must have known names to bring them in. A good picture but no draw because the only ones in the cast known were O'Brien and Arnold and neither of these are extra box office for us. Running time, 83 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Universal

ALIAS THE DEACON: Bob Burns, Mischa Auer, Dennis O'Keefe—You have to hand it to Universal. They have been making a much better grade of pictures for the past year. This one pulled in the old timers that saw the play as far back as twenty-five to thirty years ago and they said it was far the best portrayal they had ever seen. Full of laughs and it pleased everyone. Running time, 72 minutes. Puayed May 25-28.—Stanley Lambert, Rialto Theatre, Racine, Wis. General patronage.

DOUBLE ALIBI: Wayne Morris, Margaret Lindsay—An okay meler. No business, nevertheless. Played June 11.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MA! HE'S MAKING EYES AT ME: Tom Brown, Constance Moore—Our customers made a mistake when they passed up seeing this one. There's more entertainment at that in this hour-long feature than we've given out for weeks. Swell. Played June 18.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

WEST OF CARSON CITY: Bob Baker, Fuzzy Knight, Johnny Mack Brown, Peggy Moran—Plenty of action in this western but did no business for us. Running time, 55 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Warner Brothers

ROARING TWENTIES: James Cagney, Priscilla Lane, Humphrey Bogart, Jeffrey Lynn, Gladys George—This picture was very well liked and went over good at the box office. Running time, 106 minutes. Played May 17-19.—Otto W. Chapek, New Annex Theatre, Anamoose, N. D. Rural and small town patronage.

VIRGINIA CITY: Errol Flynn, Miriam Hopkins, Randolph Scott, Humphrey Bogart, Alan Hale—Played this late but a grand picture.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Short Features

Columbia

EGG HUNT, THE: Color Rhapsodies—Not up to standard in this series.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

THREE SAPPY PEOPLE: Three Stooges—Stooges are a natural here and always try to bolster a doubtful feature with one. The most popular comedy we play.—Eddie Mansfield, Regent Theatre, Kansas City, Mo. General patronage.

Metro-Goldwyn-Mayer

BIG PREMIERE: Our Gang—A little flat. Lacking real comedy.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

DOG DAZE: Our Gang—The only laugh in the last few feet of film. We have had better. Running time,

nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

HOME ON THE RANGE: MGM Cartoons—Remarkably fine. Nice coloring.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

JOY SCOUTS: Our Gang—Real good. Everybody liked it.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MAD MAESTRO, THE: MGM Cartoon—Good colored cartoon. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

MIRACLE AT LOURDES: MGM Miniatures—Will set folks thinking and they enjoyed its message, we're sure.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Paramount

ALL'S FAIR AT THE FAIR: Color Classics—A very good color cartoon.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

BUSSE RHYTHM: Henry Busse and His Orchestra—Timed this to play with Busse's personal appearance at the Fox Tower and the band boys themselves paid for the short, even Mr. Busse, himself, coming in to see it. I am only a block from the Tower and find it a good way to play shorts.—Eddie Mansfield, Regent Theatre, Kansas City, Mo. General patronage.

GEORGE OLSEN AND HIS ORCHESTRA: Headliners—Fine. A hillbilly rendition is especially good.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

HAL KEMP AND HIS ORCHESTRA: Headliners—Real good for the youth.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

RKO Radio

CORRALLING A SCHOOLMARM: Ray Whitley Comedies—Very good. Western music really entertaining when played by Ray and his Six Bar Cowboys.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

DONALD'S GOLF GAME: Walt Disney Cartoons—Good color cartoon. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

INFORMATION PLEASE: No. 4—This does not click here, as our patrons do not seem to go for informal entertainment of this sort. However, it was good and some liked it very much.—Eddie Mansfield, Regent Theatre, Kansas City, Mo. General patronage.

MARCH OF TIME, No. 9: America's Youth—We consider these our most outstanding short subjects.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

PLUTO'S QUINPUPLETS: Walt Disney Cartoons—Second run and went over with a bang.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

TWINCUPLETS: Radio Flash Comedies—Stroud Twins as flat in this comedy as on the radio. No more for us.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Twentieth Century-Fox

CLIMBING THE SPIRIT'S HOME: Father Hubbard's Alaskan Adventures—Average traveltalk. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

FIRST ROBIN, THE: Terry-Toons—Not so hot. These subjects are too short for the money paid for them.—J. N. Wells, Wells Theatre, Kingsland, Ga. General patronage.

PROFESSOR OFFKEYSKI: Terry-Toons—Average black and white cartoon. Running time, seven Dewey, Okla. Small town patronage.

SKY FIGHTERS: Adventures of the Newsreel Cameraman—This good reel showing Government Aviation training, etc. Played with Paramount's Special War News and Red Cross reel "Mobilized for Mercy," which was a perfect combination.—J. N. Wells, Wells Theatre, Kingsland, Ga. General patronage.

Universal

BABY KITTENS: Lantz Cartunes—Just a waste of celluloid. Running time, six minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

GOING PLACES: No. 67—Excellent—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

RHYTHM JAMBOREE: Two-Reel Musicals—Excellent. This series is 100 per cent improved under Larry Ceballos' direction. Keep it up.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SWINGIN' IN THE BARN: Two-Reel Musicals—Universal certainly did themselves proud with this musical. Tops so do not waste it. Running time, 20 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Vitaphone

DOUBLE OR NOTHING: Broadway Brevities—Good two reel comedy. Running time, 20 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

GUN DOG'S LIFE: Color Parade—A fine colored single reel on hunting dogs. Our audience loved it.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

HARDSHIP OF MILES STANDISH: Merrie Melodies—A very good presentation of Miles Standish's courtship. Very pleasing and entertaining. Running time, 10 minutes.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

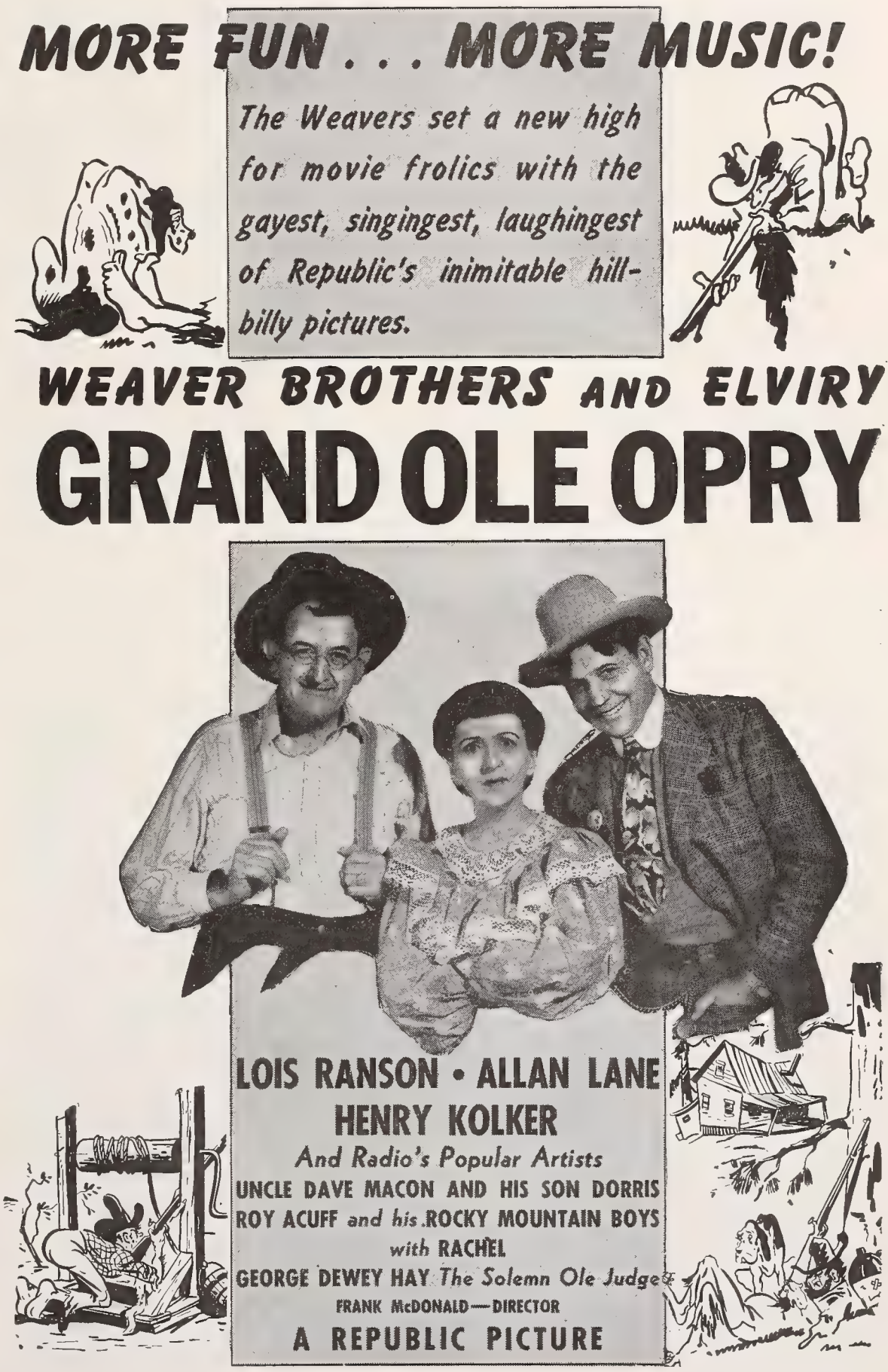
SCREWBALL FOOTBALL: Merrie Melodies—Good cartoon and well liked. All cartoons click here. However, Popeye is at the bottom of the list now. Should be produced in color.—Eddie Mansfield, Regent Theatre, Kansas City, Mo. General patronage.

SINGING DUDE: Broadway Brevities—A fine colored two reeler western with good singing.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SLAP HAPPY PAPPY: Looney Tunes—These Porky cartoons are excellent and if made in color would be knockouts.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SLAP HAPPY PAPPY: Looney Tunes—Do I have to start raving all over again? It seems that any of the Merrie Melodies or Looney Tunes are the tops for genuine belly-laffs. This one, supervised by Clampett, is a riot with excellent imitations of Eddie Cantor, Bing Crosby, and others. Running time, seven minutes.—Stanley Lambert, Rialto Theatre, Racine, Wis. General patronage.

SLAPSIE MAXIE: Maxie Rosenbloom—Thought his radio popularity would help but. our patrons seem not to have ever heard of him. However, an acceptable comedy and a wow with our after midnight, night club performers.—Eddie Mansfield, Regent Theatre, Kansas City, Mo. General patronage.



STATUS OF BANK NIGHT IN OHIO IS UNDECIDED

Court Recesses Without Ruling on Test Case; Legality To Be Tested in New Mexico

The status of Bank Night in Ohio, which was expected to be ruled upon by the state supreme court in the taxpayer case hearings held in Columbus, remains unchanged with the recessing of the court for the summer. The court, however, will review the case when it reconvenes in the fall.

The case was instituted by Andrew Attenweiler, a Troy, Ohio, taxpayer, against the Troy Amusement Company seeking judgment of $510 exemplary damages and admission refund and asking discontinuance of Bank Night at the Mayflower theatre, Troy. The action was appealed after the appellate court in Dayton ruled that Bank Night was a lottery and in violation of the state law.

Ben H. Schwartz, Cleveland, defense counsel, told the court that Bank Night was conducted in approximately 400 Ohio theatres to a combined daily attendance of around 500,000.

New Mexico Case

The legality of Bank Night, for the second time in three years, is before the New Mexico supreme court. The case at issue was appealed from a Chaves County district court decision overruling the state in an action against J. E. (Ted) Jones and Wayne Patterson, operators of the Yucca theatre in Roswell.

In the earlier case, brought by the city of Roswell against Mr. Jones and Fred Morley, the state supreme court held in a split opinion, handed down April 12, 1937, that Bank Nights were not lotteries.

Since then there have been changes on the supreme court bench.

Lucky Strike, a game which has been operating at E. M. Loew's Mohawk theatre, North Adams, Mass., has been declared illegal and a lottery in a decision by Judge John E. Magenis in district court. Appeal from the decision has been made to superior court at Pittsfield.

Judge Magenis found Bernard Payne, manager of the house, guilty of promoting and conducting a lottery on three counts but placed a nominal fine of $100 for one offense and $10 for the others.

Theatre games are staging a revival in theatres in Wisconsin. In Milwaukee, the Fox is offering Lucky Seat nights at the Varsity on Fridays and Saturdays, with the award at more than $100.

In Green Bay, Standard Theatres conduct Bank Quiz at the Strand and County Store at the Packer, both on Friday nights. The Eastwood in Madison observes Quiz Nite on Wednesdays, while the Rialto in Kaukauna stages Bank Quiz Fridays and Saturdays. The Rivoli in a Crosse conducts Old Style Treasure Chest on Fridays with more than $100 as the prize.

Test Case in Omaha

The Omaha, Neb., city attorney's office has carried to the Nebraska supreme court a legality test of Prosperity Club, cash giveaway game, ruled legal by the municipal courts.

The city attorney has asked the supreme court to cite Omaha theatres using the game on a contempt of court charge, claiming that Prosperity Club drawings are in violation of the court's ruling three years ago declaring Bank Night a lottery.

A motion has been granted in equity court in Mobile, Ala., to strike out the complaint of Ricardo Montiel, manager of the Saenger theatre, in which he charged discrimination in enforcement of the lottery law. Mr. Montiel was indicted last January for operating Bank Night. In his complaint he cited the operation of Bingo under the sponsorship of churches and organizations.

Judge Frank E. Reader of Beaver County, Pa., has ruled that Bank Night is still a lottery although proxy cards are obtainable for theatre patrons unable to attend the award performance. The ruling was in a suit filed against J. C. Lund of the State and Strand theatres, of Aliquippa.

An action has been entered in municipal court in Racine, Wis., by Frank LaBoda who charges Warner Brothers Theatres of Wisconsin, Inc., with refusing to pay him $900 as agreed in connection with a Treasure Chest award at the Venetian theatre. He contends that he was declared the winner of the award on May 18th and names Ely Arkin, manager of the Venetian, and Jack Keegan, Milwaukee, district manager of the circuit.

Philip M. Berger, manager of the Treat theatre, Newark, N. J., found guilty by common pleas Judge Daniel J. Brennan of violating the gaming statute, in operation at the theatre of a game called Pay Me, will appeal.

The theatre management had devised the game in effort to avoid violation of the lottery law by not requiring an admission fee, or consideration, from the player. The court held that the lottery statute was not involved, but that the game was a violation of the all-inclusive gaming statute.

Fox houses in Denver have dropped their weekly Ford car giveaway and are using Bank Night, starting with $1,000 and adding $250 each week. All Fox houses in Denver are in on the giveaway with the exception of the Broadway, first run.

Game Tax In Effect

A law providing for a 15 per cent tax on Bank Night awards, passed by the 1940 Kentucky Legislature, became effective June 12th, according to reports of the State Revenue Department.

James F. Donoghoe, head of the department in Louisville, said the law applies to churches, clubs or any organization conducting raffles, bingo or any contest of chance involving the awarding of prizes, including motion picture houses. Managers of the games are required to deduct the tax from the award money.

Bingo figures in Cincinnati established a new high in May, when 263 parties, attended by 294,778 players, grossed $214,994.97. Awards amounted to $52,026.14, leaving a net profit of $162,968.83 to sponsoring organizations, religious, charitable and similar groups.

The number of parties increased 13.9 per cent over April, the previous high month, and attendance was 9.1 per cent greater.

Renew Altec Agreement

Under a renewal agreement, the 12 Wometco circuit theatres in Miami and Miami Beach, Florida, will be serviced by Altec Service Corporation. Altec district manager A. Fiore negotiated the agreement.

Zala in Old Post

Michael Zala is again managing the Eighth Street Playhouse, New York, after two years' absence.

Movie Stars no Boon at Stage Box Offices

by MORT FRANK
in Pittsburgh

Actor's movie reputations alone are usually no boon at stage play box-offices except when they have a good play to support them, manager Harry Brown, of the Pittsburgh Nixon, stated this week in revealing that grosses for the city's only "legitimate" theater approximated $418,000 for its 1939-1940 season of 29 weeks.

In one of the most successful seasons of the past decade, the Nixon presented seven musicals, and four play premieres.

"Leave It to Me" Tops

Top box-office attractions were Victor Moore and William Gaxton, in "Leave It To Me," and Katherine Hepburn, in "the Philadelphia Story," both doing around $30,000. Next in draw were Helen Hayes, in "Ladies and Gentlemen," with $28,300; "George White's Scandals," with $27,300; Bill Robinson in "The Hot Mikado" with $23,200, on the first of two engagements; John Barrymore, in "My Dear Children," with $23,000; Raymond Massey, in "Abe Lincoln in Illinois," with $22,100, and "No Time for Comedy," with Katharine Cornell and Francis Lederer, $18,500.

Attractions featuring stars with straight movie records were Donald Cook, with Gertrude Lawrence, in the premiere of "Skylark," $14,500; Edward Everett Horton, in "Springtime for Henry," 12,200; Laurette Taylor, in "Outward Bound," $8,500; Ruth Chatterton, in "Tonight We Dance," $4,000; George Houston, in "Vagabond Hero," $3,100; Simone Simon, Mary Brian, Mitzi Green and Stepin Fetchit, in "Three After Three," $16,00; Paul Muni, in "Key Largo," $12,000, and John Garfield, in the premiere of "Heavenly Express," $5,500.

Unusual was the vitality of "Tobacco Road." In its sixth engagement, it drew $17,000 at $1.65 top, $3,000 more than its preceding year.

Although the longest in some years, the season was not the best in Nixon history by far. In the 1920's, 40-week seasons were not uncommon, and $40,000 grosses at $6.60 top were not unusual.

The current season, however, enabled Pittsburgh to retain its rating as the best road city in the country outside of Chicago, San Francisco and Boston.

Ten of the Nixon shows were $3.30 top, 14 $2.75, one $2.50, two $2.20, one $2.00, and one $1.65. More than 4,200 American Theater Society subscribers held seats sold at the price next beneath the lobby-window tariff.

Last year the Nixon had only two dark weeks between Sept. 25 opening and May 11 closing. Brown is anticipating an early start for the 1940-1941 season, his 26th here, if war conditions do not cut show tours. ATS is already ahead of last year's subscriptions at this date.

Other Nixon grosses, besides those featuring film players, were:

"White Steed," $8,000; "Hamlet" with Maurice Evans, $15,400; "Mamba's Daughter" with Ethel Waters, $16,500; "Kiss the Boys Goodbye," $7,500; "Earl Carroll's Vanities," $14,500; Cornelia Otis Skinner repertory, $2,500; "Streets of Paris," $17,400; second engagement "Hot Mikado" with Bill Robinson, $10,500; "Margin for Error," $6,800; and George M. Cohen in "Return of the Vagabond," $9,500.

Only competitor to the Nixon, the Pittsburgh Playhouse grossed more than $30,000 in its 23 weeks season, with six plays that previously won Broadway reputation, and an original musical by Charles Gaynor.

N. Y. Organizes To Aid Defense; Coast for Relief

The motion picture industry this week started to throw its organized support into war defense and war relief.

At a meeting held in the New York office of George Schaefer, RKO head, advertising heads of affiliated and independent circuits formed a committee to cooperate with the screen industry's activities in behalf of the Government's defense program.

To Cooperate with War Department

Those present included Harry Mandel, advertising director of RKO Theatres; Aubrey Schenck of Fox Theatres; Oscar A. Doob of Loew Theatres; Harry Goldberg of Warner Theatres, and Harry Brandt, of Brandt Theatres. Mr. Doob was made chairman of the committee.

The committee will cooperate with the War Department's defense plans, sending to hundreds of motion picture theatres a series of short articles to appear in their weekly programs. The first of the articles, which will appear in Loew's *Weekly* of July 11th, which has 900,000 circulation, says in part:

"The Government of the United States offers young men opportunities for education, for learning trades or crafts, and for travel while earning a salary and maintenance, in the Army. Men who serve but a single enlistment of three years are now offered the same educational advantages as are given the picked men permitted to select the Army as a life saver."

Coast Group Named

Samuel Goldwyn, chairman of the Motion Picture Red Cross Committee, Hollywood, this week announced the full membership of the organization, which will guide all war charity activities at the studios.

Representative of all studios, west coast theatres, the guilds and labor groups, the company comprises: A. J. Gock, vice-chairman; Jock Lawrence, executive secretary; Will H. Hays, Harry M. Warner, Louis B. Mayer, Y. Frank Freeman, Darryl F. Zanuck, Jack L. Warner, Harry Cohn, Charles P. Skouras, William Goetz, Walter Wanger, Sol Lesser, E. J. Mannix, Hal Roach, Frank Capra, Joseph M. Schenck, Fred Beetson, Bert Allenberg, Walt Disney, J. R. McDonough, Sheridan Gibney, Carl Cooper, Ralph Morgan, Steve Newman, Kenneth Thomson, J. K. Wallace, Cliff Work, Alfred Wright, Reeves Espy, M. J. Siegel, J. W. Gillette, Lesley Mason and I. J. Kornblum.

The publicity directors committee includes Howard Strickling of Metro-Goldwyn-Mayer; Harry Brand, Twentieth Century-Fox, and Robert Taplinger, Warner Brothers.

Propose Special Stamps

Bette Davis has proposed to the Motion Picture Relief Fund that the film industry issue special stamps to be put on sale throughout the country, enabling purchasers to obtain autographs and pictures of stars. The proceeds would go to the Red Cross. Twentieth Century-Fox is also considering a plan to charge a nominal sum for photographs sent out through its fan mail department, likewise in the cause of charity.

Stage Aid for Allies

Determination to use the full strength of the theatre to save England was promised Tuesday by Miss Rachel Crothers, playwright and president of the American Theatre Wing Allied Relief Fund, at the New York World's Fair, where stage stars participated in a special program.

The group headed by Miss Crothers plans a number of public benefits to raise funds for the care of refugee children from war ridden countries. Helen Hayes started the fund with a contribution of $4,000.

Managers Pool Interests

Managers of four theatres in Reading, Pa., have pooled their interests in raising $64,000 for Reading's Red Cross quota. The managers are J. Lester Stallman, Astor; Paul E. Glase, Embassy; George Peters, Loew's, and C. G. Keeney, Park.

Start Detroit Movement

A movement for a series of Red Cross shows, with all proceeds of the shows contributed to the charity, has been started by Edward Jasobson, manager of Krim's Harmony theatre, Detroit. Mr. Jacobson received permission from the Board of Education to have announcements made over the public address systems in the seven schools of the neighborhood.

Youngsters are admitted free but are asked to make any donations they liked to the Red Cross nurses at the door.

"Ramparts We Watch" Opens July 12th in Washington

The first feature length production of the March of Time, "The Ramparts We Watch," will have its world premiere in Washington on July 12th, according to Louis de Rochemont, producer. Like the regular issues of the March of Time, the feature will be released by RKO.

"The Ramparts We Watch" was over 18 months in the making, during which time many thousands of feet of film were shot. Part of the excess material has been and will be used in the monthly issues of the March of Time. "Ramparts" is said to introduce a new technique in feature films with a story of the war years, 1914-18, in a typical American community. Much of the picture was made in New London, Conn., chiefly with a cast of non-professionals.

Dropping Stage Shows

The Stanley theatre, Pittsburgh, a Warner Stanley house, will discontinue stage shows for the summer.

George Weeks Forms Producing Company

Phoenix Productions has been formed with George Weeks as president and Anna Belle Ward as vice-president and associate producer. Mr. Weeks was formerly vice-president of Monogram in charge of sales and Miss Ward is assistant general manager of the Elliott-Ward Enterprices, theatre circuit, at Lexington, Ky.

The company plans eight westerns in a series to be known as "The Range Busters," for Monogram release. John King, Ray Corrigan and Max Terhune will be featured.

Adler Injunction

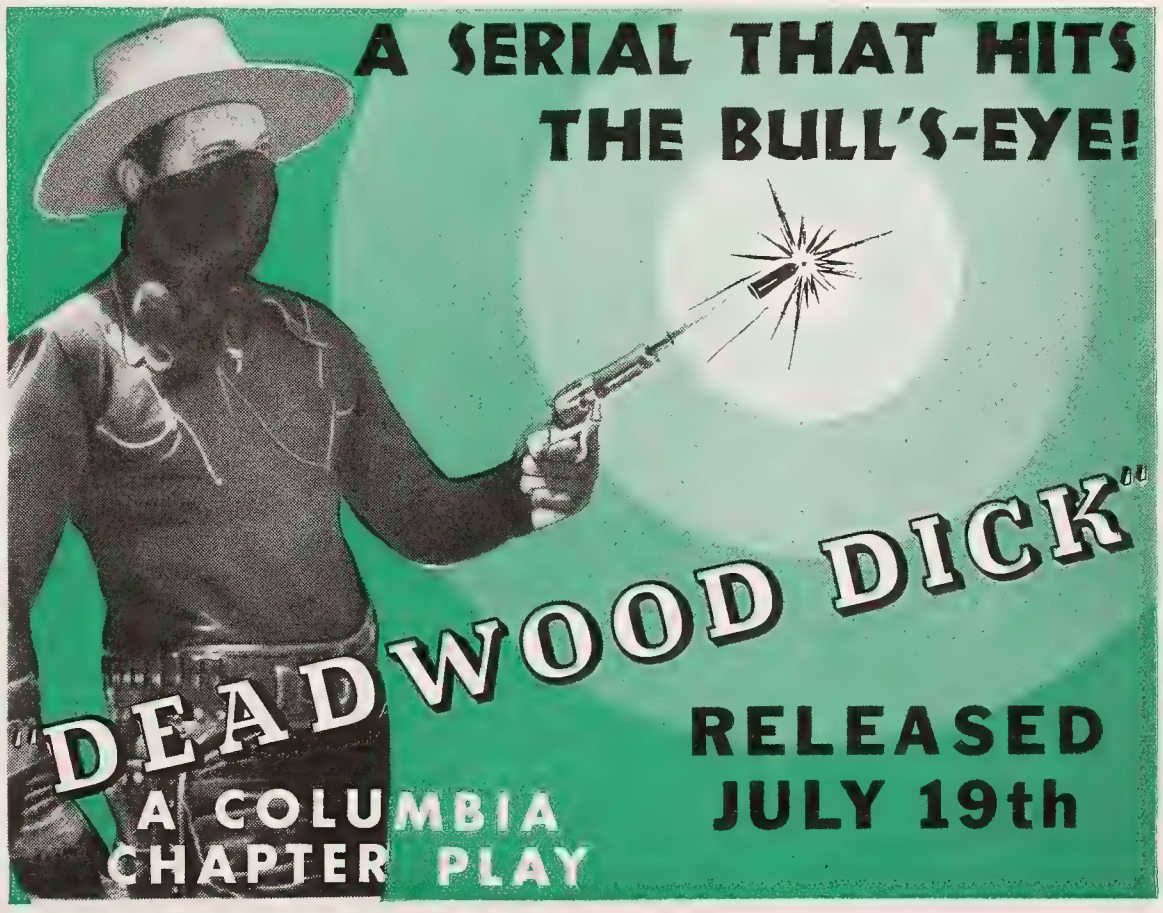
The United States District Court, Chicago, last Saturday, ordered an injunction issued against the Adler Letter Company and the Patio Theatre Company, of Chicago, and an accounting made by the Adler company to Wagner Sign Service. The action followed an order of the U. S. Circuit Court of Appeals in the same city on June 14th, denying the Adler company's petition for a rehearing of litigation in which the notched flange letter signs of Adler had been found to infringe a Wagner patent. The Patio Theatre Company had been a user of an Adler sign of this type.

Ban "Merry Wives"

Bernard Shore, publicity director for Edgar E. Lloyd, announces that the New York State Board of Film Censors has banned the Czecho-Slovakian film "Merry Wives," ruling that the film is "immoral, indecent and tending to corrupt morals." Mr. Lloyd is the distributor. The film was awarded first prize at the 1938 Venice Film Biennale.

Maurice Brown Nominated

Maurice Brown, of Lorain, Ohio, manager for the theatres owned by Mrs. Nazera Zegiob, has been nominated as state senator.



OBITUARIES

Ben Turpin, 71, Comedian, Dead

Ben Turpin, the comedian with the crossed eyes, a star of the silent screen, died at the age of 71 in Hollywood July 1st.

One of the first of the slapstick comedians in motion pictures Mr. Turpin built his comedy routine around his fantastically askew eyes. He was the man who always did everything wrong.

He was born in New Orleans of French extraction and retained a slight French accent all his life. When he was in his late 'teens his father gave him a hundred dollars carefully saved for the event and told him to leave home and get a start on his own. He lost it in a crap game and became a hobo, then a burlesque actor which led to a "Happy Hooligan" role on the stage and films. It was while playing "Happy Hooligan" that the strain of crossing his eyes caused them to become permanently impaired.

The last film in which he appeared was "Saps at Sea," a Hal Roach production in which he had a small part. He was a janitor whose impaired vision had caused him to connect the electrical gadgets of a home in a bizarre manner.

Fred Noble

Fred Noble, projection operator for the DeSoto theatre at Mansfield, La., died on June 26th. He was in an automobile accident in Mansfield.



"GANGWAY FOR NEWS REELS!"
ALWAYS — BY RAILWAY EXPRESS

They're first into the fastest trains, and first out, on arrival. Prompt delivery to the theater. Top-speed handling all the way. That's RAILWAY EXPRESS service, at low economical rates. And it's just as fast and sure for promotion material, trailers, posters, stills, equipment and anything else that's a "must." Nation-wide coverage. 23,000 offices. Pick-up at your door and delivery direct to the theater in all cities and principal towns, at no extra charge. For service phone RAILWAY EXPRESS.

For Super-speed Use AIR EXPRESS — 3 miles a minute. *Special* pick-up — *Special* delivery.

RAILWAY EXPRESS AGENCY INC.

NATION-WIDE RAIL-AIR SERVICE

Paul Cravath, 78, Noted Attorney

Paul D. Cravath, 78, attorney and president of the board of the Metropolitan Opera Company, died at his home in Locust Valley, Long Island, N. Y., July 1st, of a heart attack. Mr. Cravath was a member of the law firm of Cravath, De Gersdorff, Swain & Wood, which has represented many interests in the industry, including Paramount and RKO.

At present, the company is counsel for the Radio Corporation of America and March of Time. The company won an acquittal for Warner Brothers in an anti-trust indictment in St. Louis several years ago.

Alexander Toluboff, Art Director, Dies

Alexander Toluboff, art director for Walter Wanger Productions, died July 1st at the home of his wife's parents, Mr. and Mrs. Theodore F. MacManus, of Stony Croft, Bloomfield Hills, Mich.

Born in Lublin, Russia, Mr. Toluboff was graduated from the Institute of Emperor Alexander I in St. Petersburg as an architect and engineer. After being chief of division on the Trans-Siberian Railroad, he became chief of construction of the Sevea River Railroad, a project interrupted by the Russian Revolution.

He came to this country in 1920 and worked as an architect in San Francisco. Later he became associated with Metro-Goldwyn-Mayer as art director for nine years, designing sets for the Greta Garbo pictures as well as for other films. In 1935 he joined Walter Wanger.

George Hackathorne, Character Actor, Dead

George Hackathorne, motion picture character actor, who had played the title role in Sir James Barrie's play "The Little Minister" on the stage, died June 25th in St. Vincent's Hospital in Hollywood after a long illness. He was 44.

Mr. Hackathorne's theatrical career goes back 30 years to the time he played the part of "Willie" in "East Lynne." He also played juvenile roles in stock companies and once had his own singing act in vaudeville. He entered the motion picture field in 1916 and received acclaim for his playing of the cripple in "Merry-Go-Round" in the silent pictures. His last role on the screen was that of a soldier in "Gone With the Wind."

Colgate Baker

Colgate Baker, 68, retired newspaperman and playwright, died June 25th in the Bronx, N. Y. He was drama critic of the New York *Review*, a weekly theatrical paper, from 1908, when it was founded, until 1931, when it ceased publication.

Fernand Vincent

Word has been received in New York of the death on the battlefield in France of Lieutenant Fernand Vincent, director of the French Film Chamber. He formerly was director and executive secretary of the French producers' association.

James G. Robertson

James G. Robertson, stage manager for the old Keith theatre in Providence, R. I., and more recently the RKO Albee theatre there, and for the last three years president of Stagehands Local 23, of the IATSE, died in Providence June 25th.

Maurice Moscovich

Maurice Moscovich, character actor, died in Hollywood June 28th after working three days in RKO's "Dance, Girl, Dance," which Erich Pommer is producing.

IN COURTS

Court Upholds Patent Ruling

The United States circuit court of appeals for the Third Circuit, at Philadelphia, Thursday, June 27th, affirmed on appeal a lower court decision which held the sound picture equipment of Electrical Research Products, Inc., was not an infringement of British Acoustic Films, Ltd.'s two patents on mechanisms to produce uniform speed and "breaking" up on motion picture films, and that both patents were invalid.

Last September Judge John P. Nields, of the federal district court, Wilmington, Del., gave the original decision. In dismissing the appeals of the British corporation, the circuit court declared the "flyweel jockey roller" device patents, which were originally issued to Arnold Poulsen and Axel Carl Georg Peterson, are merely the adaptation of universally known mechanical expedients and not of inventive quality.

The court in its opinion added that even if the patents were valid, neither defendant (RCA Manufacturing Company was the other defendant) infringed upon them, since they did not use the device described in the patents.

Move to Impound 'Dictator' Stills

Charles Chaplin and Charles Chaplin Film Corporation in federal court in New York this week moved to impound stills and other material of the film "The Dictator," which were claimed to have been "surreptitiously" removed from the studio by Time, Inc., publisher of *Life Magazine*. Mr. Chaplin contends that premature publication of a still from the film in the magazine has endangered the sales and promotion program planned for the film.

Court Has Tax Case Under Advisement

The Conway County chancery court at Morrilton, Ark., has taken under advisement a demurrer of the city to a complaint filed by the Malco theatres, Inc., owners of the Rialto theatre there, against enforcement of two city ordinances, one to limit the number of houses which one owner may operate and the other to levy a tax on theatre chairs in addition to regular license charges.

After hearing attorneys for both sides, Chancellor J. B. Ward concluded that the question of license ($100 per year and a tax of 40 cents per seat on more than 300 chairs) being too large and unreasonable, "was a matter of fact and that proof might be taken by deposition by plaintiff and defendant to sustain their contentions on reasonableness and unreasonableness of the tax."

Dismiss Mann Suit

Harry Hollzer, federal judge, in Los Angeles this week has dismissed the suit of the Ned Mann Company against Walt Disney Productions, charging infringement of a photographic process. The court ruled insufficient evidence was presented to prove allegations but declined to rule on the validity of the Mann patent.

F. & M. Hearings End

The hearings on the Fanchon & Marco, Inc., suit for the return of $42,200 claimed paid in legal fees to three St. Louis lawyers ended this week after 51 court days, and Joseph J. Ward, circuit judge, in St. Louis took the case under advisement. Arguments by counsel, however, will not be made until September.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

DANGEROUS NEGLECT

Three theatremen whose work is known favorably to this department have lost their jobs. They are finding it difficult to secure others. One man has been out for a month, the second for three months, the third, longer than that.

Backed by years of experience, possessed of showmanship talents, they are conscientious and have clean records. But to all intents, there seems to be no market for these men in a business that admits to a lack of manpower upon which so much depends.

The unemployed showman of ability, sooner or later, is forced to take any kind of a chore-boy job, or to find a living in some other line. In either instance, exhibition suffers a loss it cannot afford.

It is too much to hope that this alarm will produce immediate results for the men in question. It is expected that the facts set forth will emphasize the dangers of manpower-loss, to be viewed with some part of the concern now occupied with other industry illnesses.

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THE WHOLE OF IT

In keeping with our frequent beating here on behalf of institutional advertising is the piece in *Advertising Age* on "Simplified Sales Promotion for Retailers", a book by Edward Kaylin and Allen A. Wells, merchandising specialists. Set down for theatremen who regard this form of advertising as pointless, the following quotes from the article are offered for consideration:

"Institutional advertising, defined as 'that which sells the store rather than merchandise', is not the 'sheer luxury' which many believe it to be, the authors point out. This type of promotion justifies itself on a practical dollars-and-cents basis, they say, for 'the time has long since passed' when it was enough for a store to offer the right merchandise at the right time or at a special price. Customers who respond to that appeal may be somebody else's customers tomorrow.

"Since the object of institutional copy is to build and maintain a favorable impression, the authors point out that an institutional campaign must be constant and continuous. Tangible results come slowly, it is said, but when the proper approaches have been found and persistently used, 'gratifying results are practically assured'."

Obviously, the theatre dependent solely upon the draw of star names and big attractions bogs down when its supply of names and ace pictures is interrupted. It would then appear that the exhibitor fighting to maintain no less than a minimum profit-gross should take extra means to safeguard his investment. In this direction he would give due advertising attentions to the institution of motion picture entertainment, his one constant factor, and not pin his expectations entirely upon the shifting boxoffice values of individual pictures. Thus, a 52-week-a-year properly guided job of theatre selling can roll up a boxoffice momentum not to be halted by the sluggishness of a booking here today and gone tomorrow.

* * *

Taken as a whole, the merchandising of motion picture entertainment embraces more than the screen program. Reasonable prices, modern equipment, safety, atmosphere, health, comfort—even luxury—are also units of sales appeal to be spotlighted, as are the intangibles of patron-handling by highly trained service staffs.

Let it be said again: with everything else equal, it is yet to be disproved that, of two competing theatres, the one doing the better and most consistent job of institutionalizing will roll up the largest grosses over a period of time.

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EXPLOITATION CURIOSA: Insurance against typhoon damage for a publicity tiein on "Typhoon" at the Granada, Norfolk, Nebraska, was taken out by Manager Dick Phillips. So what happens? Nothing less than a terrific windstorm during the run. And in Fairbury, in the same state, on the same picture, Jimmy Redmond tells about a tornado that hit town on the day ahead of opening to shake loose the stage of Bonham.

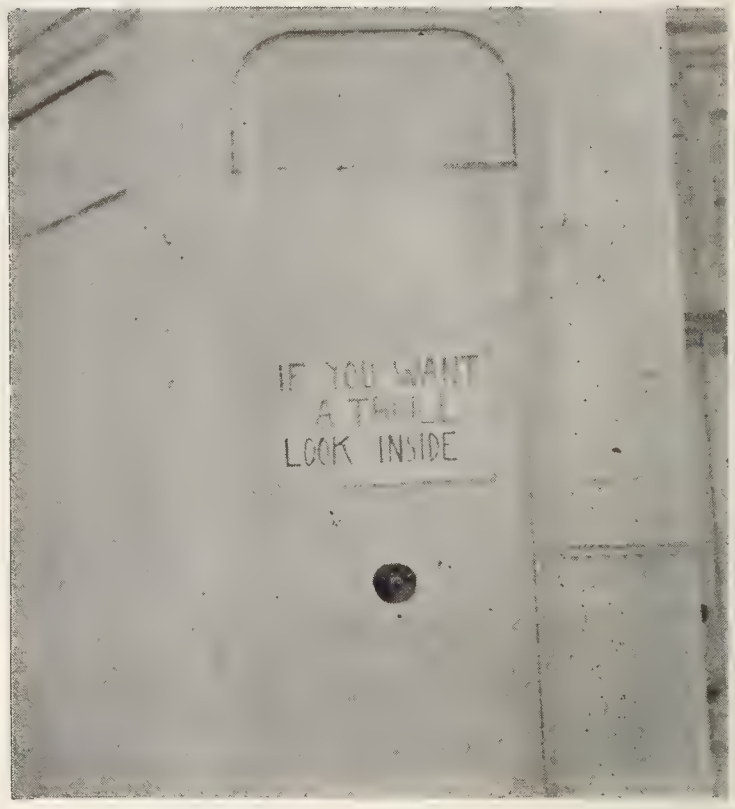
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Theatremen who sniff at the oldies might be interested in knowing that, plugged widely by the World's Fair to attract more customers, the venerable "key" stunt for prizes of new cars is proving to be one of the main boxoffice attractors.

A-Mike Vogel

Round Table In Pictures



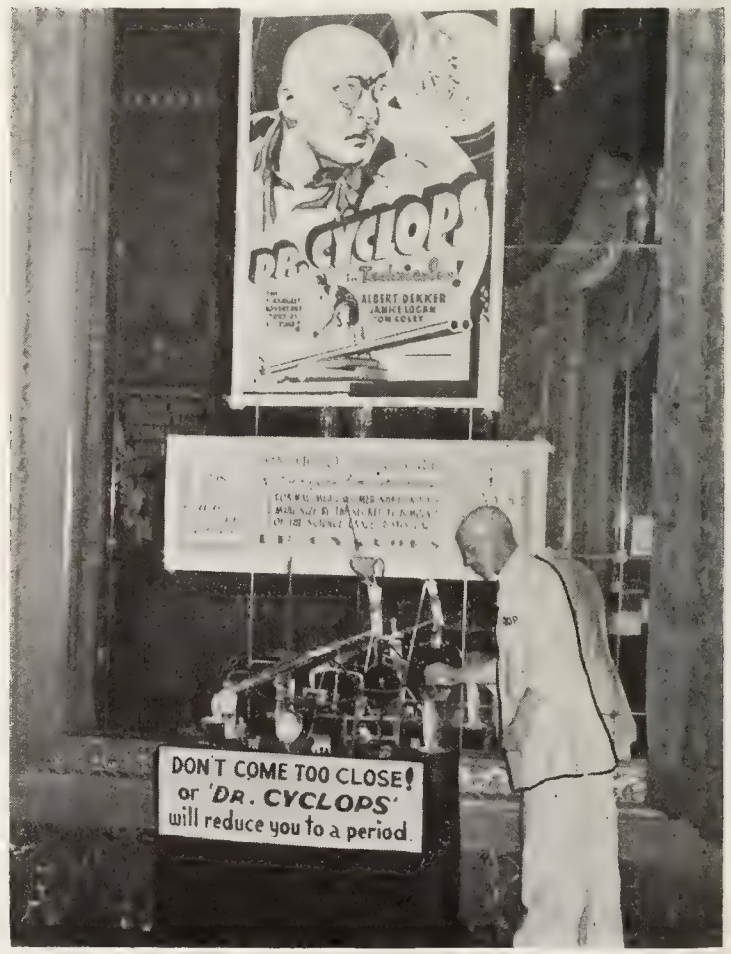


Ahead and during run of "One Million, B.C." at Loew's Grand Theatre, in Atlanta, Ga., was featured giant float constructed by Round Tabler Eddie Pentecost and illustrated above left. Girl and boy dressed in keeping with the picture were planted atop float with papier mache prehistoric animal. (Above) In main street window was the peep-hole gag arranged by Ted Irwin for "Danger on Wheels" at the Star, in Lyons, Kansas. On peering inside, folks were greeted with miniature race track complete in detail with wrecked cars, flying planes, etc.



Tieup between the Boston Loew Theatres and the Daily Record on a Cinderella contest, as reported by Joe DiPesa, featured a presentation of prizes on the stage of the State, where as shown, Round Tabler Fred Greenway does the honors. First prize included trip to New York and Washington.

Lobby stunt arranged by Elihu Glass at Fabian's Staten Island Paramount, in Stapleton, for "Cyclops" consisted of replica of a laboratory, equipment borrowed from local college. An amazing double of the inventor was located, and planted at table to do a bit of "experimenting." Dry ice used to simulate smoke was used for attractor.



Mayor, Councilmen Celebrate Opening of Warner Theatre

Presence of the Mayor, city councilmen, visiting stage and screen stars and other prominents viewed by an estimated crowd of 40,000, were among the highlights of the excellent campaign put together by Manager Jack Minsky and reported by Al Zimbalist for the opening of Warners' new Astor, in Philadelphia, a neighborhood situation.

Among the Round Tabler's featured promotions was an eight-page special newspaper, the "Astor Times," widely distributed in the drawing area. Outside advertising more than covered all costs, merchants cooperating additionally with window displays and posters. Since the paper was aimed to do a thorough job of circulation, Minsky refrained from the use of heralds and other items which he found would be duplicating items. The opening was adequately covered by all the downtown dailies and the neighborhood weeklies, the highlight tiein being a "Miss Astor" contest put on two weeks ahead with the *Daily News,* the promotion including a double-truck co-op layout.

"Miss Astor" Selected

Radio participation was obtained from the leading stations culminating in a broadcast at the premiere over WCAU, in which the invited guests took part. Other ceremonies signalizing the opening of the house to the public featured cutting of the tape across the front by "Miss Astor." Colorful street events led up to a parade of costumed units representing various veteran, civic and fraternal organizations, the procession highlighted by the participation of 20 different bands. For the benefit of the vast throngs out front, Minsky arranged for a loudspeaker system suspended from the marquee.

Preceding the inaugural show, Mayor Lamberton made a dedicatory address from the stage. This was followed by the presentation of a silver plaque to Warner Brothers from the merchants and residents of the area, accepted by Joe Bernhard, general manager, for the organization. Supervised by Ted Schlanger, zone head, with Paul Costello, district supervisor, Minsky's campaign was aided by a helping hand from Warner men, Irving Blumberg, Al Blumberg, Bill Lafferty, Dave Seaman, Jack Levy, Bill Wolf, Dick Reasley and Al Zimbalist.

"LET'S HEAR FROM YOU"

Hosts Bohnen's Parents

Group of prominent localites attended a special preview of "Mice and Men" arranged by Sig Goldberg of the World, in St. Paul, Minn., to honor parents of Roman Bohnen, local boy who appeared in the picture. Blowups of wire received from Bohnen were used for display purposes in leading stores, numerous book store windows were prominently spotted and newspapers came through with stories and art on the opening, space also devoted to the premiere in the society column.

Fort Worth Sportsmen Endorse Gould's "All-Fishing" Show

Conceived by Manager Dan Gould for a two-day run at Interstate's Tivoli, Fort Worth, Texas, an "all-fishing" program of six added sport short subjects aimed for the attention of local sportsmen boosted mid-week grosses appreciably for the neighborhood situation. Put on a week ahead of the local fishing season, the promotion, a "first" of its kind for the circuit, was ably supported by sporting goods stores, newspapers and outdoors enthusiasts, the campaign by Gould breaking three weeks ahead with special trailers and stage announcements.

Displays were featured by a lobby exhibit of mounted fish, rods, reels, lures, nets, minnow buckets and fishing kits. A similar showing was obtained in a giant window at the largest downtown department store. The store assisted further on a distribution of co-op heralds to all customers 10 days ahead, contributed expensive fishing kits for stage giveaway each night of the showings, mentioned the program in all store advertising one week in advance.

Publicity was comprehensive with all papers carrying feature stories, extra breaks in sports columns. The outstanding sport news publication in that area also went for the program in big space, and Gould planted further mentions in all school papers. Announcements were made at the Junior Chamber of Commerce luncheon two weeks ahead, and heralds distributed at the meeting on opening day. Post cards were mailed to all members of the local Anglers Club. For additional attention, auto bumper cards were used and at the theatre, the staff wore lapel badges.

The six shorts making up the program were "Strike," "Fly Casting," "Big Fish," "Fisherman's Pluck," "Big Game Fishing" and a cartoon, "Andy Panda Goes Fishing." The feature was "Invisible Stripes."

Salmon Conducts Stage Wedding

Dignity was the keynote of the stage wedding conducted by Round Tabler Monty Salmon at the New York Beacon Theatre with neighorhood merchants contributing in exchange for lobby and trailer mention. Among the gifts promoted by the theatreman were complete outfit for the bride, bank account, flowers, hotel, beauty treatments, wedding cake, ring, etc., etc.

Wedding party included six bridesmaids, two flower girls and six ushers, who, to the strains of the wedding march, played by organist, walked from the back of the house down the aisles, girls on one side and men on the other, to the stage where local judge performed the ceremonies. Mixed choir, engaged for the occasion, rendered "Oh, Promise Me" and "Ave Maria" before and after the services.

"LET'S HEAR FROM YOU"

Mayor Aids Tree-Planting In Honor of "Edison"

Since Sunbury, Pa., had been the scene of some of the early Edison experiments, Manager Lloyd L. Hause decided upon a civic celebration in recognition as advance on the date for "Edison, the Man" at the Strand. For this a tree-planting in honor of the inventor was held at the city park in cooperation with the Boy Scouts, Elks and civic leaders, the mayor turning over the first spade of earth. Event was preceded with a parade led by fife and drum corps in the downtown area.

From a member of the high school faculty, a collector of Edisoniana, Hause secured a number of the inventor's private papers, letters, autographed photos. As a lobby display, the collection attracted wide interest in the newspapers as well, which also publicized the parade in story and photo. Other publicity covered a double truck of co-op ads, strip serialization and editorial stemming from Edison's stay in Sunbury. Lighted heads of the inventor and Spencer Tracy featured the front displays.



MR. EXHIBITOR:

SMILEY BURNETTE HAS A VITAL MESSAGE FOR YOU.

The Smiley Burnette Fan Club and its official publication "The Westerner" has taken picture fans by storm. The only magazine of its kind published in Hollywood, and edited under the personal supervision of Smiley Burnette, "The Westerner" has been acclaimed America's outstanding fan club publication.

* * *

If you play Autry-Burnette pictures, the Smiley Burnette Fan Club and "The Westerner" is a natural tieup that means bigger *box office profits* for you.

* * *

Cash in on this opportunity *now* by getting your patrons to join the Smiley Burnette Fan Club. *Membership is free.* All that is necessary is to address an application with a 3c stamp enclosed to the Smiley Burnette Enterprises, P. O. Box 100, Studio City, Calif.

* * *

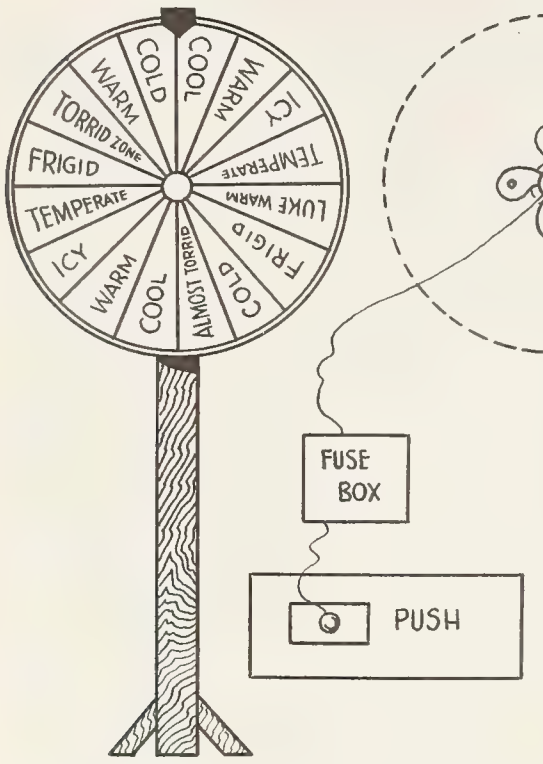
We'll do the rest!

* * *

(The Smiley Burnette Fan Club and the "The Westerner" is operated solely by the Smiley Burnette Enterprises, Studio City, Calif.

SMILEY BURNETTE, PRES.

A STUNT ANIMATION





Working plan, above and left, shows operation of Ted Irwin's animation for "Torrid Zone" at the Star, Lyons, Kansas. Attached to wheel in rear, brightly colored cardboard circle was divided in sections and lettered, as shown. Motion was provided by small electric fan, the blades fastened to wheel with small stove bolts. Concealed wire ran through fuse box to button which when pushed, broke the contact, and stopped wheel.

Six-City Vote Contest Aids "Our Town" Premiere

Six Fox West Coast California situations and the papers in each spot were tied in to the advance on "Our Town" at the Los Angeles Four Star by means of a "George" and "Emily" popularity contest, the winning pair in each city rewarded with a trip to Hollywood as guests of the Hal Roach studios and attendance at the coast premiere. The contest, named after the leads in the picture, was decided by voting ballots carried by the cooperating papers.

Representatives of the dailies accompanied the winning couples to arrange for story and photo coverage designed also for advance publicity on the attraction in each situation. Further buildup was secured by the personal appearances of the winners on their return from Hollywood to relate experiences on the trip.

Fox West Coast managers who worked on the promotion were Ernest Martin, San Bernardino; Stanley Kriner, Redlands; Lester Solberg, Riverside; Ray Lindsay, Pomona; Ed Penn, Santa Barbara; and Homer Gill, Bakersfield.

"LET'S HEAR FROM YOU"

"Mortal Storm" Reviewed By Movie Fans for Elder

Local movie fans were urged to turn reviewers as part of the advance campaign put on for "The Mortal Storm" by Manager W. H. Elder at Loew's, in Harrisburg, Pa., through the cooperation of daily newspaper. Cash and ticket prizes were offered to patrons writing the best reviews of the picture in 50 words or less, reviews to be written in the same form as that used by regular film columnists and critics. Contest ran during the first two days of the engagement.

Gun Collection Featured By Davis for "Virginia"

Borrowing a collection of guns from local Gunsmith Shop, Manager Bernard Davis at the Victor Theatre, in McKeesport, Pa., arranged a 40 by 60 display in advance of "Virginia City" opening, which was planted in front of theatre and moved to inner lobby during run. Gag copy on easel read "Park your guns at the door. Too much action and excitement. We don't want our screen shot full of holes during the showing of," etc., followed by cast, etc.

For "Pinocchio," Davis borrowed from one of his patrons a doll which was an exact reproduction of the character in the picture, this was put on display in his lobby ahead with proper credit card. Also planted in five and ten windows were scene stills and featured "Pinocchio" merchandise, music store came through with window on hit tunes and cards were planted in all bus terminals.

THEATREMAN SPONSORS "SLACK NIGHT" TIEIN

The wearing of slacks for the female sex became more popular in Wichita Falls, Texas, since the recent "Slack Night" put on of a Monday night at the Wichita Theatre by A. D. Deason, and proved successful enough to be repeated weekly.

Everyone wearing slacks was admitted at a special price, and the evening was highlighted by a fashion show of sports styles. Store which furnished all clothing and models advertised it heavily and also provided prize slacks for giveaway.

Schiner Puts On Milking Contest With Local Aids

Endorsed by city and state officials and sponsored directly with the local dairy in conjunction with National Dairy Month, a cow-milking contest arranged on the stage of Schine's Palace, Lockport, N. Y., proved to be one of the year's outstanding promotions conducted by Manager Seymour Morris.

Outlining the plan before the local Farm Bureau, Seymour secured the use of the organization's barns and trucks for advertising purposes, the bureau also sending cards announcing the event to all members. The state milk publicity department placed a representative at the disposal of Morris, and aided further with a short subject "The Miracle of Milk," run during the contest. The county milk association joined in by providing the cows and judges. The 4-H Clubs were invited to enter contestants, as were the civic clubs, to take part in a special invitation event. Presidents of other farm organizations in the area were asked to serve on the judging committee.

Co-Sponsor Gives Prizes

The co-sponsoring dairy, a leader in county, furnished the contest cash prizes and farm props used on the stage, such as stanchions, pitchforks, buckets, bottles, scales, etc. Dairy also supplied hay and shavings, mimeographed heralds distributed to consumers and wholesalers, attendants for the contest and banners for delivery trucks. Newspaper advertising and publicity was widespread with dairy coming in on co-op displays. Morris also publicized the event via trailer, programs, lobby display, extra posting throughout the county, radio announcements on the state publicity bureau's program over WBEN, Lockport, and WOR, Buffalo.

The contest was conducted in a box set, the theatre's flats reversed to convey a barn atmosphere. The action had to do with a night scene showing two hoboes entering the barn to find a place to sleep. Entered the farmer at "dawn" and discovering the "boes," began a conversation having to do with the contest, the visitors given brooms to clean up the place in return for a handout.

26 Entrants in Contest

The judges then came on, introduced individually by Morris, and 11 in number. There were judges for each contestant, three for weighing milk and labeling bottles. Each contestant was given a number, the same as placed on an individual quart milk bottle to be used in the contest. The competition was divided in three events, for men, women, mixed teams of boy and girl. Entrants were given 30 seconds, amount of milk in bottle determining winners. Top mixed team was decided by accumulative gross weight of both bottles. The expected comedy was forthcoming in the invitation event in which prominent locals competed.

The contest took 45 minutes in all, with some 26 contestants, the number limited by the Round Tabler. Seymour awarded the cash prizes with the event brought to a close by an address by the Farm Bureau head.

Widespread Tieins Mark Anniversary Of Harris Circuit

Using as a theme line, "the oldest operating theatre company in the world," the 35th anniversary of the Harris Amusement Companies of Pittsburgh, was recently celebrated by all of the circuit's units, with elaborate campaigns supervised by John H. Harris, general manager, and reported here by adman Ken Hoel.

In every situation, in Pittsburgh and out of town, the streets were bedecked and lettered shields placed on telegraph poles. Stores carried tiein windows, joined in cooperative advertising. Busses and private cars were also bannered. Congratulatory wires were secured from prominent locals for lobby display. Marquees were decorated and also served as a send-off for thousands of balloons, to some of which passes were attached.

Publicity was vast with papers carrying shots of the "first motion picture theatre." Stories and photos of circuit founder, John P. Harris, were planted as were features on locals who had attended the first Harris "nickelodeon." Other publicity was gained with invitations to underprivileged child groups to attend the celebrations at the various houses.

Photos of Founder Unveiled

Lobbies were colorfully decorated with photos of the original unit and of old time movie stars. Silk banners and stickers were also utilized to point up the lobby ceremonies on the anniversary which included cutting of birthday cakes. City heads took part in the celebrations and also addressed audiences upon the significance of the occasion. Highlight of the stage proceedings was the unveiling of enlargements of the founder's photo.

Local establishments in business over 35 years were invited to join the celebration. Patrons celebrating their thirty-fifth birthday on the anniversary day were guests of the theatres, as were couples married for 35 years on that date.

Contests and quizzes were included in the celebration programs as were old time silent features, of the type exhibited in the time of the first nickelodeon. For further atmosphere out front, old-fashioned penny slot machines were promoted.

The anniversary week was celebrated from June 16 to 22. Hoel reports fat grosses in all situations as a result of the comprehensive promotions with merchants and civic heads found more than willing to cooperate.

"LET'S HEAR FROM YOU"

Tickell's Cooking Class

In conjunction with his usual Wednesday afternoon show, Round Tabler F. Tickell at the Capitol in Calgary, Alberta, Can., puts on a weekly cooking school class to run during the entire summer. Running for 45 minutes each session, the theatreman gives away a basket of promoted merchandise each session. In addition, as a grand prize Fred has promoted a refrigerator, cooperating merchant advertising the tiein in local dailies.

FIRST OF THE THIRD

Evidently in keeping with the season, the pace of the Quigley Awards continues to be hot, as results in the First Fortnight period of the Third Quarter show little slowing down. With three entries double-credited, the 48 Appointments go to 51 Round Tables, "who" and "from where" as here noted.

BOB ANTHONY
JOHN MARTIN
Schine's Piqua, Piqua, Ohio

DAVE BACHNER
Warners, Cleveland, Ohio

JOHNNY BARCROFT
RKO, Columbus, Ohio

RAY BELL
Loew's, Washington, D. C.

LIGE BRIEN
Prince, Ambridge, Pa.

BILL BURKE
State, Fostoria, Ohio

WALLY CALDWELL
Loew's Valentine, Toledo, Ohio

TED CONKLIN
Federal, Federalsburg, Md.

MARLOWE CONNER
Avalon, Chicago, Ill.

MAX COOPER
Cove, Glen Cove, N. Y.

MOON CORKER
Palace, Athens, Ga.

WALTER DAVIS
Randolph, Randolph, N. Y.

A. D. DEASON
Wichita, Wichita Falls, Tex.

E. V. DINERMAN
RKO, Cincinnati, Ohio

CARTER ENGLISH
Majestic, Centerville, Iowa

A. EASSON
Oakwood, Toronto, Ont., Canada

JACK FRETWELL
State, Harrisonburg, Va.

WILLIAM C. GALLAGHER
Parker, Darby, Pa.

JAY GOLDEN
RKO Palace, Rochester, N. Y.

KEN GRIMES
Warner, Erie, Pa.

RUSS HARDWICK
Lyceum, Clovis, N. Mex.

KEN HENRY
Embassy, Port Chester, N. Y.

GEORGE IRWIN
Lyceum, Duluth, Minn.

TED IRWIN
Star, Lyons, Tex.

A. J. KALBERER
Indiana, Washington, Ind.

E. C. LAMOUREUX
Empire, Windsor, Ont., Canada

LOUIS LAMM
Palace, Lorain, O.

GUS LAMPE
HARRY UNTERFORT
Keith, Syracuse, N. Y.

MEL LAWTON
HERMAN FLYNN
Prince Edward, Sydney, Australia

GEORGE LABY
Victory, Holyoke, Mass.

J. R. MAC EACHRON
Paramount, Jackson, Tenn.

SEYMOUR MORRIS
Palace, Lockport, N. Y.

GLENN NELSON
Harris, Findlay, Ohio

PAT NOTARO
Columbia, Sharon, Pa.

M. A. PARFREY
Voge, East Chicago, Ind.

ED PENN
FoxArlington, Santa Barbara, Cal.

BERNARD PETERSON
Falls, Little Falls, Minn.

DICK PHILLIPS
Granada, Norfolk, Neb.

LES POLLOCK
Loew's, Rochester, N. Y.

JIM REDMOND
Bonham, Fairbury, Neb.

JOE REDMOND
Fox Esquire, Kansas City, Mo.

FRANK RITTER
Fox Uptown, Kansas City, Mo.

MORRIS ROSENTHAL
Majestic, Bridgeport, Conn.

JOHN R. SCHULTZ
Liberty, Sharon, Pa.

ROY SLENTZ
Gopher, Minneapolis, Minn.

ARNOLD STOLTZ
Avon, Utica, N. Y.

BURGESS WALTMON
Princess, Columbus, Miss.

ART WARTHA
Elco, Elkhart, Ind.

To be stressed is that entries on summer promotions, not intended especially for one picture, will receive due considerations for the Awards. Institutional exploitation of all kinds is distinctly eligible and, irrespective of the period of time covered, will be judged within the Fortnight received.

Animated Window Display Aids Addison on "Pinocchio" Date

Numerous were the window displays promoted by Herman Addison for "Pinocchio" at Schine's Avon, in Watertown, N. Y., among which was an animated setpiece of the well-known characters in the picture which was featured in a shoe store, arms and legs of the figures moving to attract. Tieup was also made with local ice cream dealer, which netted cards in soda fountains and other spots where "Pinocchio" cones were sold, all wrappers on the latter imprinted with title, playdates, etc. Also promoted by Addison were "Pinocchio" balloons which were distributed to the kids.

Record Patrons' Voices During Theatre "Sing"

So popular has the stunt been proven that the recording of patrons' voices during the theatre's "community sing" at the Vanity Theatre, in Brooklyn, is to be expanded into an amateur show under the supervision of Lew Preston, Endicott circuit general manager.

Through tieup with local studios, recordings of individual voices are made while the community sing reel was being run off and later these same recordings played back provide much amusement and laughter, according to Preston. Patrons participating are presented with the recordings.

LATE NEWSPAPER ADVERTISEMENTS

What Theatre Managers Say About "Rebecca"

Reprinted From The Motion Picture Herald*

Says William Noble of the Criterion Theatre, Oklahoma City, Oklahoma: "It is our opinion that 'Rebecca' is one of the best pictures United Artists has ever released. Intensely interesting from start to finish and enthralling and entrancing with no hint as to ending till the picture ends. Miss Fontaine was superb and exhibited all the characteristics of a great actress, while Olivier, Anderson and Bruce played their parts with exquisite skill. Our hat is off to UA for making one of the best pictures of the year and a picture that is bound to please all classes of patrons, big, little, old and young women and what comes with 'em."

Says Lloyd M. Mills, Elgin Theatre, Ottawa, Canada: "Boy, oh boy, are they eating it up! Grossed first week 15 per cent better than 'Hurricane" setting a new house record. Still capacity business on third week. Many more expected. Comments very good. Will take more, Mr. Selznick, when advisable."

Reprinted from The Motion Picture Herald*

The MOTION PICTURE HERALD is a leading trade weekly of the motion picture industry and is commonly referred to as its "Bible." In a special department called "What The Picture Did For Me," theatre managers from everywhere write in and report confidentially to other theatre managers on the merits and box office possibilities of every picture. The avobe reports are word for word and authentic.

Tues., Wed., Thurs., May 14-16

(Above) Seeking for an unused slant to sell his "Rebecca" date at the Revere, Revere, Mass., Harold Leand selected straight type in one of the units of his two-column combination, quoting from "What the Picture Did for Me".

(Below) So as not to sluff off the romance appeal in "Ghost Breakers" at Loew's Penn, Pittsburgh, attention to this in copy and art was shrewdly mixed along with the emphasis on the comedy side. "Scare" stuff was subordinated to the laughs. Size: 125 lines on 4 col.



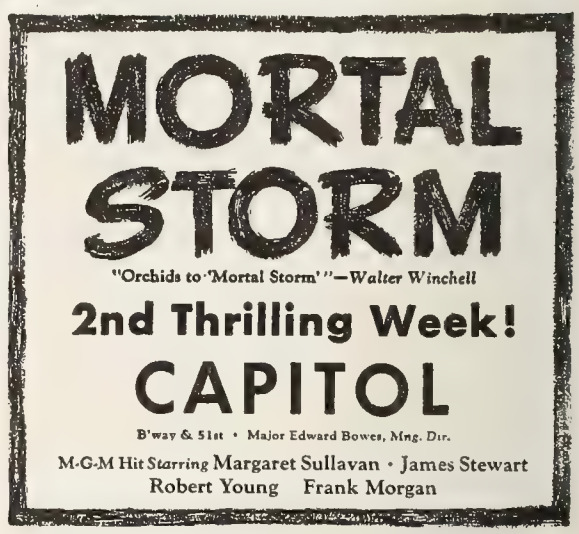
TODAY—Last Times: "OUR TOWN"



(Above) To convey the might of British naval power which the story of the picture portrays, Jim Nairn employed a "flat" five col. on 55 lines for art strength on the F. P. C. Toronto "For Freedom" dates.

(Right) An example of effective small-space holdover copy in the metropolitan papers, this 50 lines on 2 col., for "Mortal Storm" at the New York Capitol, was designed by Oscar A. Doob for immediate eye-attraction.

(Below) Building upon the team-popularity of MacDonald and Nelson, this five col. on 145 lines for "New Moon" at Loew's Ohio, Columbus, emphasizes the major attentions given the star appeal in the giant halftone circles.





THE RELEASE CHART

INDEX

On this and the following page appears an alphabetical index to the titles of all features listed in this week's Release Chart, with additional information for the exhibitor.

The number immediately following the title is the production number. Also given is information regarding the classification of the subject matter. A melodrama is denoted by the abbreviation Mel., Comedy by Com., Comedy-Melodrama by Com.-Mel., Musical by Mus., Musical Comedy by Mus.-Com., Western by West. If the production is made in color, the letter "C" appears in parenthesis after the classification. Thus: Com.-Mel. (C) denotes a Comedy-Melodrama in Color.

At the extreme right of the line containing the title of the production is the name of the distributor.

A

Abe Lincoln in Illinois, 009, Mel.....RKO
Abuna Messias, Mel.....Foreign
Adventure in Diamonds, 3928, Mel.....Para
Aldrich Family in Life with Henry, Com. Para
Alias the Deacon, 4015, Com.....Univ
All Aorund the Town, Mel.....Mono
Allegheny Uprising, 006, Mel.....RKO
All This and Heaven Too, Mel.....FN
All Women Have Secrets, 3914, Mel.....Para
Amazing Mr. Williams, Com.-Mel.....Col
American Gang Busters, Mel.....St. Rts
And One Was Beautiful, Mel.....MGM
Andy Hardy Meets Debutante, 43, Com...MGM
Angel from Texas, An, 468, Mel.....FN
Anne of Windy Poplars, 035, Mel.....RKO
Another Thin Man, 13, Com.-Mel.....MGM
Argentine Nights, Mus.-Com.....Univ
Arise My Love, Mel.....Para
Arizona, Mel. .....Col
Arizona Cyclone, 4064, West.....Univ
Arizona Frontier, West.....Mono

B

Babies for Sale, Mel.....Col
Bad Man from Red Butte, 4063, West...Univ
Bad Man of Wyoming, Mel.....MGM
Baker's Wife, The, Com.....Foreign
Balalaika, 17, Mus.....MGM
Band Wagon, Mus.....Foreign
Barricade, 026, Mel.....20th-Fox
Before I Die, Mel.....Col
Beyond Tomorrow, 031, Mel.....RKO
Big Guy, The, 4016, Mel.....Univ
Bill of Divorcement, 028, Mel.....RKO
Billy the Kid Outlawed, West.....Producers
Billy the Kid Returns, 851, West.....Rep
Biscuit Eater, The, 3935, Mel.....Para
Black Diamonds, 4057, Mel.....Univ
Black Eyes, Mel.....Foreign
Black Friday, 4018, Mel.....Univ
Blazing Six Shooters, West.....Col
Blondie Brings Up Baby, Com.....Col
Blondie Has Servant Trouble, Com.....Col
Blondie on a Budget, Com.....Col
Blondie Takes a Vacation, Com.....Col
Blue Bird, The, 025, Com. (C).....20th-Fox
Boom Town, Mel.....MGM
Border Renegades, West.....Producers
Boys of the City, Mel.....Mono
Boys from Syracuse, Mus.-Com.....Univ
Bride Wore Crutches, Mel.....20th-Fox
Briggs Family, The, Mel.....Foreign
Brigham Young, Mel. 20th-Fox
British Intelligence, 416, Mel.....WB
Broadway Melody of 1940, 21, Mus.....MGM
Broken Strings, Mel.....St. Rts
Brother Rat and a Baby, 406, Com.....WB
Brother Orchid, 405, Mel.....WB
Buck Benny Rides Again, 3932, Com....Para
Bullet Code, 083, West.....RKO
Bullets for Rustlers, West.....Col
Buried Alive, Mel.....Producers
Busman's Honeymoon, Mel.....MGM

C

Cafe Hostess, Mel.....Col
Call a Messenger, 4020, Mel.....Univ
Calling Philo Vance, 420, Mel.....WB
Captain Caution, Mel.....UA
Captain Is a Lady, 42, Com.....MGM
Captain Moonlight, Mel.....Foreign
Carolina Moon, West.....Rep
Carson City Kid, 955, West.....Rep
Castle on the Hudson, 459, Com.-Mel.....FN
Cat and the Canary, The, 3909, Mel.....Para
Chamber of Horrors, Mel.....Mono
Charlie Chan in Panama, 035, Mel...20th-Fox
Charlie Chan in the Wax Museum, Mel. 20th-Fox
Charlie Chan's Murder Cruise, 048, Mel. 20th-Fox
Charlie McCarthy, Detective, 4011, Com..Univ
Chasing Trouble, 3917, Mel.....Mono
Cherokee Strip, Mel.....Para
Cheyenne Kid, The, 3962, West.....Mono
Child Is Born, A, 415, Mel.....WB
Chip of the Flying U, 4060, West.....Univ
Chump at Oxford, Com.....UA
Cisco Kid and the Lady, The, 012, Mel. 20th-Fox
City for Conquest, Mel.....WB
City in Darkness, 021, Mel.....20th-Fox
City of Chance, 023, Mel.....20th-Fox
Claudine, Mel. .....Foreign
Comin' Round The Mountain, Com.....Para
Confessions of a Nazi Spy, Mel.....WB
Congo Maisie, 10, Com.-Mel.....MGM
Conquest of the Air, Mel.....Foreign
Contraband, Mel. .....Foreign
Convicted Woman, Mel.....Col
Convoy, Mel. .....Foreign
Courageous Dr. Christian, 030, Mel...RKO
Covered Trailer, 915, Com.....Rep
Covered Wagon Days, 965, West.....Rep
Covered Wagons Trails, 3963, West.....Mono
Cowboy from Sundown, 3955, West.....Mono
Cowboys from Texas, 962, West.....Rep
Crashing Thru, 3936, Mel.....Mono
Crooked Road, 923, Mel.....Rep
Cross Country Romance, 039, Mel.....RKO
Curse of the Swastika, Documentary...Foreign
Curtain Call, 027, Mel.....RKO

D

Dance, Girl, Dance, 040, Mel.....RKO
Dancing on a Dime, Mus.....Para
Danger Ahead, 3939, Mel.....Mono
Danger Flight, 3816, Mel.....Mono
Danger on Wheels, 4055, Mel.....Univ
Dark Command, 901, Mel.....Rep
Date with Destiny, A, Mel.....Para
Days of Jesse James, 953, West.....Rep
Day-Time Wife, 020, Mel.....20th-Fox
Dead End Kids on Dress Parade, 413, Com.-Mel. .....WB
Destry Rides Again, 4002, Com.-Mel....Univ
Disputed Passage, 3908, Mel.....Para
Dr. Christian Meets the Women, 036, Mel. RKO
Dr. Cyclops, 3929, Mel. (C).....Para
Dr. Ehrlich's Magic Bullet, 457, Mel.....FN
Dr. Kildare's Strange Case, 30, Mel...MGM
Dr. O'Dowd, Mel. .....Foreign
Doctor Takes a Wife, The, Com.....Col
Double Alibi, Mel.....Univ
Down Argentine Way, Mus.-Com.....20th-Fox
Dreaming Out Loud, Com.....RKO
Drums Along the Mohawk, 015, Mel. (C) 20th-Fox
Dulcy, Com. .....MGM
Durango Kid, West.....Col

E

Earl of Chicago, 18, Mel.....MGM
Earthbound, 034, Mel.....20th-Fox
East Side Kids, 3924, Mel.....Mono
Edison, the Man, 36, Mel.....MGM
Elsa Maxwell's Public Deb No. 1, Mel. 20th-Fox
Emergency Squad, 3917, Mel.....Para
Enemy Agent, 4033, Mel.....Univ
Escape, Mel. .....MGM
Escape, The, Mel.....20th-Fox
Escape to Paradise, 945, Mus.....RKO
Eternally Yours, Com.-Mel.....UA
Everything Happens at Night, 029, Mel. 20th-Fox
Everything's On Ice, 946, Mel.....RKO

F

Face Behind the Scar, Mel.....Foreign
Farmer's Daughter, The, 3927, Com.....Para
Fast and Furious, 6, Mel.....MGM
Fatal Hour, 3907, Mel.....Mono
Fight for Life, Mel.....Col
Fighting Mad, 3937, West.....Mono
Fighting 69th, 451, Mel.....FN
First World War, 062, Mel.....20th-Fox
Five Little Peppers in Trouble, Com.....Col
Five Little Peppers at School, Com.....Col
Flight Angels, 466, Mel.....FN
Florian, 29, Mel.....MGM
Flotsam, Mel. .....UA
Flowing Gold, Mel.....WB
Flying Deuces, 010, Com.....RKO
Flying Squad, The, Mel.....Foreign
For Beauty's Sake, Mel.....20th-Fox
Foreign Correspondent, Mel.....UA
For Freedom, Documentary.....Foreign
Forgotten Girls, 920, Mel.....Rep
40 Little Mothers, 34, Com.....MGM
Four Sons, 047, Mel.....20th-Fox
Four Wives, 453, Mel.....FN
Framed, 4032, Mel.....Univ
Free, Blonde and Twenty-one, 037, Mel. 20th-Fox
French Without Tears, 3930, Com.....Para
Frontier Crusader, West.....Producers
Fugitive, The, Mel.....Univ
Fugitive at Large, Mel.....Col
Fugitive from a Prison Camp, Mel.....Col
Fugitive from Justice, 473, Mel.....FN

G

Gambling on the High Seas, 424, Mel....WB
Gangs of Chicago, 906, Mel.....Rep
Gaslight, Mel. .....Foreign
Gaucho Serenade, 943, West.....Rep
Gentleman from Arizona, 3912, West. (C) Mono
George and Margaret, Com.....Foreign
George Washington Carver, Mel.....St. Rts
Geronimo, 3918, Mel.....Para
Gestapo, Mel.....Foreign
Ghost Breakers, The, 3938, Com.-Mel...Para
Ghost Comes Home, The, 27, Com.....MGM
Ghost of Cisco Kid, Mel.....20th-Fox
Ghost Valley Raiders, 991, West.....Rep
Girl from Avenue A, Com.....20th-Fox
Girl from God's Country, Mel.....Rep
Girl in 313, 051, Mel.....20th-Fox
Girl Must Live, Com.....20th-Fox
Girls of the Road, Mel.....Col
Golden Fleecing, Mel.....MGM
Golden Gloves, Mel.....Para
Golden Trail, The West.....Mono
Gold Rush, Maisie, Com.....MGM
Gone With the Wind, Mel. (C).....MGM
Goose Step, Mel.....Producers
Granny Get Your Gun, 421, Mel.....WB
Grand Ole Opry, 908, Com.....Rep
Grandpa Goes to Town, 922, Com.....Rep
Grapes of Wrath, The, 040, Mel....20th-Fox
Great McGinty, The.....Para
Great Plane Robbery, Mel.....Col
Great Profile, The, Com.....20th-Fox
Great Swindle, The, Mel.....Col
Great Victor Herbert, The, 3916, Mus....Para
Green Hell, 4011, Mel.....Univ
Gulliver's Travels, 3915, Cartoon (C)....Para
Gun Code, West.....Producers

H

Half a Sinner, 4040, Mel.....Univ
Haunted House, Mel.....Mono
Heaven With a Barbed Wire Fence, 019, Mel. 20th-Fox
He Married His Wife, 023, Mel.....20th-Fox
He Stayed for Breakfast, Com.....Col
Henry Goes Arizona, 2, Com.....MGM
Heroes in Blue, 3919, Mel.....Mono
Hidden Enemy, Mel.....Mono
Hidden Gold, 3958, West.....Para
Hidden Menace, Mel.....Foreign
High School, 028, Com.....20th-Fox
Hired Wife, Com.....Univ
His Girl Friday, Com.-Mel.....Col
Hi-Yo Silver, 129, West.....Rep
Hold That Woman, Mel.....Producers
Hollywood Cavalcade, Mel. (C).....20th-Fox
Honeymoon Deferred, 4038, Mel.....Univ
Honeymoon's Over, The, 024, Com.Mel. 20th-Fox
Hot Steel, 4056, Mel.....Univ.
Horrors of War, Mel.....St. Rts
House Across the Bay, Mel.....UA
Housekeeper's Daughter, Com.....UA
House of Seven Gables, 4013, Mel.....Univ
Howards of Virginia, The, Mel.....Col
Human Monster, The, 3916, Mel.....Mono
Hunchback of Notre Dame, 015, Mel.....RKO

I

I Can't Give You Anything But Love, Baby, 4037, Mus. .....Univ
If I Had My Way, 4005, Mus.....Univ
I Love You Again, Mel.....MGM
I Married Adventure, Mel.....Col
I'm Nobody's Sweetheart Now, Mus.-Com. Univ
In Old Missouri, 921, Com.....Rep
Inspector Hornleigh on Holiday, 029, Mel. 20th-Fox
Invisible Killer, The, Mel.....Producers
Invisible Man Returns, 4009, Mel.....Univ
Invisible Stripes, 408, Mel.....WB
Irene, 024, Mus.....RKO
Island of Doomed Men, Mel.....Col
Isle of Destiny, 017, Mel (C).....RKO
I Take This Oath, Mel.....Producers
I Take This Woman, 26, Mel.....MGM
It All Came True, 407, Mel.....WB
It's a Date, 4001, Mus.-Com.....Univ
I Want a Divorce, Mel.....Para
I Was an Adventuress, 038, Mel.....20th-Fox

J

Jamaica Inn, 3906, Mel.....Para
Jeepers Creepers, 914, Com.....Rep
Joe and Ethel Turp Call on the President, 14, Com.-Mel. .....MGM
Johnny Apollo, 042, Mel.....20th-Fox
Judge Hardy and Son, 16, Com.....MGM

K

Kansas Terrors, The, 951, West.....Rep
Kid from Santa Fe, The, 3965, West....Mono
Kid Nightingale, 411, Mel.....WB
Killers of the Wild, Mel.....St. Rts
King of the Lumberjacks, 422, Mel.....WB
Kit Carson, Mel.....UA
Knights of the Range, 3923, West.....Para

L

La Conga Nights, 4029, Com.....Univ
Laddie, Com.-Mel .....RKO
Ladies Must Live, The, Com.....WB
Lady in Question, The, Mel.....Col
Lambeth Walk, Com.....MGM
Land of the Six Guns, 3964, West.....Mono
Last Alarm, The, 3927, Mel.....Mono

(*Continued on following page*)

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(*Continued from preceding page*)

Laugh It Off, 4026, Mel.....Univ
Law of the Pampas, 3955, West.....Para
Law of the Texan, West.....Col
Legion of Lost Flyers, 4053, Mel.....Univ
Legion of the Lawless, 082, West.....RKO
Leopard Men of Africa, Mel.....St. Rts
Let George Do It, Com.....Foreign
Letter, The, Mel.....WB
Life of Giuseppi Verdi, Mus.....Foreign
Life of Knute Rockne, Mel.....WB
Light of the Western Stars, 3931, West..Para
Lights Out in Europe, Documentary...Foreign
Light That Failed, The, 3921, Mel....Para
Lillian Russell, 045, Mus.....20th-Fox
Lion Has Wings, Mel.....UA
Little Accident, 4019, Com.....Univ
Little Bit of Heaven, A, Mus.....Univ
Little Miss Mollie, Mel.....Foreign
Little Orvie, 020, Com.....RKO
Little Old New York, 031, Mel.....20th-Fox
Llano Kid, 3913, West.....Para
Lone Wolf Meets a Lady, Mel.....Col
Lone Wolf Strikes, Mel.....Col
Long Voyage Home, Mel.....UA
Lost on the Western Front, Mel.....Foreign
Lost Squadron, The, 994, Mel.....RKO
Louise, Mus.....Foreign
Love, Honor and Oh, Baby, 4036,Mel....Univ
Lucky Cisco Kid, 049, Mel.....20th-Fox
Lucky Partners, 038, Com.-Mel.....RKO
Lucky Texan, West.....Mono

M

Mad Empress, The, 481, Mel.....WB
Mad Men of Europe, Mel.....Col
Main Street Lawyer, 905, Mel.....Rep
Mal He's Making Eyes at Me, 4022, Com. Univ
Man from Dakota, 24, Mel.....MGM
Man from Fleet Street, Mel.....WB
Man from Montreal, 4054, Mel.....Univ
Man from Tumbleweeds, West.....Col
Man I Married, The, Mel.....20th-Fox
Man Who Talked Too Much, Mel.....FN
Man Who Wouldn't Talk, 030, Mel...20th-Fox
Manhattan Heartbeat, 046, Com.....20th-Fox
Man With Nine Lives, Mel.....Col
Margie, Com. .....Univ.
Marines Fly High, 018, Mel.....RKO
Married and In Love, 014, Mel.....RKO
Marshal of Mesa City, 081, West.....RKO
Maryland, 050, Mel (C).....20th-Fox
Meet Dr. Christian, 005, Mel.....RKO
Mein Kampf, My Crimes, Documentary Foreign
Men Against the Sky, Mel.....RKO
Men on Her Mind, Mel.....WB
Men Without Souls, Mel.....Col
Men with Steel Faces, Mel.....St. Rts
Mercy Plane, Mel.....Producers
Mexican Spitfire, 016, Com.-Mel.....RKO
Midnight Limited, 3921, Mel.....Mono
Military Academy, Mel.....Col
Millionaires in Prison, 037, Mel.....RKO
Millionaire Playboy, 022, Com.....RKO
Missing Evidence, 4028, Mel.....Univ
Mr. Washington Goes to Town, Mel...St Rts
Modern Monte Cristo, Mel.....Univ
Money and the Woman, Mel.....WB
Money to Burn, 917, Com.....Rep
Monkey Into Man.....Foreign
Moon Over Burma, Mel.....Para
Mortal Storm, The, 41, Mel.....MGM
Mummy's Hand, The, Mel.....Univ
Murder in the Air, 472, Mel.....WB
Murder on the Yukon, 3928, Mel.....Mono
Music In My Heart, Mus.....Col
Mutiny in the Big House, 3803, Mel...Mono
My Favorite Wife, 025, Com.....RKO
My Little Chickadee, 4004, Com.....Univ
My Love Came Back, Mel.....WB
My Son Is Guilty, Mel.....Col
My Son, My Son, Mel.....UA
Mysterious Mr. Reeder, 3926, Mel.....Mono
Mystery In Swing, Mel.....St Rts.
Mystery of Room 13, Mel.....Foreign
Mystery Sea Raider, Mel.....Para
My Wife's Relatives, 810, Com.-Mel.....Rep

N

New Moon, 31, Mus.....MGM
New Yorkers, The, Com.....Para
Nick Carter, Master Detective, 15, Mel..MGM
Night at Earl Carroll's, Mus.....Para
Night of Nights, 3912, Mel.....Para
Ninotchka, 7, Com.....MGM
North West Mounted Police, Mel. (C)...Para
Northwest Passage, 25, Mel. (C).....MGM
No Time for Comedy, Com.....WB

O

Of Mice and Men, Mel.....UA
Oh, Johnny, How You Can Love, 4021, Mel. .....Univ
Oklahoma Frontier, 4059, West.....Univ
Oklahoma Renegades, West.....Rep
On Your Toes, 463, Mus.-Com.....FN
One Crowded Night, 042, Mel.....RKO
One Hour to Live, 4030, Mel.....Univ
One Night in Paris, Mel.....Foreign
One Man's Law, The, 992, Mel.....Rep
One Million B.C., Mel.....UA
On Their Own, 044, Com.....20th-Fox
On the Night of the Fire, Mel.....Foreign
On the Spot, 3915, Mel.....Mono
Opened by Mistake, 3933, Mel.....Para
Orphans of the North, Mel.....Mono
Our Neighbors—the Carters, 3911, Com..Para
Our Town, Mel.....UA
Outside These Walls, Mel.....Col
Out West with the Peppers, Com.....Col
Overland Mail, 3857, West.....Mono
Overland Stage Raiders, West.....Rep
Over the Moon, Mel. (C).....UA

P

Pack Up Your Troubles, 011, Com..20th-Fox
Pals of the Saddle, West.....Mono
Pals of the Silver Sage, 3954, West...Mono
Parole Fixer, 3920, Mel.....Para
Passport to Alcatraz, Mel.....Col
Phantom Raiders, 40, Mel.....MGM
Phantom Strikes, The, 3923, Mel.....Mono
Phantom Wagon, Mel.....Foreign
Pier 13, Mel.....20th-Fox
Pinocchio, 091, Carteon (C).....RKO
Pioneer Days, 3961, West.....Mono
Pioneers of the Frontier, West.....Col
Pioneers of the West, 964, West.....Rep
Pinto Kid, The, West.....Col
Pop Always Pays, 034, Com.....RKO
Prairie Law, West.....RKO
Pride and Prejudice, 46, Com.....MGM
Pride of the Blue Grass, 418, Mel.....WB
Pride of the Navy, 822, Mel.....Rep
Pride of the Prairie, West.....Mono
Primrose Path, The, 023, Com.-Mel....RKO
Proud Valley, The, Mel.....Foreign
Private Affairs, Com.-Mel.....Univ
Private Lives of Elizabeth and Essex, The, 402 Mel. (C).....WB

Q

Queen of Destiny, 061, Mel. (C).....RKO
Queen of the Mob, 3939, Mel.....Para

R

Raffles, Mel.....UA
Rainbow Over the Range, West.....Mono
Rancho Grande, 942, West.....Rep
Ranger and the Lady, West.....Rep
Rangers of Fortune, Mel.....Para
Rebecca, Mel.....UA
Remember? II, Com.....MGM
Remember the Night, 3919, Mel.....Para
Reno, 008, Mel.....RKO
Return of Dr. X, 464, Mel.....FN
Return of Frank James, Mel. (C)....20th-Fox
Return of Wild Bill, West.....Col
Rhythm of the Rio Grande, 3953, West..Mono
Rhythm on the River, Mus.....Para
Riders from Nowhere, 3966, West.....Mono
Riders of Destiny, West.....Mono
Riders of Pasco Basin, 4062, West.....Univ
Ride, Tenderfoot, Ride, West.....Rep
River's End, Mel.....WB
Road Back, 4074, Mel.....Univ
Road to Glory, 061, Mel.....20th-Fox
Road to Singapore, 3926, Mus.....Para
Roaring Twenties, The, 403, Mel.....WB
Rocky Mountain Rangers. 966, West.....Rep
Roll, Wagons, Roll, 3951, West.....Mono
Rovin' Tumbleweeds, 848, West.....Rep
Rulers of the Sea, 3910, Mel.....Para

S

Sabotage, 913, Mel.....Rep
Safari, 3937, Mel.....Para
Saga of Death Valley, 952, West.....Rep
Sagebrush Family Trails West, West.Producers
Sagebrush Trail, West.....Mono
Sailor's Lady, 052, Mel.....20th-Fox
Saint's Double Trouble, 021, Mel.....RKO
Saint Strikes Back, 918, Mel.....RKO
Saint Takes Over, The, 033, Mel.....RKO
Sandy Is a Lady, 4008, Com.....Univ
Santa Fe Marshal, 3956, West.....Para
Santa Fe Stampede. 863, West.....Rep
Saps at Sea, Com.....UA
Saturday's Children, 410, Com.-Mel.....WB
Scatterbrain, 909, Com.....Rep
Sea Hawk, Mel.....WB
Secret Four, The, 3918, Mel.....Mono
Secret of a Model, Mel.....St. Rts
Secret of Dr. Kildare, 12, Mel.....MGM
Secret Seven, The, Mel.....Col
Seventeen, 3924, Com.....Para
Shadows Over Chinatown, Mel.....Mono
Shipyard Sally, 018, Com.....20th-Fox
Shooting High, 041, West.....20th-Fox
Shop Around the Corner, 20, Mel.....MGM
Should Wives Work? Com.....Rep
Showdown, 3957, West.....Para
Sidewalks of London, 3922, Mel.....Para
Singapore, Mel. .....Col.
Sing, Dance, Plenty Hot, Mus.....Rep
Skeleton on Horseback, Mel.....Foreign
Ski Patrol, 4031, Mel.....Univ
Sky Bandits, 3929, Mel.....Mono
Slightly Honorable, Mel.....UA
Slightly Tempted, Com.-Mel.....Univ
Smashing the Money Ring, Mel.....FN
Song of the Road, Mus.-Com.....Foreign
Song of the Windmills, Mus.....Foreign
Son of Monte Cristo, Mel.....UA
Son of the Navy, 3902, Mel.....Mono
Son of Roaring Dan, West.....Univ
So This Is London, 043, Com.....20th-Fox
South of the Border, 941, West.....Rep
South of Pago Pago, Mel.....UA
South to Karanga, Mel.....Univ
So You Won't Talk, Com.....Col
Spies of the Air, Mel.....Foreign
Sporting Blood, 44, Mel.....MGM
Spring Parade, Mus.-Com.....Univ
Spy for a Day, Com.....Foreign
Stage Coach War, West.....Para
Stage to Chino, 085, West.....RKO
Star Dust. 036, Mel.....20th-Fox
Stars Look Down, The, 38, Mel.....MGM
Strange Cargo, 23, Mel.....MGM
Stranger on the Third Floor, Mel.....RKO
Stranger from Texas, The, West.....Col
Street of Memories, Mel.....20th-Fox
Strike Up the Band, Mus.-Com.....MGM
Student Nurse, Mel.....WB
Sued for Libel, Mel.....RKO
Susan and God, 39, Com.....MGM
Swanee River, 017, Mus. (C).....20th-Fox
Swiss Family Robinson, 019, Mel.....RKO

T

Taming of the West, West.....Col
Tear Gas Squad, 423, Mel.....WB
Television Spy, 3907, Mel.....Para
Terror, The, Mel.....Foreign
Tevya, Mel. .....Foreign
Texas Rangers Ride Again, Mel.....Para
Texas Renegades, West.....Producers
Texas Stagecoach, West.....Col
That's Right, You're Wrong, 011, Mus...RKO
There's Magic in Music, Mus.....Para
They Came by Night, 033, Mel.....20th-Fox
They Drive by Night.....FN
They Knew What They Wanted 992, Mel.RKO
Thief of Bagdad, Mel. (C).....UA
Those Were the Days, 3936, Com.-Mel...Para
Thou Shalt Not Kill, 916, Mel.....Rep
Three Cheers for the Irish, 465, Mel.....FN
Three Faces West, 903, Mel.....Rep
Three Men from Texas, West.....Para
Three Sons, 004, Mel.....RKO
Thundering Frontier, West.....Col
'Til We Meet Again, 848, Mel.....FN
Tomboy, 3911, Mel.....Mono
Tom Brown's School Days, 029, Mel....RKO
Too Busy to Work, 016, Com.....20th-Fox
Too Many Girls, Mus.-Com.....RKO
Too Many Husbands, Com.....Col
Torrid Zone, 455, Mel.....FN
Torpedo Raider, 3925, Mel.....Mono
Torture Ship, Mel.....Producers
Touchdown, Mel. .....Para
Tower of London, 4012, Mel.....Univ
Triple Justice, 085, West.....RKO
Tugboat Annie Sails Again, Com.....WB
20 Mule Team, 35, Mel.....MGM
20,000 Men a Year, 013, Mel.....20th-Fox
Tropic Fury, 4052, Mel.....Univ
Tulsa Kid, The, West.....Rep
Turnabout, Com.-Mel. .....UA
21 Days Together, Mel.....Col
Two Fisted Rangers, West.....Col
Two Girls on Broadway, Mel.....MGM
Two Thoroughbreds, 013, West.....RKO
Typhoon, 3934, Mel. (C).....Para

U

Ultimatum, Mel. .....Foreign
Untamed, Mel. (C) .....Para

V

Vengeance of the Deep, Mel.....Foreign
Victory, Mel. .....Para
Vigil in the Night, 007, Mel.....RKO
Villain Still Pursued Her, Com.....RKO
Village Barn Dance, 919, Mus.-Com.....Rep
Virginia City, 404, Mel.....WB
Viva Cisco Kid, 039, Mel.....20th-Fox

W

Wagons Westward, 907, Mel.....Rep
Waterloo Bridge, 37, Mel.....MGM
Way of All Flesh, 3940, Mel.....Para
We Are Not Alone, 458, Mel.....FN
Westbound Stage, 3952, West.....Mono
Westerner, The, Mel.....UA
West of Abilene, West.....Col
West of Carson City, 4061, West.....Univ
West of the Divide, West.....Mono
We Who Are Young, 45, Mel.....MGM
What a Life, 3995, Com.....Para
When the Daltons Rode, Mel.....Univ
Wild Cat Bus, Mel.....RKO
Wild Horse Range, 3960, West.....Mono
Wizard of Death, Mel.....Col
Wolf of New York, 918, Mel.....Rep
Women in War, 902, Mel.....Rep
Women Without Names, 3925, Mel.....Para

Y

You Can't Fool Your Wife, 032, Com....RKO
Young As You Feel, 032, Com.....20th-Fox
Young Buffalo Bill, 954, West.....Rep
Young People, The, Com.....20th-Fox
Young Tom Edison, 28, Mel.....MGM
You're Not So Tough, 4023, Mel.....Univ
Yukon Flight, 3938, Mel.....Mono

Z

Zanzibar, Mel. .....Univ

(THE RELEASE CHART--CONT'D)

THE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger (†) symbol indicates picture is of the 1939-40 season. Asterisk (*) after title of feature denotes first appearance of picture in Release Chart.

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amazing Mr. Williams, The (G) 30	Joan Blondell-Melvyn Douglas	Nov. 23,'39†	86.	Nov. 25,'39
(Exploitation: Dec. 2,'39, p. 75.)				
Babies for Sale	Glenn Ford-Rochelle Hudson	May 16,'40†	64	
(See "In the Cutting Room," May 4,'40.)				
Blazing Six Shooters (G)	Charles Starrett-Iris Meredith-Sons of the Pioneers	Apr. 4,'40†	63.	Mar. 16,'40
Blondie Brings Up Baby (G)	P. Singleton-A. Lake-L. Simms	Nov. 9,'39†	69.	Nov. 11,'39
Blondie on a Budget (G)	P. Singleton-A. Lake-L. Simms	Feb. 29,'40†	73.	Mar. 2,'40
Bullets for Rustlers	Charles Starrett-Lorna Gray	Mar. 5,'40†	58	
(See "In the Cutting Room," Nov. 25,'39.)				
Cafe Hostess (A)	Preston Foster-Ann Dvorak	Nov. 30,'39†	63.	Jan. 20,'40
Convicted Woman (G)	Rochelle Hudson - June Lang - F. Innescort-L. Lane-G. Ford	Jan. 31,'40†	66.	Mar. 2,'40
Doctor Takes a Wife, The (A)	L. Young-R. Millard-G. Patrick	Apr. 25,'40†	68.	Apr. 27,'40
Five Little Peppers at Home	Edith Fellows-Dorothy Peterson	Feb. 8,'40†	65	
(See "In the Cutting Room," Jan. 13,'40.)				
Fugitive at Large (G)	Jack Holt-Patricia Ellis	Dec. 7,'39†	66.	Aug. 5,'39
Girls of the Road	A. Dvorak-H. Mack-L. Lane	June 20,'40†		
His Girl Friday (A)	C. Grant-R. Russell-R. Bellamy	Jan. 18,'40†	92.	Jan. 13,'40
(Exploitation: Jan. 27,'40, pp. 71, 76; Feb. 24,'40, p. 55; Mar. 2,'40, p. 68; June 22,'40, p. 76.)				
Island of Doomed Men (A)	Peter Lorre-Rochelle Hudson	May 20,'40†	67.	June 15,'40
Lone Wolf Meets a Lady, The (G)	Warren William-Jean Muir	May 30,'40†	71.	June 22,'40
Lone Wolf Strikes, The (G)	Warren William-Joan Perry	Jan. 26,'40†	67.	Feb. 10,'40
Mad Men of Europe	Edmund Gwenn-Mary Maguire	June 3,'40†	73	
Man from Tumbleweeds, The (G)	Bill Elliott-Iris Meredith	May 2.'40†	59.	June 22,'40
Man With Nine Lives, The (A)	Boris Karloff - Jo Ann Sayers - Roger Pryor	Apr. 18,'40†	73.	May 4,'40
Men Without Souls (G)	John Litel-Rochelle Hudson	Mar. 14,'40†	62.	May 18,'40
Music In My Heart (G)	Tony Martin - Rita Hayworth - Edith Fellows - Eric Blore	Jan. 10,'40†	70.	Jan. 13,'40
My Son Is Guilty (G)	Jacqueline Wells-Bruce Cabot	Dec. 28,'39†	63.	Jan. 20,'40
Outside the Three Mile Limit (G)	J. Holt-D. Purcell-I. Ware	Mar. 7,'40†	65.	Feb. 17,'40
Out West with the Peppers	Edith Fellows-Tommy Bond	June 30,'40†		
Passport to Alcatraz (G)	Jack Holt-Noah Beery, Jr.	June 6,'40†	60.	June 22,'40
Pioneers of the Frontier	Bill Elliott-Linda Winters	Feb. 1,'40†	58	
Return of Wild Bill	Bill Elliott-Iris Meredith	June 27,'40†		
(See "In the Cutting Room," May 18,'40.)				
Stranger from Texas, The	Charles Starrett - Lorna Gray - Sons of the Pioneers	Nov. 2,'39†	54	
Taming of the West	Bill Elliott-Iris Meredith	Dec. 7,'39†	55	
Texas Stagecoach (G)	Charles Starrett-Iris Meredith	May 23,'40	59.	Mar. 30,'40
Too Many Husbands (A)	Jean Arthur -Fred MacMurray - Melvyn Douglas	Mar. 21,'40†	84.	Mar. 9,'40
(Exploitation: May 18,'40, p. 78; June 22,'40, p. 75.)				
21 Days Together (A)	Vivien Leigh-Laurence Olivier	May 16,'40†	72.	June 1,40
Two Fisted Rangers	Charles Starrett - Lorna Gray - Sons of the Pioneers	Jan. 4,'40†	62	

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona	Jean Arthur-Wm. Holden			
Before I Die	Douglas Fairbanks, Jr. - Rita Hayworth			
Blondie Has Servant Trouble	P. Singleton-A. Lake-L. Simms	July 25,'40†		
Durango Kid	Chas. Starrett - Luana Walters - Sons of the Pioneers	Aug. 15,'40†		
Fight for Life (A)	Myron McCormick		69.	Mar. 16,'40
Five Little Peppers In Trouble	Edith Fellows-Dorothy Ann Seese			
Fugitive From a Prison Camp	Jack Holt-Marian Marsh			
Great Plane Robbery, The	Jack Holt-Vicki Lester			
(See "In the Cutting Room," May 25,'40.)				
Great Swindle, The*	Jack Holt-Marjorie Reynolds			
He Stayed for Breakfast	Loretta Young-Melvyn Douglas	Aug. 22,'40†		
Howards of Virginia, The	Cary Grant - Martha Scott - Richard Carlson - Sir Cedric Hardwicke	Aug. 29,'40†		
I Married Adventure*	Osa Johnson	July 24,'40†		
Lady in Question, The	Brian Aherne-Rita Heyworth			
Military Academy	Tommy Kelly-Bobby Jordan	July 18,'40†		
Pinto Kid, The	Chas. Starrett-Louise Currie			
Secret Seven, The	Bruce Bennett-Florence Rice	Aug. 8,'40		
Singapore	Melvyn Douglas-Miriam Hopkins			
So You Won't Talk	Joe E. Brown-Frances Robinson			
Thundering Frontier, The	Chas. Starrett-Iris Meredith-Sons of the Pioneers			
West of Abilene	Chas. Starrett-Marjorie Cooley-Sons of the Pioneers			
(See "In the Cutting Room," May 25,'40.)				
Wizard of Death*	Boris Karloń-Evelyn Keyes			

FIRST NATIONAL

(See Warner Brothers)

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
And One Was Beautiful (G) 32	Jean Muir-Laraine Day-Robert Cummings-Billie Burke	Apr. 5,'40†	70.	Apr. 6,'40
Andy Hardy Meets Debutante (G) 43	M. Rooney-J. Garland-L. Stone-Cecilia Parker - Fay Holden - Ann Rutherford	July 5,'40†	*86.	July 6,'40
Another Thin Man (G) 10	Myrna Loy - William Powell - Ruth Hussey-Virginia Grey	Nov. 17,'39†	102.	Nov. 18,'39
(Exploitation: Dec. 2,'39, p. 73; Dec. 16,'39, p. 68; Feb. 24,'40, p. 52; Mar. 16,'40, p. 61.)				
Balalaika (G) 17	Nelson Eddy-Ilona Massey-Chas. Ruggles-Frank Morgan	Dec. 29,'39†	102.	Dec. 23,'39
(Exploitation: Mar. 23,'40, p. 61; Mar. 30,'40, p. 89.)				
Broadway Melody of 1940 (G) 21	E. Powell-F. Astaire-G. Murphy	Feb. 9,'40†	101.	Feb. 10,'40
(Exploitation: Apr. 6,'40, p. 58.)				
Captain Is a Lady, The (G) 42	C. Coburn-B. Bondi-B. Burke	June 21,'40†	65.	June 22,'40
Congo Maisie (A) 19	Ann Sothern - John Carroll - Rita Johnson	Jan. 19,'40†	70.	Jan. 20,'40
Dr. Kildare's Strange Case (G) 30	L. Ayres-L. Barrymore-L. Day	Apr. 12,'40†	77.	Apr. 6,'40
(Exploitation: June 29,'40, p. 53.)				
Earl of Chicago (G) 18	Robert Montgomery - Reginald Owen - Edward Arnold	Jan. 5,'40†	87.	Dec. 30,'39
Edison, the Man (G) 18	Spencer Tracy - Rita Johnson - Gene Lockhart-Charles Coburn	May 10,'40†	107.	May 25,'40
(Exploitation: June 15,'40, pp. 56, 57, 59; June 22,'40, p. 76.)				
Fast and Furious (G) 6	Ann Sothern-Franchot Tone	Oct. 6,'39†	73.	Oct. 7,'39
Florian (G) 29	Robert Young-Helen Gilbert	Mar. 29,'40†	93.	Mar. 30,'40
(Exploitation: June 8,'40, p. 52.)				
Forty Little Mothers (A) 34	Eddie Cantor - Rita Johnson - Bonita Granville-J. Anderson	Apr. 26,'40†	90.	Apr. 20,'40
(Exploitation: May 25,'40, p. 67; June 22,'40, p. 74.)				
Ghost Comes Home, The (G) 27	Frank Morgan - Billie Burke - Ann Rutherford	Mar. 8,'40†	79.	Mar. 2,'40
Henry Goes Arizona 2	Frank Morgan-Virginia Weidler	Dec. 8,'39†	67	
(See "In the Cutting Room," Aug. 12,'39.)				
I Take This Woman (G) 26	Spencer Tracy-Hedy Lamarr	Feb. 2,'40†	97.	Feb. 3,'40
Joe and Ethel Turp Call on the President (G) 14	Ann Sothern-William Gargan	Dec. 1,'39†	70.	Dec. 9,'39
(Exploitation: June 15,'40, p. 59.)				
Judge Hardy and Son (G) 16	Lewis Stone - Mickey Rooney - Cecelia Parker - Fay Holden	Dec. 22,'39†	90.	Dec. 10,'39
(Exploitation: Feb. 10,'40, p. 69; Feb. 14,'40, p. 52; Mar. 16,'40, p. 61; May 11,'40, p. 68.)				
Lambeth Walk, The (G)	L. Lane-S. Gray-S. Hicks	Jan. 26,'40†	66.	Apr. 22,'39
Man from Dakota (G) 24	W. Beery-D. Del Rio-J. Howard	Feb. 16,'40†	77.	Feb. 17,'40
Mortal Storm, The (A) 41	Margaret Sullavan-James Stewart-Robert Young	June 14,'40†	100.	June 15,'40
New Moon (G) 31	Jeanette MacDonald - Nelson Eddy - M. Boland	June 28,'40†	104.	June 22,'40
Nick Carter, Master Detective (G) 15	Walter Pidgeon-Rita Johnson	Dec. 15,'39†	60.	Dec. 9,'39
Ninotchka (G) 7	G. Garbo-M. Douglas-I. Claire	Nov. 3,'39†	110.	Oct. 14,'39
(Exploitation: Jan. 13,'40, pp. 52, 53; Jan. 27,'40, p. 72; Feb. 10,'40, p. 70; Feb. 24,'40, p. 55.)				
Northwest Passage (G) 25	S. Tracy-R. Young-W. Brennan	Feb. 23,'40†	126.	Feb. 17,'40
(Exploitation: Mar. 2,'40, pp. 66, 67; Apr. 6,'40, p. 59; May 4,'40, pp. 72, 76; May 18,'40, p. 76; June 8,'40, p. 50.)				
Phantom Raiders (G) 40	Walter Pidgeon-Florence Rice	May 31,'40	70.	June 1,'40
Remember? (A) 11	R. Taylor-G. Garson-L. Ayres	Nov. 10,'39†	83.	Nov. 11,'39
(Exploitation: Dec. 16,'39, p. 69.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. date	Running Time Minutes	Reviewed
Secret of Dr. Kildare (G) 12..	Lionel Barrymore - Lew Ayres - Laraine Day-Helen Gilbert....	Nov. 24,'39†	85.	Nov. 25,'39
(Exploitation: Feb. 3,'40, p. 73.)				
Shop Around the Corner (G) 20	Margaret Sullavan-James Stewart-Frank Morgan	Jan. 12,'40	100.	Jan. 6,'40
(Exploitation: Jan. 27,'40, pp. 66, 67; Mar. 2,'40, p. 68; May 4,'40, p. 72.)				
Strange Cargo (A) 23.....	Clark Gable - Joan Crawford - Peter Lorre-Ian Hunter	Mar. 1,'40†	113.	Mar. 9,'40
(Exploitation: June 8,'40, p. 51.)				
Susan and God (A) 39.....	J. Crawford - F. March - Rita Quigley-R. Hussey-J. Carroll-B. Cabot	June 7, 40†	117.	June 8,'40
Twenty Mule Team (G) 35....	W. Beery-L. Carrillo-A. Baxter..	May 3,'40	83.	May 4,40
(Exploitation: June 1,'40, p. 58; June 8,'40, p. 52; June 29,'40, p. 56.)				
Two Girls on Broadway (G) 33. .	Blondell-L. Turner-G. Murphy..	April 19,'40†	73.	Apr. 20,'40
Waterloo Bridge (A) 37.....	Vivien Leigh-Robert Taylor.....	May 17,'40†	108.	May 18,'40
(Exploitation: June 15,'40, p. 58; June 22,'40, pp. 72, 76; June 29,'40, p. 52.)				
Young Tom Edison (G) 28....	Mickey Rooney-Gene Reynolds-Virginia Weidler-Fay Bainter-George Bancroft	Mar. 15'40†	85.	Feb. 17,'40
(Exploitation: Mar. 9,'40, pp. 77, 79; Apr. 6,'40, p. 69; Apr. 13,'40, p. 66; Apr. 20,'40, p. 56; May 4,'40; pp. 70, 71; May 11,'40, p. 72; May 18,'40, p. 76.)				

Coming Attractions

Bad Man of Wyoming, The....	Wallace Beery-Ann Rutherford.....		
Boom Town	Clark Gable - Spencer Tracy - Claudette Colbert-Hedy Lamarr		
Busman's Honeymoon	Robt. Montgomery - Constance Cummings		
Dulcy	Ann Sothern-Ian Hunter-Billie Burke-Roland Young.....		
Escape	N. Shearer-R. Taylor-Nazimova.....		
Golden Fleecing	L. Ayres-R. Johnson-V. Grey.....		
Gold Rush Maisie.....	Ann Sothern - Lee Bowman - Virginia Weidler		
Gone With the Wind (A).....	Vivien Leigh - Clark Gable - Leslie Howard - Olivia de Havilland		228. Dec. 16,'39
(Exploitation: Jan. 20,'40, p. 67; Jan. 27,'40, p. 71; Feb. 3,'40, p. 74; Feb. 17,'40, p. 56; Feb. 24,'40, p. 53; Mar. 23,'40, p. 64; Apr. 20,'40; p. 48; Apr. 27,'40, p. 78; May 11,'40, p. 73.)			
I Love You Again	William Powell-Myrna Loy.....		
Pride and Prejudice 46.....	Greer Garson-Laurence Olivier-Mary Boland-Maureen O-Sullivan	July 26,'40†	
(See "In the Cutting Room," Apr. 27,'40.)			
Sporting Blood 44.....	Robert Young - Lewis Stone - Maureen O'Sullivan	July 12,'40†	
Stars Look Down, The (A) 38.	Margaret Lockwood - Michael Redgrave-Emlyn Williams.....		103. Jan. 27,'40
Strike Up the Band.....	M. Rooney-J. Garland-J. Preisser.....		
We Who Are Young 45.....	Lana Turner-John Shelton.....	July 19,'40†..	

MONOGRAM

Title	Star	Rel. date	Running Time Minutes	Reviewed
Chasing Trouble (G) 3917.....	Frankie Darro-Marjorie Reynolds..	Jan. 30,'40†	64.	Feb. 3,'40
Cheyenne Kid, The 3962.....	Jack Randall-Louise Stanley.....	Feb. 20,'40†	50.	
(See "In the Cutting Room," Feb. 17,'40.)				
Covered Wagon Trails (G) 3963	Jack Randall	Apr. 10,'40†	52.	May 11,'40
Cowboy from Sundown (G) 3955	Tex Ritter	May 9,'40†	58.	May 11,'40
Crashing Thru 3936.....	J. Newill-W. Hull-M. Stone...	Oct. 1,'39†	60.	
Danger Ahead (G) 3939.....	James Newill	Jan. 10,'40†	60.	July 6,'40
Danger Flight (G) 3818.....	J. Trent-M. Reynolds-M. Stone..	Nov. 1,'39	65.	Oct. 28,'39
East Side Kids (G) 3924.....	Dennis Moore-Vince Barnett.....	Feb. 10,'40†	62.	Feb. 24,'40
Fatal Hour (G) 3907.....	Boris Karloff-Marjorie Reynolds-Grant Withers	Jan. 15,'40†	68.	Jan. 20,'40
Fighting Mad 3937.....	James Newill	Nov. 5,'39†	60.	
Gentleman from Arizona (G) 3912	Craig Reynolds-John King.....	Dec. 25,'39†	76.	Dec. 9,'39
Golden Trail, The (G).....	Tex Ritter	July 3,'40†	52.	July 6,'40
Heroes in Blue (G) 3919.....	D. Purcell-B. Hayes-C. Quigley..	Nov. 7,'39†	61.	Nov. 25,39
Hidden Enemy 3922.....	Warren Hull-Kay Linaker.....	Jan. 20,'40†	63.	
Human Monster, The (A) 3916.	Bela Lugosi	Mar. 9,'40†	76.	Nov. 18,'39
(Reviewed under the title, "Dark Eyes of London.")				
Kid from Santa Fe, The, 3965.	Jack Randall	May 23,'40†	50.	
Land of the Six Guns (G) 3964	Jack Randall-Louise Stanley.....	May 2,'40†	54.	June 29,'40
Last Alarm, The, (G) 3927....	Polly Ann Young-Warren Hull...	June 25,'40†	61.	June 29,'40
Lucky Texan (reissue) (G)....	John Wayne	Dec. 10,'39†	56.	Jan. 27,'34
Midnight Limited (G) 3921...	Marjorie Reynolds-John King...	Mar. 20,'40†	61.	Mar. 23,'40
Murder on the Yukon 3928....	James Newill	Feb. 25,'40†	58.	
Mutiny in the Big House (G) 3803	Chas. Bickford-Barton MacLane..	Oct. 25,'39	83.	Oct. 14,'39
(Exploitation: Oct. 28,'39, p. 70.)				
Mysterious Mr. Reeder, The (G) 3926	Will Fyffe	Apr. 30,'40	77.	Mar. 11,'39
(Reviewed under the title, "The Mind of Mr. Reeder.")				
On the Spot (G) 3915.....	Frankie Darro-Mary Kornman...	June 11,'40†	62.	June 8,'40
Overland Mail (G) 3857.....	Jack Randall	Oct. 31,'39	51.	Nov. 18,'39
Pals of the Silver Sage (G) 3954	Tex Ritter	Apr. 20,'40†	52.	May 4,'40
Phantom Strikes, The (G) 3923	S. Hale-W. Lawson-L. Henry....	Nov. 15,'39†	58.	Nov. 18,'39
Pioneer Days 3961.....	Jack Randall	Jan. 25,'40†	51.	
(See "In the Cutting Room," Jan. 13,'40.)				
Rhythm of the Rio Grande (G) 3953	Tex Ritter-Susan Dale.....	Mar. 2,'40†	53.	Apr. 27,'40
Riders from Nowhere 3966.....	Jack Randall-Margaret Roach....	May 30,'40†	45.	
(See "In the Cutting Room," May 11,'40.)				
Riders of Destiny (reissue) (G)	John Wayne-Cecilia Parker.....	Oct. 20,'39	58.	Jan. 27,'34
Roll, Wagons, Roll (G) 3961.	Tex Ritter	Nov. 25,'39	52.	Dec. 23,'39
Sagebrush Trail (G) (reissue)	John Wayne	Oct. 20,'39	55.	Dec. 23,'33
Secret Four, The (A) 3918...	H. Sinclair-F. Lawton-A. Lee...	Jan. 15,'40†	85.	June 24,'39
(Reviewed under the title, "Four Just Men.")				
Sky Bandits 3929.....	James Newill-Louise Stanley.....	Apr. 15,'40†	56.	
Sons of the Navy (G) 3902...	J. Parker-J. Dunn-M. Spellman..	Mar. 30,'40†	72.	Apr. 6,'40
Torpedo Raider (G) 3925.....	B. Mackay-B. Balfour-J. Mills...	Feb. 28,'40†	55.	June 1,'40
Tomboy (G) 3911.....	Jackie Moran-Marcia Mae Jones..	Apr. 20,'40†	70.	Apr. 27,'40
Westbound Stage (G) 3952....	Tex Ritter	Dec. 15,'39†	56.	Feb. 24,'40
West of the Divide (reissue) (G)	John Wayne	Dec. 10,'39†	55.	Jan. 20,'34
Wild Horse Range 3960.....	Jack Randall-Phyllis Ruth.....	June 25,'40†	57.	
(See "In the Cutting Room," May 18,'40.)				
Yukon Flight (G) 3938.....	James Newill-Louise Stanley.....	Dec. 5,'39†	57.	July 6,'40

Coming Attractions

All Around the Town.....	F. Darro-J. Hodges-G. Houston..	Aug. 12,'40†	
Arizona Frontier	Tex Ritter		
Boys of the City.....	East Side Kids	July 15,'40†	
Chamber of Horrors.....	Leslie Banks-Gina Malo.....	Aug. 5,'40†	
Haunted House	Marcie Mae Jones-Jackie Moran..	July 22,'40†	
Orphans of the North.....			
Pride of the Prairie.....	Fred Scott	July 10,'40†	
Rainbow Over the Range.....	Tex Ritter-Dorothy Fay.....	July 29,'40†	
Shadows Over Chinatown.....	Boris Karliff-Grant Withers.....	Aug. 5,'40†	

PARAMOUNT

Title	Star	Rel. date	Running Time Minutes	Reviewed
Adventure in Diamonds (G) 3928	Isa Miranda-George Brent.....	Apr. 5,'40†	76.	Jan. 20,'40
(Exploitation: Jan. 20,'40, p. 56; Apr. 27,'40, p. 78; May 25,'40, pp. 68, 72; June 29,'40, p. 56.)				
All Women Have Secrets (A) 3914	Jos. Allen-Jean Cagney-V. Dale..	Dec. 15,'39†	74.	Dec. 9,'39
(Exploitation: Mar. 2,'40, p. 64.)				
Biscuit Eater, The (G) 3935.	Billy Lee-Cordell Hickman.....	May 24,'40†	81.	Apr. 13,'40
(Exploitation: May 18,'40, p. 79; June 8,'40, p. 50.)				
Buck Benny Rides Again (G)	Jack Benny - Ed Rochester" Anderson-Andy Devine			
3932		May 3,'40†	85.	Apr. 20,'40
(Exploitation: June 1,'40, p. 60.)				
Cat and the Canary, The (G) 3909	Bob Hope-Paulette Goddard.....	Nov. 10,'39†	74.	Oct. 29,'39
Disputed Passage (G) 3908....	Dorothy Lamour-Akim Tamiroff-John Howard	Oct. 27,'39†	91.	Oct. 21,'39
Dr. Cyclops (G) 3929.....	Albert Dekker-Janice Logan.....	Apr. 12,'40†	77.	Mar. 9,'40
(Exploitation: Mar. 16,'40, p. 59; Apr. 27,'40, p. 76; May 4,'40, p. 72; May 11,'40, p. 69; June 1,'40, pp. 59, 61; June 22,'40, p. 72.)				
Emergency Squad (G) 3917....	W. Henry-R. Page-L. Campbell..	Jan. 5,'40†	58.	Jan. 13,'40
Farmer's Daughter, The (G) 3927	Martha Raye-Charlie Ruggles...	Mar. 29,'40†	61.	Feb. 17,'40
French Without Tears (A) 3930	Ray Milland-Ellen Drew.....	Apr. 19,'40†	67.	Nov. 11,'39
Geronimo 3918	P. Foster-A. Devine-E. Drew....	Jan. 12,'40†	90.	Nov. 25,'39
(Exploitation: Apr. 13,'40, p. 64; Apr. 27,'40, p. 80; May 18,'40, p. 80; May 25,'40, p. 70.)				
Ghost Breakers, The (G) 3938.	B. Hope-P. Goddard-R. Carlson..	June 21,'40†	85.	June 15,'40
(Exploitation: June 8,'40, p. 51.)				
Great Victor Herbert, The (G) 3916	Allan Jones - Mary Martin - Walter Connolly	Dec. 29,'39†	91.	Dec. 2,'39
(Exploitation: Jan. 20,'40, p. 67; Feb. 3,'40, pp. 74, 80; Feb. 10,'40, p. 70; Mar. 2,'40, p. 68.)				
Gulliver's Travels (G) 3915....	Color Cartoon-Feature	Dec. 22,'39†	77.	Dec. 16,'39
(Exploitation: Dec. 23,'39, p. 56; Jan. 27,'40, p. 71; Feb. 3,'40, pp. 72, 74, 76, 78; Feb. 17,'40, pp. 54, 55; Mar. 2,'40, p. 68; Mar. 23,'40, p. 61; Mar. 30,'40, pp. 68, 90; May 4,'40, p. 76; May 11,'40, p. 69; May 18,'40, pp. 77, 79.)				
Hidden Gold (G) 3958.....	W. Boyd-R. Hayden-R. Rogers..	June 7,'40†	61.	May 18,'40
Jamaica Inn (A) 3906.....	Charles Laughton-Leslie Banks-Maureen O'Hara-Emlyn Williams	Oct. 13,'39†	99.	May 27,'39
(Exploitation: Oct. 7,'39, p. 66.)				
Knights of the Range (G) 3923.	Russell Hayden-Jean Parker.....	Feb. 23,'40†	70.	Feb. 24,'40
Law of the Pampas (G) 3955..	W. Boyd-R. Hayden-S. Duna....	Nov. 3,'39	74.	Oct. 21,'39
Light of the Western Star (G) 3931	V. Jory-R. Hayden-N. Beery, Jr...	Apr. 19,'40†	67.	Apr. 20,'40
Light that Failed, The (G) 3921	R. Colman-W. Houston-I. Lupino..	Feb. 9,'40†	99.	Dec. 23,'39
(Exploitation: Feb. 10,'40, p. 70; Feb. 17,'40, p. 53.)				
Llano Kid (G) 3913.....	Tito Guizar-Gale Sondergaard...	Dec. 8,'39†	86.	Nov. 25,'39
Night of Nights (G) 3912....	P. O'Brien-G. Bradna-R. Young..	Dec. 1,'39†	*68.	May 11,'40
Opened by Mistake (G) 3933..	C. Ruggles-R. Paige-J. Logan..	May 10,'40†	67.	May 11,'40
Our Neighbors—the Carters (G) 3911	Fay Bainter-Frank Craven.....	Nov. 24,'39†	85.	Nov. 4,'39
(Exploitation: May 4,'40; p. 74.)				
Parole Fixer (G) 3920.....	W. Henry-V. Dale-R. Paige....	Feb. 2,'40†	68.	Feb. 17,'40
Queen of the Mob (A) 3939...	Ralph Bellamy - Jean Cagney - Wm. Henry-Blanche Yurka.....	June 28,'40†	61.	June 22,'40
Remember the Night (G) 3919.	Barbara Stanwyck - Fred MacMurray-Beulah Bondi-Elizabeth Patterson	Jan. 19,'40†	94.	Jan. 13,'40
(Exploitation: Jan. 27,'40, p. 71; Mar. 30,'40, p. 87; Apr. 20,'40, p. 57.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Road to Singapore (G) 3926	B. Crosby-D. Lamour-B. Hope	Mar.	22,'40† 85.	Feb. 24,'40
(Exploitation: Mar. 9,'40, p. 79; Mar. 23,'40, p. 60; Mar. 30,'40, p. 87; May 18,'40, p. 76.)				
Rulers of the Sea (G) 3910	Douglas Fairbanks, Jr.-Margaret Lockwood-Will Fyffe	Nov.	17,'39† 97.	Sept. 16,'39
(Exploitation: Feb. 24,'40, p. 55.)				
Safari (G) 3937	Madeleine Carroll-Douglas Fairbanks, Jr.	June	14,'40† 81.	June 8,'40
Santa Fe Marshal (G) 3956	William Boyd-Russell Hayden	Jan.	26,'40† 68.	Jan. 13,'40
Seventeen (G) 3924	J. Cooper-B. Field-O. Kruger	Mar.	1,'40† 78.	Feb. 24,'40
(Exploitation: Mar. 2,'40, p. 65.)				
Showdown (G) 3657	Wm. Boyd-Russell Hayden	Mar.	8,'40† 63.	Mar. 2,'40
Sidewalks of London (A) 3922	Charles Laughton-Vivien Leigh	Feb.	16,'40† 86.	Feb. 10,'40
(Exploitation: Feb. 17,'40, p. 53.)				
Television Spy (G) 3907	Judith Barrett-Wm. Henry	Oct.	20,'39† 60.	Oct. 14,'39
Those Were the Days (G) 3936	Wm. Holden - J. Barrett - B. Granville-E. Stone-V. Glaser	May	31,'40† 75.	May 18,'40
Typhoon (A) 3934	Dorothy Lamour-Robert Preston	May	17,'40† 71.	May 4,'40
(Exploitation: June 22,'40, p. 76; June 29,'40, p. 53.)				
Way of All Flesh (G) 3940	A. Tamiroff-Wm. Henry-Gladys George-Muriel Angelus	July	5,'40† 86.	June 1,'40
What a Life (G) 3905	Jackie Cooper - Betty Field - Lionel Stander - John Howard	Oct.	6,'39† 79.	Sept. 23,'39
(Exploitation: Nov. 11,'39, p. 66; Jan. 6,'40, p. 72.)				
Women Without Names (G) 3925	Ellen Drew-Robert Paige	Mar.	15,'40† 63.	Feb. 24,'40

Coming Attractions

Aldrich Family in Life with Henry	Jackie Cooper-Leila Ernest	Sept.	13,'40.
(See "In the Cutting Room," Apr. 20,'40.)			
Arise My Love	Claudette Colbert	Oct.	25,'40.
Cherokee Strip	Richard Dix-Florence Rice		
Comin' Round the Mountain	Bob Burns-Una Merkel	Aug.	16,'40.
Dancing on a Dime	Grace MacDonald-Robt. Paige	Nov.	1,'40.
Date with Destiny, A	B. Rathbone-E. Drew-J. Howard	Nov.	15,'40.
(See "In the Cutting Room," Mar. 30,'40.)			
Golden Gloves	Jean Cagney-Richard Denning	Aug.	2,'40†
(See "In the Cutting Room," Jan. 13,'40.)			
Great McGinty, The	Brian Donlevy-Akim Tamiroff-Muriel Angelus	Aug.	23,'40†
(See "Down Went McGinty," "In the Cutting Room," Feb. 10,'40.)			
I Want a Divorce	Joan Blondell-Dick Powell	Sept.	20,'40.
(See "In the Cutting Room," May 18,'40.)			
Moon Over Burma*	D. Lamour-R. Preston-P. Foster		
Mystery Sea Raider	Henry Wilcoxon-Carole Landis	Aug.	9,'40.
New Yorkers, The	Dick Powell-Ellen Drew		
Night at Earl Carroll's, A	Ken Murray-Rose Hobart	Oct.	18,'40.
North West Mounted Police	Gary Cooper-Madeleine Carroll-Robt. Preston-P. Goddard	Nov.	22,'40.
Rangers of Fortune	Fred MacMurray-Albert Dekker-Patricia Morison	Oct.	11,'40.
Rhythm on the River	Bing Crosby-Mary Martin-Basil Rathbone-Oscar Levant	Sept.	6,'40.
Stagecoach War (G)	Wm. Boyd-Russell Hayden	July	12,'40† 63.	June 29,'40
Texas Rangers Ride Again	J. Howard-E. Drew-M. Robson		
There's Magic in Music	A. Jones-S. Foster-M. Lindsay		
Three Men from Texas	W. Boyd-R. Hayden-A. Clyde	Nov.	8,'40.
(See "In the Cutting Room," May 18,'40.)			
Touchdown	Wayne Morris	Oct.	4,'40.
Untamed (A)	Ray Milland-Patricia Morison-Akim Tamiroff	July	26,'40† *83.	June 29,'40
Victory	Fredric March-Betty Field	Sept.	27,'40.

PRODUCERS RELEASING CORP.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Buried Alive	Beverly Roberts-Robert Wilcox	Nov.	6,'39† 62.	
Carolina Moon	G. Autry-S. Burnette-J. Storey			
Carson City Kid, The (G) 955	Roy Rogers - Geo. "Gabby" Hayes - Pauline Moore - Bob			
Frontier Crusader (G)	Tim McCoy	June	21,'40† 62.	June 15,'40
Goose Step (G)	Roland Drew-Steffi Duna	Oct.	29,'39† 84.	Nov. 25,'39
(Reviewed under the title, "Beasts of Berlin.")				
Invisible Killer, The (G)	Grace Bradley-Roland Drew	Nov.	14,'39† 61.	Feb. 24,'40
I Take This Oath (G)	Gordon Jones	May	20,'40† 67.	July 6,'40
Mercy Plane	James Dunn-Frances Gifford	Dec.	4,'39 58.	
(See "In the Cutting Room," Dec. 9,'39.)				
Texas Renegades	Tim McCoy	Jan.	21,'40†	
Three Faces West 903	J. Wayne-C. Coburn-S. Gurie	July	3,'40† 81.	June 15,'40
(Reviewed under the title, "The Refugee.")				
Torture Ship	Lyle Talbot-Jacqueline Wells	Oct.	22,'39† 64.	
(See "In the Cutting Room," Sept. 16,'39.)				
Sagebrush Family Trails West, The	Bobby Clark-Earle Hodgins	Jan.	14,'40†	

Coming Attractions

Billy the Kid Outlawed	Bob Steele	July	15,'40. 55.
Border Renegades*	Tim McCoy		
Gun Code*	Tim McCoy		
Hold That Woman! 102	James Dunn-Frances Gifford	July	15,'40† 67.

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Covered Trailer, The 915	Jas., Lucile & Russell Gleason	Nov.	10,'39† 66.	Nov. 11,'39
Covered Wagon Days (G) 965	Three Mesquiteers	Apr.	22,'40† 56.	May 11,'40
Cowboys from Texas (G) 962	Three Mesquiteers	Nov.	29,'39† 57.	Dec. 9,'39
Crooked Road, The (G) 923	Edmund Lowe - Irene Hervey - Henry Wilcoxon	May	10,'40† 66.	May 11,'40
Dark Command (G) 901	J. Wayne-C. Trevor-W. Pidgeon	Apr.	15,'40† 94.	Apr. 13,'40
(Exploitation: May 25,'40, p. 67.)				
Days of Jesse James (G) 953	Roy Rogers-Geo. "Gabby" Hayes	Dec.	20,'39† 63.	Dec. 23,'39
Forgotten Girls (G) 920	Louise Platt-Donald Woods	Mar.	15,'40† 68.	Mar. 23,'40
Gangs of Chicago (G) 906	L. Lane-L. Nolan-B. MacLane	May	19,'40† 66.	May 25,'40
Gaucho Serenade (G) 943	G. Autry-S. Burnette-J. Storey	May	10,'40† 66.	May 18,'40
Ghost Valley Raiders (G) 991	Donald Barry-Lona Andre	Mar.	26,'40† 57.	Apr. 6,'40
Grand Ole Opry (G) 908	Weaver Bros. & Elviry	June	25,'40† 68.	July 6,'40
Grandpa Goes to Town (G) 922	James, Lucile, Russell Gleason	Apr.	19,'40 66.	Apr. 20,'40
Heroes of the Saddle (G) 963	Three Mesquiteers	Jan.	12,'40† 56.	Jan. 20,'40
Hi-yo Silver (G) 129	Silver Chief - Chief Thunder Cloud - Lynn Roberts	Apr.	10,'40 69.	Apr. 20,'40
In Old Missouri (G) 921	Weaver Bros. & Elviry	Apr.	17,'40† 67.	May 4,'40
Jeepers Creepers (G) 914	Weaver Bros. & Elviry - Roy Rogers	Oct.	27,'39† 69.	Nov. 4,'39
Kansas Terrors, The (G) 961	3 Mesquiteers-Jacqueline Wells	Oct.	6,'39† 57.	Oct. 21,'39
Main Street Lawyer 905	Edward Ellis-Anita Louise	Nov.	3,'39† 72.	Nov. 11,'39
Money to Burn (G) 917	Jas., Lucille & Russell Gleason	Dec.	28,'39† 69.	Dec. 30,'39
Pioneers of the West (G) 964	Three Mesquiteers	Mar.	12,'40† 56.	Mar. 16,'40
One Man's Law 992	Don "Red" Barry-Janet Waldo	June	29,'40† 57.	
Rancho Grande (G) 942	G. Autry-S. Burnette-J. Storey	Mar.	22,'40† 68.	Mar. 30,'40
Rocky Mountain Rangers (G) 966	Three Mesquiteers-R. Towne	May	24,'40† 58.	June 8,'40
Rovin' Tumbleweeds (G) 848	G. Autry-S. Burnette-M. Carlisle	Nov.	16,'39 64.	Nov. 25,'39
Sabotage (G) 913	Chas. Grapewin-Arleen Whelan-Gordon Oliver	Oct.	13,'39† 69.	Oct. 14,'39
Saga of Death Valley (G) 952	Roy Rogers-George Hayes	Nov.	22,'39† 58.	Nov. 25,'39
South of the Border (G) 941	Gene Autry-Smiley Burnette	Dec.	15,'39† 71.	Dec. 16,'39
(Exploitation: Apr. 27,'40, p. 77.)				
Thou Shalt Not Kill (A) 916	Charles Bickford - Owen Davis, Jr.-Doris Day	Dec.	22,'39† 68.	Dec. 16,'39
Village Barn Dance (G) 919	Richard Cromwell - Doris Day - Lulu Belle & Scotty	Jan.	30,'40† 74.	Feb. 3,'40
Wagons Westward (G) 907	Chester Morris - Anita Louise - O. Munson-B. Jones-G. Hayes	June	19,'40† 69.	June 29,'40
Wolf of New York (G) 918	Edmund Lowe - Rose Hobart - James Stephenson	Jan.	25,'40† 69.	Jan. 27,'40
Women in War (G) 902	E. Janis-W. Barrie-P. Knowles	June	6,'40† 71.	May 25,'40
Young Buffalo Bill (G) 954	R. Rogers-G. Hayes-P. Moore	Apr.	12,'40† 59.	Apr. 20,'40

Coming Attractions

	Steele	July	1,'40† 57. June 22,'40
Girl from God's Country	C. Morris-J. Wyatt-C. Bickford		
Oklahoma Renegades	3 Mesquiteers-F. McKinney		
Ranger and the Lady, The	R. Rogers-Geo. "Gabby" Hayes-J. Wells		
Ride, Tenderfoot, Ride*	G. Autry-S. Burnette-J. Storey		
Scatterbrain (G) 909	Judy Canova - Alan Mowbray - Ruth Donnelly	July	20,'40† 73. July 6,'40
Should Wives Work?	James, Lucile & Russell Gleason		
Sing, Dance, Plenty Hot	Johnny Downs-Ruth Terry		
Tulsa Kid, The*	Don "Red" Barry-L. Walters		

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Abe Lincoln In Illinois (G) 009	R. Massey-R. Gordon-M. Howard	Apr.	19,'40† 110.	Jan. 27,'40
(Exploitation: Jan. 27,'40, p. 71; Feb. 3,'40, p. 74; Mar. 16,'40, p. 59; Apr. 6,'40, pp. 56, 57; May 4,'40, p. 73; May 25,'40, pp. 67, 70.)				
Allegheny Uprising (G) 006	John Wayne-Claire Trevor-Brian Donlevy-George Sanders	Nov.	10,'39† 81.	Oct. 28,'39
(Exploitation: Jan. 6,'40, pp. 66, 67; Mar. 30,'40, p. 90.)				
Anne of Windy Poplars (G) 035	Anne Shirley-James Ellison	June	28,'40† 86.	June 22,'40
Beyond Tomorrow (G) 031	Chas. Winninger-Harry Carey-Jean Parker-Richard Carlson	May	10,'40† 84.	Mar. 30,'40
Bill of Divorcement, A (A) 028	Maureen O'Hara-Adolphe Menjou-Fay Bainter-H. Marshal	May	31,'40† 74.	Mar. 16,'40
(Exploitation: June 1,'40, p. 59.)				
Bullet Code (G) 083	George O'Brien-Virginia Vale	Apr.	12,'40. 58.	Apr. 13,'40
Courageous Dr. Christian (G) 030	Jean Hersholt-Dorothy Lovett	Apr.	5,'40† 67.	Mar. 30,'40
Curtain Call (G) 027	B. Read-J. Archer-H. Vinson	Apr.	26,'40† 63.	Apr. 13,'40
Dr. Christian Meets the Women (G) 036	Jean Hersholt-Dorothy Lovett	July	5,'40† *65.	June 29,'40
Escape to Paradise (G) 945	Bobby Breen-Kent Taylor	Dec.	22,'39 62.	Dec. 9,'39
Everything's On Ice (G) 946	Irene Dare-Edgar Kennedy	Oct.	6,'39 67.	Sept. 9,'39
Flying Deuces (G) 010	Laurel & Hardy-J. Parker	Nov.	3,'39† 65.	Oct. 14,'39
Hunchback of Notre Dame, The (A) 015	C. Laughton-M. O'Hara-Sir C. Hardwicke - W. Hampden - T. Mitchell - B. Rathbone	Dec.	29,'39† 115.	Dec. 23,'39
(Exploitation: Mar. 23,'40, p. 63.)				
Irene (G) 024	Anna Neagle - Ray Milland - R. Young-M. Robson-B. Burke	May	3,'40† 101.	Apr. 20,'40
(Exploitation: June 1,'40, p. 61; June 29,'40, p. 56.)				
Isle of Destiny (G) 017	W. Gargan-W. Ford-J. Lang	Mar.	8,'40† 83.	Mar. 9,'40
Legion of the Lawless (G) 042	George O'Brien-Virginia Vale	Jan.	5,'40† 59.	Nov. 25,'39
Little Orvie (G) 020	J. Sheffield-E. Truex-A. Todd	Mar.	1,'40† 66.	Mar. 9,'40
Marines Fly High (G) 018	R. Dix-C. Morris-L. Ball	Feb.	2,'40† 68.	Feb. 17,'40
Married and in Love (G) 014	Alan Marshal - Barbara Read - Helen Vinson-Patric Knowles	Jan.	19,'40† 59.	Dec. 18,'39
Marshal of Mesa City (G) 081	George O'Brien-Virginia Vale	Nov.	3,'39† 62.	Oct. 7,'39
Meet Dr. Christian (G) 005	Jean Hersholt-Dorothy Lovett	Nov.	17,'39† 70.	Oct. 21,'39
Mexican Spitfire (G) 016	L. Velez-D. Woods-L. Errol	Jan.	12,'40† 67.	Dec. 16,'39
Millionaire Playboy (G) 022	Joe Penner-Linda Hayes	Mar.	15,'40† 64.	Mar. 2,'40
My Favorite Wife (A) 025	Irene Dunne-Cary Grant-Randolph Scott-Gail Patrick	May	17,'40† 88.	May 4,'40
(Exploitation: June 1,'40, p. 59; June 15,'40, p. 59.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Pinocchio (G) 091	Disney Feature Cartoon	Feb. 23,'40†	87.	Feb. 3,'40
(Exploitation: Feb. 17,'40, p. 53; Mar. 9,'40, p. 77; Mar. 16,'40, p. 59; Mar. 23,'40, p. 61; Apr. 6,'40, p. 57; Apr. 13,'40, pp. 65, 66; Apr. 20,'40, p. 57; Apr. 27,'40, p. 79; May 4,'40, p. 73; May 25,'40, p. 71; June 8,'40, p. 53; June 29,'40, p. 56.)				
Pop Always Pays (G) 034	L. Errol-D. O'Keefe-A. Pearce	June 21,'40†	67.	June 22,'40
Prairie Law (G) 084	George O'Brien-Virginia Vale	June 14,'40†	59.	June 22,'40
Primrose Path (A) 023	Ginger Rogers-Joel McCrea	Mar. 22,'40†	93.	Mar. 16,'40
(Exploitation: Apr. 6,'40, p. 57.)				
Reno (G) 008	R. Dix-G. Patrick-A. Louise	Dec. 1,'39†	73.	Nov. 18,'39
Saint's Double Trouble (G) 021	George Sanders-Helene Whitney-Bela Lugosi	Jan. 26,'40†	68.	Jan. 20,'40
Saint Takes Over, The (G) 033	George Sanders-Wendy Barrie	June 7,'40†	69.	Apr. 27,'40
Sued for Libel (G) 012	Kent Taylor-Linda Hayes	Oct. 27,'39†	69.	Mar. 25,'39
Swiss Family Robinson (G) 019	Thomas Mitchell - Edna Best - Freddie Bartholomew - Terry Kilburn - Tim Holt	Feb. 16,'40†	91.	Feb. 3,'40
(Exploitation: Feb. 24,'40, p. 63; Mar. 2,'40, p. 65; Apr. 27,'40, p. 77.)				
That's Right, You're Wrong (G) 011	Kay Kyser & Orch.-A. Menjou-May Robson - E. E. Horton - Lucille Ball	Nov. 24,'39†	91.	Nov. 18,'39
(Exploitation: Jan. 13,'40, p. 56; Feb. 10,'40, p. 71.)				
Three Sons (G) 004	E. Ellis-W. Gargan-K. Taylor	Oct. 13,'39†	72.	Sept. 30,'39
Two Thoroughbreds (G) 013	Jimmy Lydon-Joan Brodel	Dec. 8,'39†	62.	Dec. 2,'39
Vigil in the Night (A) 007	Carole Lombard-Anne Shirley-Brian Aherne	Feb. 9,'40†	96.	Feb. 10,'40
(Exploitation: Feb. 17,'40, p. 53; Mar. 30,'40, p. 89; June 15,'40, p. 58.)				
You Can't Fool Your Wife (A) 032	Lucille Ball-James Ellison	May 24,'40†	68.	May 18,'40

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cross Country Romance (G) 039	Gene Raymond-Wendy Barrie	July 12,'40†	68.	June 29,'40
Dance, Girl, Dance 040	Maureen O'Hara-Louis Hayward-Lucille Ball-Ralph Bellamy	Aug. 30,'40†		
Dreaming Out Loud	Lum & Abner-Frances Langford-Frank Craven-Bobs Watson			
Laddie	T. Holt-V. Gilmore-J. Carroll			
Lucky Partners 038	Ronald Colman-Ginger Rogers	Aug. 23,'40		
Men Against the Sky	R. Dix-W. Barrie-E. Lowe			
Millionaires in Prison (G) 037	Lee Tracy-Linda Hayes	July 26,'40†	64.	June 29,'40
One Crowded Night 042	Billie Seward-Wm. Haade	Aug. 16,'40†		
Queen of Destiny (G) 061	Anna Neagle-Anton Walbrook-C. Aubrey Smith	Aug. 9,'40†	95.	Oct. 29,'38
(Reviewed under the title, "Sixty Glorious Years.")				
Stage to Chino 085	George O'Brien-Virginia Vale	July 26,'40†		
Stranger on the Third Floor	Peter Lorre - John McGuire - Margaret Tallichet	Aug. 2,'40†		
They Knew What They Wanted	Chas. Laughton-Carole Lombard			
Tom Brown's Schooldays (G) 029	Sir Cedric Hardwicke - F. Bartholomew-Jimmy Lydon-Josephine Hutchinson	July 19,'40†	*81.	June 22,'40
Too Many Girls	Lucille Ball - Richard Carlson - Desi Arnaz - Eddie Bracken - Frances Langford-Ann Miller			
Triple Justice 085	George O'Brien-Virginia Vale	Sept. 27,'40†		
Villain Still Pursued Her, The	Anita Louise-Richard Cromwell-Hugh Herbert-Buster Keaton			
(See "In the Cutting Room." Apr. 27,'40.)				
Wild Cat Bus	Fay Wray-Charles Lang	Aug. 23,'40†		

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Barricade (G) 026	Alice Faye-Warner Baxter	Dec. 8,'39†	71.	Dec. 16,'39
Blue Bird (G) 025	Shirley Temple-Spring Byington	Mar. 22,'40†	83.	Jan. 27,'40
(Exploitation: Apr. 20,'40, p. 57; May 4,'40, p. 74.)				
Charlie Chan in Panama (G) 035	Sidney Toler-Jean Rogers	Mar. 1,'40†	67.	Feb. 10,'40
Charlie Chan's Murder Cruise (G) 048	Sidney Toler-Marjorie Weaver	June 21,'40†	75.	May 11,'40
Cisco Kid and the Lady, The (G) 012	C. Romero-V. Field-M. Weaver	Dec. 29,'39†	73.	Dec. 2,'39
City in Darkness (G) 021	Sidney Toler-Lynn Bari	Dec. 1,'39†	74.	Nov. 18,'39
City of Chance (G) 027	Lynn Bari-Donald Woods	Jan. 12,'40†	57.	Dec. 30,'39
Day-Time Wife (A) 020	Tyrone Power - Linda Darnell - Warren William - B. Barnes	Nov. 24,'39†	72.	Nov. 18,'39
Drums Along the Mohawk (A) 015	Henry Fonda-Claudette Colbert-Edna May Oliver	Nov. 10,'39†	103.	Nov. 11,'39
(Exploitation: Nov. 25,'39, p. 56; Dec. 2,'39, pp. 72, 75; Dec. 9,'39, p. 94; Dec. 16,'39, pp. 66, 69; Dec. 30,'39, pp. 64, 65; Jan. 13,'40, p. 56.)				
Earthbound (A) 034	Warner Baxter-Andrea Leeds	June 7,'40†	67.	June 8,'40
Escape, The (G) 010	Amanda Duff-Kane Richmond	Oct. 6,'39†	58.	Nov. 11,'39
Everything Happens at Night (G) 029	Sonja Henie - Ray Milland - Robert Cummings	Dec. 22,'39†	77.	Dec. 23,'39
(Exploitation: Feb. 10,'40, p. 69.)				
First World War, The (reissue) (A) 062	Documentary	Oct. 27,'39†	78.	Nov. 17,'34
Four Sons (G) 047	D. Ameche-Mary Beth Hughes	June 14,'40†	88.	June 1,'40
Free, Blonde and Twenty-one (A) 037	L. Bari-J. Davis-H. Wilcoxon	Mar. 29,'40†	67.	Feb. 17,'40
Girl in 313 (G) 051	Kent Taylor-Florence Rice	May 31,'40†	56.	June 15,'40
Grapes of Wrath, The (A) 040	Henry Fonda - Dorris Bowdon - Charley Grapewin - Jane Darwell	Mar. 15,'40†	128.	Jan. 27,'40
(Exploitation: Mar. 2,'40, p. 65; Mar. 9,'40, p. 77; Apr. 27,'40, pp. 76, 81; May 4,'40, pp. 73, 76; May 11,'40, p. 69; May 18,'40, p. 76; June 8,'40, p. 53; June 22,'40, pp. 75, 76; June 29,'40, p. 58.)				
Heaven with a Barbed Wire Fence (G) 019	Jean Rogers-Glenn Ford	Nov. 3,'39†	62.	Oct. 7,'39
He Married His Wife (A) 023	J. McCrea-N. Kelly-M. Boland	Jan. 19,'40†	83.	Jan. 20,'40
High School (G) 028	Jane Withers-Joe Brown, Jr.	Jan. 26,'40†	74.	Jan. 6,'40
Hollywood Cavalcade (G) 007	Alice Faye - Don Ameche - Stuart Erwin-Buster Keaton	Oct. 13,'39†	96.	Oct. 7,'39
(Exploitation: Nov. 4,'39, p. 67; Dec. 9,'39, p. 94; Dec. 23,'39, p. 57; Dec. 30,'39, p. 65.)				
Honeymoon's Over, The (G) 024	M. Weaver-S. Erwin-P. Knowles	Dec. 15,'39†	70.	Nov. 25,'39
Inspector Hornleigh on Holiday (A) 022	Gordon Harker-Alastair Sim	Dec. 1,'39†	74.	Nov. 18,'39
I Was an Adventuress (G) 038	Zorina - Richard Greene - Erich Von Stroheim-Peter Lorre	May 10,'40†	81.	May 4,'40
Johnny Apollo (A) 042	Tyrone Power-Dorothy Lamour-Edward Arnold-Lloyd Nolan	Apr. 19,'40†	93.	Apr. 20,'40
(Exploitation: Apr. 27,'40, p. 77; May 25,'40, p. 66.)				
Lillian Russell (A) 045	A. Faye-D. Ameche-H. Fonda-Edw. Arnold-Warren William-Leo Carrillo-Weber & Fields	May 24,'40†	127.	May 18,'40
(Exploitation: June 1,'40, p. 59; June 22,'40, pp. 72, 74.)				
Little Old New York (G) 031	Alice Faye - Fred MacMurray - Richard Greene-Brenda Joyce	Feb. 9,'40†	100.	Feb. 10,'40
(Exploitation: Feb. 10,'40, p. 70; May 4,'40, p. 72.)				
Lucky Cisco Kid (G) 049	Cesar Romero-Evelyn Venable	June 28,'40†	68.	June 1,'40
Man Who Wouldn't Talk, The (G) 030	L. Nolan-J. Rogers-M. Marsh	Feb. 2,'40†	72.	Jan. 20,'40
On Their Own (G) 044	Spring Byington-Ken Howell	May 17,'40†	63.	Apr. 13,'40
Pack Up Your Troubles (G) 014	J. Withers-Ritz Brothers-Lynn Bari-Stanley Fields	Oct. 20,'39†	75.	Oct. 14,'39
Road to Glory (reissue) (G) 061	Fredric March-Lionel Barrymore-Warner Baxter-June Lang	Oct. 13,'39†	101.	June 6,'36
Sailor's Lady (A) 052	Jon Hall-Nancy Kelly	July 5,'40†	66.	July 6,'40
Shipyard Sally (A) 018	Gracie Fields-Sidney Howard	Oct. 20,'39†	79.	July 29,'39
Shooting High (G) 041	J. Withers-G. Autry-M. Weaver	Apr. 26,'40†	65.	Mar. 9,'40
So This Is London (A) 043	Geo. Sanders-Berton Churchill	May 3,'40†	84.	Feb. 4,'39
Star Dust (G) 036	Linda Darnell - John Payne - Charlotte Greenwood - Roland Young	Apr. 5,'40†	85.	Apr. 6,'40
Swanee River (G) 017	D. Ameche-A. Jolson-A. Leeds	Jan. 5,'40†	86.	Dec. 23,'39
(Exploitation: Feb. 24,'40, p. 55.)				
They Came By Night (G) 033	Will Fyffe-Phyllis Calvert	Feb. 23,'40†	73.	Mar. 16,'40
Too Busy to Work (G) 016	J. Prouty-S. Byington-J. Davis	Nov. 17,'39†	65.	Nov. 4,'39
20,000 Men a Year (G) 013	R. Scott-P. Foster-M. Lindsay	Nov. 17,'39†	84.	Oct. 28,'39
Viva Cisco Kid (G) 039	Cesar Romero-Jean Rogers	Apr. 12,'40†	70.	Mar. 23,'40
Young As You Feel (G) 032	Jed Prouty-Spring Byington	Feb. 16,'40†	59.	Feb. 3,'40

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bride Wore Crutches, The	Lynn Roberts-Ted North			
Bringham Young	T. Power-L. Darnell-J. Carradine-B. Donlevy-J. Darwell-J. Rogers-M. Astor-V. Price	Aug. 16,'40		
Charlie Chan in the Wax Museum	Sidney Toler-Marguerite Chapman			
Down Argentine Way*	D. Ameche-B. Grable-C. Greenwood			
Elsa Maxfell's Public Deb No. 1	Brenda Joyce - Ralph Bellamy - George Murphy-Mischa Auer-Charles Ruggles	Sept. 27,'40		
(See "In the Cutting Room," May 25,'40.)				
For Beauty's Sake	Ted North-Marjorie Weaver			
Ghost of Cisco Kid	Cesar Romero-Sheila Ryan			
Girl from Avenue A	Jane Withers-Kent Taylor	Aug. 23,'40		
Girl Must Live, A (A)	Lilli Palmer-Margaret Lockwood		92.	May 13,'39
(See "In the Cutting Room," Apr. 27,'40.)				
Great Profile, The	John Barrymore-John Payne-Mary Beth Hughes-G. Ratoff			
Manhattan Heartbreak (G) 046	Virginia Gilmore-Robt. Sterling	July 12,'40†	71.	June 1,'40
Man I Married, The	Joan Bennett - Francis Lederer - Lloyd Nolan-Anna Sten	Aug. 30,'40		
Maryland (G) 050	Brenda Joyce - John Payne - Walter Brennan-Fay Bainter-Chas. Ruggles	July 19,'40†	*92.	July 6,'40
Pier 13	Lynn Bari-Lloyd Nolan	Sept. 6,'40		
(See "In the Cutting Room," May 25,'40.)				
Return of Frank James, The	H. Fonda-A. Leeds-J. Cooper	Sept. 13,'40		
Street of Memories (G)	Lynn Roberts-Guy Kibbee	Aug. 9,'40	*65.	June 29,'40
Young People, The	Shirley Temple-Charlotte Greenwood - Jack Oakie - Arleen Whelan			
(See "In the Cutting Room," May 11,'40.)				

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chump at Oxford (G)	Laurel and Hardy	Feb. 16,'40†	63.	Mar. 2,'40
(Exploitation: Apr. 20,'40, p. 56.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Eternally Yours (A)	Loretta Young - David Niven - H. Herbert-B. Burke-Z. Pitts.	Oct. 12,'39†	95.	Oct. 7,'39
(Exploitation: July 22,'39, p. 81; Dec. 30,'39, p. 66.)				
House Across the Bay (G)	Joan Bennett-Geo. Raft-Lloyd Nolan-Gladys George	Mar. 1,'40†	88.	Mar. 2,'40
(Exploitation: Mar. 30,'40, p. 87.)				
Housekeeper's Daughter (G)	Joan Bennett-Adolphe Menjou	Oct. 26,'39†	80.	Sept. 16,'39
(Exploitation: Dec. 30,'39, p. 66.)				
Lion Has Wings, The (G)	Merle Oberon-Ralph Richardson-June Duprez-Flora Robson	Jan. 19,'40†	73.	Nov. 18,'39
(Exploitation: Dec. 23,'39, pp. 57, 59; Jan. 20,'40, p. 72; Mar. 16,'40, p. 60.)				
My Son, My Son (A)	Brian Aherne-Madeleine Carroll-Louis Hayward-Laraine Day	Mar. 22,'40†	117.	Mar. 9,'40
(Exploitation: Apr. 13,'40, p. 65; Apr. 27,'40, p. 76; May 11,'40, pp. 69, 70; May 25,'40, pp. 68, 69; June 29,'40, p. 56.)				
Of Mice and Men (A)	Burgess Meredith-Lon Chaney, Jr.-Betty Field-Chas. Bickford	Jan. 12,'40†	106.	Dec. 30,'39
(Exploitation: Jan. 20,'40, pp. 66, 67; Jan. 27,'40, p. 70; Feb. 3,'40, p. 78; Mar. 2,'40, p. 64.)				
One Million B.C. (G)	Carole Landis-Lon Chaney, Jr.-John Hubbard	Apr. 5,'40†	80.	Apr. 13,'40
(Exploitation: Apr. 13,'40, p. 65; May 18,'40, p. 79; June 1,'40, p. 61; June 8,'40, p. 50.)				
Our Town (A)	Frank Craven - Martha Scott - Wm. Holden-B. Bondi-Thos. Mitchell-Fay Bainter - Stuart Erwin	May 24,'40†	*90.	May 18,'40
(Exploitation: Mar. 30,'40, p. 87; May 25,'40, p. 71; June 1,'40, p. 59; June 29,'40, pp. 52, 53.)				
Over the Moon (A)	Merle Oberon-Rex Harrison	Mar. 29,'40†	78.	Dec. 30,'39
Raffles (G)	David Niven-Olivia de Havilland	Dec. 29,'39†	71.	Dec. 23,'39
(Exploitation: Jan. 20,'40, p. 67; Mar. 9,'40, p. 76.)				
Rebecca (A)	Laurence Olivier-Joan Fontaine-Judith Anderson-Geo. Sanders	Apr. 12,'40†	130.	Mar. 30,'40
(Exploitation: Apr. 13,'40, p. 66; Apr. 20,'40, p. 57; June 1,'40, p. 60; June 15,'40, p. 59.)				
Saps at Sea (G)	Laurel and Hardy	May 3,'40†	57.	May 4,'40
Slightly Honorable (A)	Pat O'Brien-Ruth Terry-Broderick Crawford-Edward Arnold	Dec. 22,'39†	85.	Jan. 13,'40
South of Pago Pago	Jon Hall - Victor McLaglen - Frances Farmer	July 4,'40†		
Turnabout (A)	Carole Landis - John Hubbard - Adolphe Menjou-Wm. Gargan-Mary Astor	May 17,'40†	83.	May 4,'40
(Exploitation: June 8,'40, p. 51.)				

Coming Attractions

Captain Caution	Victor Mature-Louise Platt			
Flotsam	Fredric March-Marg't Sullavan			
Foreign Correspondent	Joel McCrea - Laraine Day - Herbert Marshall-R. Benchley			
Kit Carson	Jon Hall-Lynn Bari			
Long Voyage Home	J. Wayne-T. Mitchell-I. Hunter-W. Lawson - B. Fitzgerald - Shields			
Son of Monte Cristo	L. Hawyard - J. Bennett - G. Sanders			
Thief of Bagdad	Sabu-J. Duprez-C. Veidt			
Westerner, The	Gary Cooper-Doris Davenport-F. Stone-L. Bond-W. Brennan			
(See "In the Cutting Room," Feb. 10,'40.)				

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias the Deacon (G) 4015	B. Bruns-M. Auer-D. O'Keefe	May 17,'40†	72.	May 4,'40
Bad Man from Red Butte (G) 4063	Johnny Mack Brown-Bob Baker-Fuzzy Knight	May 31,'40†	58.	June 15,'40
Big Guy, The (G) 4016	Victor McLaglen-Jackie Cooper	Nov. 24,'39†	78.	Dec. 2,'39
Black Friday (G) 4018	Boris Karloff-Bela Lugosi	Apr. 12,'40†	70.	Mar. 9,'40
(Exploitation: Mar. 9,'40, p. 77.)				
Call a Messenger (G) 4020	Billy Halop-Huntz Hall-Mary Carlisle-Larry Crabbe	Nov. 3,'39†	65.	Sept. 23,'39
Charlie McCarthy, Detective (G) 4011	E. Bergen-"Charlie McCarthy"-"Mortimer Snerd" - Robert Cummings-Constance Moore	Dec. 22,'39†	77.	Dec. 23,'39
Chip of the Flying "U" (G) 4060	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Doris Weston	Nov. 24,'39†	55.	Jan. 27,'40
Danger on Wheels 4055	R. Arlen-A. Devine-P. Moran	Feb. 2,'40†	61.	
Destry Rides Again (A) 4002	Marlene Dietrich-Jas. Stewart-Chas. Winninger-Mischa Auer	Dec. 29,'39†	94.	Dec. 2,'39
(Exploitation: Mar. 2,'40, p. 64.)				
Double Alibi (G) 4034	Wayne Morris-Margaret Lindsay	Mar. 1,'40†	60.	Mar. 23,'40
Enemy Agent (G) 4033	Richard Cromwell-Helen Vinson	Apr. 19,'40	61.	Apr. 13,'40
First Love (G) 3002	Deanna Durbin-Helen Parrish-Robert Stack-Eugene Pallette-Leatrice Joy	Nov. 10,'39	84.	Nov. 4,'39
(Exploitation: Dec. 2,'39, p. 72; Dec. 30,'39, p. 66; Mar. 23,'40, p. 64.)				
Framed 4032	Constance Moore-F. Albertson	Feb. 23,'40†	60.	
(See "In the Cutting Room," Nov. 18,'39.)				
Green Hell (G) 4041	Douglas Fairbanks, Jr. - Joan Bennett - John Howard - Alan Hale - George Sanders-George Bancroft - Vincent Price	Jan. 26,'40†	87.	Jan. 20,'40
Half a Sinner 4040	Heather Angel-John King	Apr. 5,'40†	59.	
Honeymoon Deferred (G) 4038	Edmund Lowe-Margaret Lindsay	Feb. 16,'40†	59.	Feb. 24,'40
Hot Steel (G) 4056	Richard Arlen-Andy Devine	May 24,'40†	61.	June 29,'40
House of Seven Gables (G) 4013	Vincent Price-Margaret Lindsay-N. Grey-G. Sanders-D. Foran	Apr. 12,'40†	89.	Mar. 9,'40
(Exploitation: Mar. 9,'40, p. 77.)				
I Can't Give You Anything But Love, Baby (G) 4037	Johnny Downs - Peggy Moran - Broderick Crawford	June 21,'40†	60.	May 11,'40
If I Had My Way (G) 4005	Bing Crosby-Gloria Jean	May 3,'40†	93.	May 4,'40
(Exploitation: May 25,'40, p. 67.)				
Invisible Man Returns (G) 4009	Vincent Price-Sir Cedric Hardwicke-Nan Grey	Jan. 12,'40†	81.	Jan. 13,'40
(Exploitation: Jan. 20,'40, p. 66; Jan. 27,'40, p. 70; Mar. 16,'40, p. 58; May 4,'40, p. 74; May 18,'40, p. 78.)				
It's a Date (G) 4001	Deanna Durbin-Kay Francis-Walter Pidgeon	Mar. 22,'40†	103.	Mar. 23,'40
(Exploitation: June 1,'40, p. 61; June 15,'40, p. 56.)				
La Conga Nights (G) 4029	Hugh Herbert-Dennis O'Keefe-Constance Moore	May 31,'40†	59.	May 18,'40
Laugh It Off (G) 4026	C. Moore-J. Downs-E. Kennedy	Dec. 1,'39†	63.	Dec. 30,'39
Legion of Lost Flyers (G) 4053	R. Arlen-A. Devine-A. Nagel	Nov. 3,'39†	63.	Nov. 4,'39
Little Accident (G) 4019	Baby Sandy - Hugh Herbert - Richard Carlson - Florence Rice - Joy Hodges	Oct. 27,'39†	65.	Nov. 4,'39
Love, Honor and Oh, Baby (G) 4036	W. Ford-K. Adams-D. Woods	June 7,'40†	59.	June 8,'40
Ma! He's Making Eyes at Me (G) 4022	Tom Brown-Constance Moore	Mar. 15,'40†	61.	Apr. 6,'40
Man from Montreal 4054	R. Arlen-A. Devine-A. Gwynne	Dec. 8,'39†	60.	
Missing Evidence (G) 4028	Preston Foster-Irene Hervey	Dec. 15,'39†	64.	Nov. 25,'39
My Little Chickadee (A) 4004	Mae West - W. C. Fields - Jos. Calleia - D. Foran - A. Nagel	Feb. 9,'40†	84.	Feb. 10,'40
Oh, Johnny, How You Can Love 4021	Tom Brown-Peggy Moran	Jan. 5,'40†	63.	
(See "In the Cutting Room," Dec. 30,'39.)				
Oklahoma Frontier 4059	Johnny Mack Brown-Bob Baker-Fuzzy Knight	Oct. 20,'39†	58.	
One Hour to Live (G) 4030	C. Bickford-D. Nolan-J. Litel	Nov. 10,'39†	59.	Nov. 11,'39
Private Affairs (G)	Nancy Kelly - Roland Young - Hugh Herbert-Robt. Cummings	July 5,'40†	74.	June 29,'40
Riders of Pasco Basin (G) 4062	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Frances Robinson	Apr. 5,'40†	56.	May 25,'40
Sandy Is a Lady (G) 4008	Baby Sandy-Nan Grey-T. Brown-E. Pallette-E. Kennedy	June 14,'40†	63.	May 25,'40
Ski Patrol (G) 4031	Luli Deste-Philip Dorn	May 10,'40†	64.	May 11,'40
Tower of London (G) 4012	Basil Rathbone-Boris Karloff-N. Grey-B. O'Neil-I. Hunter	Nov. 17,'39†	92.	Nov. 25,'39
(Exploitation: Feb. 3,'40, p. 72.)				
Tropic Fury 4052	R. Arlen-A. Devine-B. Roberts	Oct. 13,'39†	62½	
(See "In the Cutting Room," July 29,'39.)				
West of Carson City (G) 4061	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Peggy Moran	Jan. 19,'40†	55.	May 11,'40
Zanzibar (G) 4025	Lola Lane-James Craig	Mar. 8,'40†	69.	Mar. 30,'40

Coming Attractions

Argentine Nights	Ritz Bros. - Andrews Sisters - Constance Moore-Geo. Reeves			
Arizona Cyclone 4064	Johnny Mack Brown-Bob Baker-Fuzzy Knight	July 26,'40†		
Black Diamonds 4057	Richard Arlen-Andy Devine	July 19,'40†		
Boys from Syracuse	Allan Jones - Martha Raye - Joe Penner-Rosemary Lane	Aug. 9,'40†		
Fugitive, The	Ralph Richardson-Diana Wynward	June 28,'40	76.	
Hired Wife	R. Russell-B. Aherne-V. Bruce	Aug. 16,'40†		
I'm Nobody's Sweetheart Now	H. Parrish-D. O'Keefe-C. Moore			
Little Bit of Heaven, A	Gloria Jean - Robt. Stack - N. Grey-H. Herbert-S. Erwin			
Margie	N. Grey-T. Brown-M. Auer			
Modern Monte Cristo, A	V. McLaglen-J. Loder-A. Nagel	Aug. 2,'40†		
Mummy's Hand, The	Dick Foran-Peggy Moran			
Slightly Tempted	H. Herbert-J. Downs-P. Moran			
Son of Roaring Dan	Johnny Mack Brown-Bob Baker-Fuzzy Night			
South to Karanga	C. Bickford-J. Craig-L. Deste			
(See "In the Cutting Room," May 11,'40.)				
Spring Parade	Deanna Durbin - Robt. Cummings-Mischa Auer			
When the Daltons Rode	K. Francis-R. Scott-B. Donlevy			
You're Not So Tough (G) 4023	"Dead End Kids"-Nan Grey	July 26,'40†	71.	June 1,'40

WARNER BROTHERS-FIRST NATIONAL

First National Pictures

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All This and Heaven Too (A)	Bette Davis - Charles Boyer - Jeffrey Lynn-Virginia Weidler	June 29,'40†	143.	June 22,'40
Angel from Texas, An (G) 468	Eddie Albert - Rosemary Lane - Wayne Morris-Ronald Reagan-Jane Wyman	Apr. 27,'40†	69.	May 18,'40
Castle on the Hudson (G) 459	John Garfield - Pat O'Brien - Ann Sheridan - Burgess Meredith	Feb. 17,'40†	77.	Mar. 2,'40
(Exploitation: Feb. 24,'40, p. 53.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. date	Running Time Minutes	Reviewed
Dr. Ehrlich's Magic Bullet (G) 457	Edw. G. Robinson-Ruth Gordon-Donald Crisp-Otto Kruger	Mar. 2,'40†	103.	Feb. 10,'40
(Exploitation: Feb. 17,'40, p. 53; Mar. 2,'40, p. 65; Mar. 9,'40, p. 79; May 4,'40, p. 73; May 11,'40, p. 72.)				
Fighting 69th (G) 451	J. Cagney-P. O'Brien-J. Lynn-G. Brent-A. Hale-D. Morgan	Jan. 27,'40†	90.	Jan. 13,'40
(Exploitation: Jan. 20,'40, p. 67; Feb. 3,'40, pp. 74, 78; Feb. 24,'40, pp. 52, 56; Apr. 13,'40, p. 66; May 4,'40, p. 73.)				
Flight Angels (G) 466	Virginia Bruce-Dennis Morgan-Ralph Bellamy-Jane Wyman-Wayne Morris	May 18,'40	74.	May 11,'40
Four Wives (A) 453	Lane Sisters-G. Page-J. Garfield - E. Albert - C. Rains - J. Lynn-D. Foran-F. McHugh-M. Robson	Dec. 25,'39†	99.	Nov. 25,'39
(Exploitation: Dec. 16,'39, p. 67.)				
Fugitive From Justice (G) 473	Roger Pryor-Lucille Fairbanks	June 15,'40†	53.	June 22,'40
Man Who Talked Too Much (G)	G. Brent-V. Bruce-B. Marshall	July 6,'40†	75.	July 6,'40
Murder in the Air 472	R. Reagan-J. Litel-L. Lys	June 1,'40†	55.	
On Your Toes (G) 463	Zorina-Eddie Albert-A. Hale-J. Gleason-G. Dickson	Oct. 14,'39†	94.	Oct. 28,'39
Private Detective (G) 471	Jane Wyman-Dick Foran	Dec. 9,'39†	55.	Dec. 9,'39
Return of Dr. X, The (G) 464	Wayne Morris - H. Bogart - Lya Lys-Rosemary Lane	Dec. 2,'39†	62.	Dec. 2,'39
(Exploitation: Jan. 20,'40, p. 66.)				
Smashing the Money Ring (G) 470	R. Reagan-Margot Stevenson	Dec. 21,'39†	57.	Nov. 25,'39
Three Cheers for the Irish (G) 465	Priscilla Lane-Dennis Morgan-Thomas Mitchell-Alan Hale	Mar. 16,'40†	100.	Mar. 16,'40
(Exploitation: Apr. 20,'40, p. 58; May 18,'40, p. 77.)				
'Til We Meet Again (G) 456	Merle Oberon - George Brent - Pat O'Brien-Geraldine Fitzgerald	Apr. 20,'40†	99.	Apr. 13,'40
(Exploitation: Apr. 27,'40, p. 77; June 1,'40, p. 60.)				
Torrid Zone (A), 455	James Cagney-Ann Sheridan-Pat O'Brien-Andy Devine	May 25,'40†	88.	May 11,'40
We Are Not Alone (G) 458	Paul Muni - Jane Bryan - Flora Robson - Una O'Connor	Nov. 25,'39†	112.	Nov. 11,'39
(Exploitation: June 15,'40, p. 57.)				

Coming Attractions

They Drive by Night	Ann Sheridan - George Raft - Humphrey Bogart-Ida Lupino	Aug. 16,'40†		

Warner Brothers

Title	Star	Rel. date	Running Time Minutes	Reviewed
British Intelligence (G) 416	Boris Karloff-Margaret Lindsay	Jan. 29,'40†	62.	Feb. 17,'40
Brother Orchid (G) 405	Edw. G. Robinson-Ann Sothern-Humphrey Bogart - Ralph Bellamy	June 8,'40†	91.	June 1,'40
Brother Rat and a Baby (G) 406	W. Morris-P. Lane-J. Bryan-R. Reagan-J. Wyman-E. Albert	Jan. 13,'40†	87.	Jan. 13,'40
(Exploitation: Apr. 6,'40, p. 57; May 25,'40, pp. 69, 72.)				
Calling Philo Vance (G) 420	J. Stephenson-Margot Stevenson	Feb. 3,'40†	62.	Feb. 17,'40
Child Is Born, A (A) 415	Geraldine Fitzgerald - Jeffrey Lynn-Gladys George	Jan. 6,'40†	79.	Jan. 6,'40
(Exploitation: Dec. 9,'39, p. 96; Jan. 27,'40, p. 72; Feb. 3,'40, p. 75; Feb. 10,'40, p. 71; Feb. 24,'40, p. 53; Mar. 9,'40, p. 78; Mar. 16,'40, p. 61; Mar. 30,'40, pp. 88, 89; Apr. 6,'40, p. 57; May 4,'40, p. 73; June 15,'40, p. 58; June 22,'40, p. 76.)				
Dead End Kids on Dress Parade (G) 413	Dead End Kids-John Litel	Nov. 18,'39†	62.	Nov. 4,'39
Gambling on the High Seas 424	W. Morris-J. Wyman-J. Litel	June 22,'40†	56.	
Granny, Get Your Gun 421	May Robson-Harry Davenport-Margot Stevenson	Feb. 10,'40†	56.	
Invisible Stripes (G) 408	George Raft - William Holden - Humphrey Bogart-Jane Bryan	Dec. 30,'39†	82.	Jan. 6,'40
It All Came True (A) 407	Ann Sheridan - Jeffrey Lynn - Humphrey Bogart-Zasu Pitts	Apr. 6,'40†	97.	Apr. 6,'40
(Exploitation: Apr. 13,'40, p. 65; May 18,'40, p. 80.)				
Kid Nightingale (G) 411	J. Payne-J. Wyman-W. Catlett	Nov. 4,'39†	57.	Sept. 23,'39
King of the Lumberjacks (G) 422	John Payne-Gloria Dickson	Apr. 13,'40†	58.	Apr. 27,'40
Mad Empress, The (G) 420	M. Novara-C. Nagel-L. Atwill	Dec. 16,'39†	72.	Apr. 22,'39
(Reviewed under the title, "Juarez and Maximilian.")				
Pride of the Blue Grass (G) 418	Edith Fellows-James McCallion	Oct. 7,'39	65.	Nov. 11,'39
Private Lives of Elizabeth and Essex, The (G) 402	Bette Davis - Errol Flynn - O. de Havilland-Vincent Price	Nov. 25,'39†	106.	Sept. 30,'39
(Exploitation: Dec. 2,'39, p. 72; Dec. 23,'39, p. 58; Jan. 13,'40, p. 53; Mar. 30,'40, pp. 86, 90.)				
Roaring Twenties, The (G) 403	Jas. Cagney-Humphrey Bogart-Priscilla Lane-Jeffrey Lynn	Oct. 28,'39†	106.	Oct. 21,'39
(Exploitation: Nov. 25,'39, p. 59; Feb. 17,'40, p. 54.)				
Saturday's Children (A) 410	J. Garfield-A. Shirley-C. Rains	May 11,'40†	101.	Apr. 13,'40
Tear Gas Squad (G) 423	D. Morgan-J. Payne-G. Dickson	May 4,'40†	55.	June 8,'40
Virginia City (G) 404	Errol Flynn - Miriam Hopkins - R. Scott-A. Hale-H. Bogart	Mar. 23,'40†	121.	Mar. 23,'40
(Exploitation: Mar. 30,'40, pp. 86, 87; Apr. 13,'40, p. 64; May 4,'40, p. 70; May 25,'40, p. 69; June 15,'40, p. 58; June 22,'40, pp. 74, 76.)				

Coming Attractions

City for Conquest	James Cagney-Ann Sheridan			
Confessions of a Nazi Spy (G)	Edw. G. Robinson - Francis Lederer - Geo. Sanders - Paul Lukas		102.	Apr. 29,'39
(See "New 'Nazi Spy'," June 1,'40, p. 8.)				

Title	Star	Rel. date	Running Time Minutes	Reviewed
Flowing Gold	Pat O'Brien - John Garfield - Frances Farmer-Dennis Morgan	Aug. 31,'40†		
Ladies Must Live	Wayne Morris-Rosemary Lane	July 27,'40†		
Letter, The	Bette Davis-Herbert Marshall			
Life of Knute Rockne, The	Pat O'Brien-Gale Page			
Man from Fleet Street, The	Edw. G. Robinson-Edna Best-Eddie Albert-Otto Kruger			
Money and the Woman	Jeffrey Lynn-Brenda Marshall	Aug. 17,'40†		
My Love Came Back (G)	Olivia de Havilland - Jeffrey Lynn - Chas. Winninger - Jane Wyman-Eddie Albert	July 20,'40†	*85.	June 29,'40
No Time for Comedy	James Stewart-Rosalind Russell			
Rivers End	Dennis Morgan-Elizabeth Earl	Aug. 10,'40†		
Sea Hawk	Errol Flynn-Brenda Marshall-Alan Hale-Claude Rains-Flora Robson--Una O'Connor	Aug. 24,'40†		
(See "In the Cutting Room," May 11,'40.)				
Student Nurse	Marie Wilson-Marg't Lindsay-Rosella Towne	July 27,'40†		
Tugboat Annie Sails Again	Marjorie Rambeau-Alan Hale-Ronald Reagan-Jane Wyman			

STATE RIGHTS

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
American Gang Busters (G)		Times	Apr. 20,'40	65.	Mar. 30,'40
George Washington Carver (G)	G. W. Carver	Bryant	Apr. 16,'40	69.	Apr. 20,'40
Horrors of War (G)	Documentary	Merit	Feb. 7,'40	51.	Feb. 17,'40
Killers of the Wild	Joan Valerie	Fine Arts	Mar. 28,'40	57.	Apr. 13,'40
Leopard Men of Africa, The (A)	Dr. P. L. Hoefler	Select	June 20,'40	65.	June 29,'40
Men With Steel Faces (G)	Gene Autry	Levine	Apr. '40	70.	May 4,'40
Secrets of a Model (A)	Sharon Lee	Continental	May 4,'40	60.	Apr. 27,'40

Coming Attractions

Broken Strings (G)	Clarence Muse	International		*60.	Mar. 23,'40
Mr. Washington Goes to Town (G)	F. E. Miller	Buell		*55.	Apr. 20,'40
Mystery in Swing (G)	Monte Hawley	International		*75.	Mar. 7,'40

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Abuna Messias (G)	Camillo Pilotto	Borano-Hutchison		90.	May 25,'40
Baker's Wife, The (La Femme du Boulanger) (A)	Raimu	"Baker's Wife Inc."	Feb. 26,'40	98.	Mar. 2,'40
Band Wagon (G)	Arthur Askey	Central		85.	Feb. 24,'40
Black Eyes	Otto Kruger	Film Alliance	May 15,'40		
Briggs Family, The (G)	Edward Chapman	Warner Bros.		69.	Apr. 13,'40
Captain Moonlight (A)	John Garrick	Atlas	Apr. 17,'40	58.	May 11,'40
Claudine (A)	Blanchette Brunoy	French M.P. Co.	Mar. 30,'40	82.	Apr. 6,'40
Conquest of the Air (G)	Laurence Olivier	United Artists		71.	June 8,'40
Contraband (G)	Conrad Veidt	Anglo-American		91.	Apr. 13,'40
Convoy (A)	Clive Brook	Assoc. British		90.	June 29,'40
Curse of the Swastika, The	Documentary	Pathe		46.	Apr. 27,'40
Dr. O'Dowd (A)	Shaun Glenville	Warner Bros.		76.	Mar. 2,'40
Face Behind the Scar, The	Griffith Jones	Film Alliance	Feb. 29,'40	72.	Mar. 9,'40
Flying Squad, The (A)	Phyllis Brooks	Assoc. British		64.	May 11,'40
For Freedom (G)	Will Fyffe	General		85.	May 11,'40
Gaslight (A)	Anton Walbrook	Anglo American		89.	June 15,'40
George and Margaret (G)	Marie Lohr	Warner Bros.		77.	Apr. 6,'40
Gestapo (A)	Margaret Lockwood	MGM		95.	June 8,'40
Hidden Menace, The (G)	Otto Kruger	Film Alliance	Jan. 15,'40	59.	Apr. 13,'40
Let George Do It (G)	George Formby	ABFD		82.	Mar. 30,'40
Life of Giuseppi Verdi, The (G)	Fosco Giachetti	Esperia	Apr. 3,'40	111.	Apr. 6,'40
Lights Out in Europe (A)	Documentary	Mayer-Burstyn	Apr. 13,'40	66.	Apr. 6,'40
Little Miss Molly	Maureen O'Hara	Film Alliance	Mar. 5,'40	67.	
Lost on the Western Front (G)	Paul Cavanaugh	World	Jan. 10,'40	63.	Jan. 20,'40
Louise (A)	Grace Moore	Mayer-Burstyn	Feb. 2,'40	80.	Feb. 10,'40
Mayor's Dilemma, The (A) (Reviewed under the title, "Les Otages.")	Charpin	Film Alliance	Apr. 22,'40	90.	Apr. 22,'39
Mein Kampf, My Crimes (A)	Documentary	Assoc. British		75.	May 25,'40
Monkey Into Man (A)		World	May 1,'40	65.	Mar. 30,'40
Mystery of Room 13	Gibb McLaughlin	Film Alliance	June 15,'40		
One Night in Paris	John Lodge	Film Alliance	Feb. 15,'40		
On the Night of the Fire (A)	Ralph Richardson	General		94.	Jan. 6,'40
Phantom Wagon, The (La Charrette Fantome)	Pierre Fresnay	Columbia	May 27,'40	91.	June 1,'40
Proud Valley, The (A)	Paul Robeson	ABFD		77.	Jan. 27,'40
Skeleton on Horseback (G)	Hugo Haas	C. L. Import Corp.		78.	Feb. 24,'40
Song of the Windmills (Molinos de Viento) (G)	Maria Mercader	Atlas	Feb. 23,'40	73.	Mar. 2,'40
Song of the Road (G)	Harry Lauder	Select	May 4,'40	69.	May 11,'40
Spies of the Air	Barry K. Barnes	Film Alliance	July 15,'40		
Spy for a Day (G)	Duggie Wakefield	Paramount		71.	Jan. 27,'40
Terror, The	Wilfrid Lawson	Film Alliance	Apr. 15,'40		
Tevya (G)	Maurice Schwartz	Maymon	Feb. 5,'40	93.	Jan. 13,'40
Ultimatum (G)	Eric Von Stroheim	Hoffberg	Feb. 3,'40	75.	Feb. 24,'40
Vengeance of the Deep (G)	Lloyd Hughes	Astor	Feb. 22,'40	70.	Mar. 2,'40

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (4-20-40) April 20, 1940. Numerals following review dates are production numbers.]

COLUMBIA

ALL STAR COMEDIES

Title	Rel. Date	Min.
All American Blondes (11-11-39) 1423 ..... Andy Clyde	Oct. 20,'39†	17....
Andy Clyde Gets Spring Chicken (12-30-39) 1426.	Dec. 15,'39†	19....
A Plumbing We Will Go 1406 ..... (3 Stooges)	June 1,'40†	.2 rls.
Awful Goof, The, 1427..... Charley Chase	Dec. 22,'39†	17....
Boobs in the Woods (6-22-40) 1435..... Andy Clyde	May 31,'40†	16....
Fireman Save My Chooehoo 1438 ..... Andy Clyde	Aug. 9,'40†	.2 rls.
Glove Slingers (1-6-40) 1425 ..... (All Star)	Nov. 24,'39†	18....
Heckler, The (2-10-40) 1430 ..... Charley Chase	Feb. 16,'40†	17....
His Bridal Fright 1437... Charley Chase	July 12,'40†	.2 rls.
How High Is Up? 1408... (3 Stooges)	July 26,'40†	.2 rls.
Mr. Clyde Goes to Broadway 1429 ..... Andy Clyde	Feb. 2,'40†	17....
Money Squawks 1432..... Andy Clyde	Apr. 5,'40†	.2 rls.
Nothing But Pleasure (2-24-40) 1428 ..... Buster Keaton	Jan. 5,'40†	17½..
Oh, You Nazty Spy (2-24-40) 1404..... (3 Stooges)	Jan. 19,'40†	18....
Oily to Bed, Oily to Rise (10-14-39) 1402 ..... (3 Stooges)	Oct. 6,'39.	18½..
Pardon My Berth Marks (3-16-40) 1431 ..... Buster Keaton	Mar. 22,'40†	16....
Rockin' Thru the Rockies (3-16-40) 1405 ..... (3 Stooges)	Mar. 8,'40†	18....
Skinny the Moocher 1421.. Charley Chase	Sept. 8,'39†	16½..
South of the Boudoir (6-22-40) 1434..... Charley Chase	May 17,'40†	18½..
Static in the Attic 1422... Walter Catlett	Sept. 22,'39†	19....
Taming of the Snood, The 1436	June 28,'40	..2 rls.
Teacher's Pest 1424 ..... Charley Chase	Nov. 3,'39†	16½..
Three Sappy People 1403.. (3 Stooges)	Dec. 1,'39†	18½..
You're Next (6-15-40) 1433 ..... Walter Catlett	May 24,'40†	17....

CINESCOPES

Title	Rel. Date	Min.
Berth of a Queen (4-27-40) 1974	Mar. 15,'40†	11....
Fashion Takes a Holiday (3-16-40) 1973.....	Mar. 8,'40†	11....
Odd Vacations 1975.....	May 24,'40†	.1 rl..
Threads of a Nation, The (2-10-40) 1972	Feb. 9.'40†	11....
World of 1960 (Futurama) (1-6-40) 1971	Dec. 22,'39†	9....

COLOR RHAPSODIES

Title	Rel. Date	Min.
Blackboard Revue 1508....	Mar. 15,'40†	7....
Boy, a Gun and Birds, A (12-30-39) 1506	Jan. 12,'40†	7½..
Dreams on Ice (10-7-39) 1503	Oct. 20,'39†	6½..
Egg Hunt, The (6-22-40) 1510	May 31,'40†	7½..
Greyhound and the Rabbit (4-27-40) 1509	Apr. 19,'40†	7½..
Happy Tots' Expedition 1507	Feb. 9,'40†	6½..
Mother Goose in Swingtime 1505	Dec. 19.'39†	7....
Mountain Ears (11-11-39) 1504	Nov. 3,'39†	7....
Timid Pup, The 1512.....	Aug. 1,'40.	.8....
Ye Old Swap Shoppe 1511.	June 28,'40†	.1 rl..

COLUMBIA TOURS

Title	Rel. Date	Min.
Beautiful Switzerland (1-6-40) 1553	Nov. 17,'39†	10....
Historic Cities of India 1552	Oct. 27.'39†	10....
Holland and the Zuyder Zee (11-25-39) 1551	Sept. 15,'39†	10....
In the Land of Pagodas 1558.	June 14,'40†	.1 rl..
Life in Paris 1554.....	Dec. 22,'39†	11....
New Hampshire (3-30-40) 1555 ..... (color)	Feb. 9,'40†	11....
Pleasure Bound in Canada 1557	May 3,'40†	.1 rl..
Unveiling Algeria (4-27-40) 1556	Mar. 1,'40†	10....

COMMUNITY SING

(Series 4)

Title	Rel. Date	Min.
No. 3 1653 ..... (College Songs)	Oct. 13,'39†	10....
No. 4 1654 ..... (Stephen Foster Songs)	Nov. 17,'39†	11....
No. 5 (3-10-40) 1655..... (Gypsy Songs)	Dec. 29,'39†	10....
No. 6 1656 ..... (Songs of Hit Parade)	May 28,'40†	.1 rl..

FABLES CARTOONS

Title	Rel. Date	Min.
Barnyard Babies 1754.....	June 14,'40†	.1 rl..
Park Your Baby (2-24-40) 1752	Dec. 22,'39†	6...
Little Lost Sheep 1751....	Oct. 6,'39†	7...
Pooch Parade 1755.....	July 19,'40†	.1 rl..
Practice Makes Perfect (4-27-40) 1753	Apr. 5,'40†	6...

FOOLS WHO MADE HISTORY

Title	Rel. Date	Min.
No. 2 (Charles Goodyear) 1602	Oct. 6,'39†	10½..

SPECIAL (HAPPY HOUR)

Title	Rel. Date	Min.
No. 1 (11-11-39) 1520 (Book of Books).....	Oct. 6,'39†	10....
No. 2 1521 (Building of Boys)	Oct. 12,'39†	11....

PHANTASIES CARTOON

Title	Rel. Date	Min.
Fish Follies 1705	May 10,'40†	.1 rl..
Man of Tin 1704.....	Feb. 23,'40†	6½..
Millionaire Hobo 1702.....	Nov. 24,'39†	7....
Mouse Exterminator, The (3-16-40) 1703	Jan. 26,'40†	6½..
News Oddities 1706.....	July 19,'40†	.1 rl..

SCREEN SNAPSHOTS

(Series 19)

Title	Rel. Date	Min.
No. 1 (10-14-39) 1851 (Art of Makeup	Sept. 22,'39†	9½..
No. 2 (11-18-39) 1852 (Training Animal Stars).	Nov. 10,'39†	10....
No. 3 1853 (Novelty Parties)	Dec. 1,'39†	10....
No. 4 1854 (Trip Thru Studies)	Jan. 5,'40†	10....
No. 5 (3-16-40) 1855 (Art in Hollywood)	Feb. 23,'40†	10....
No. 6 (4-27-40) 1856 (Hollywood Recreations)	Mar. 29,'40†	10....
No. 7 1857 (Wardrobe Designers)	May 3,'40†	10....
No. 8 1858	June 7,'40†	.1 rl..
No. 9 1859	July 10,'40†	.1 rl..
No. 10 1860	Aug. 1,'40†	.1 rl..

SPORT THRILLS

Title	Rel. Date	Min.
Bows and Arrows 1801....	Oct. 6,'39†.	9....
Canvas Capers 1809	July 19,'40†	.1 rl..
Flying Targets (3-16-40) 1804	Feb. 16,'40†	10....
Jai Alai (1-6-40) 1802....	Nov. 30,'39†	.8½..
Rough House Fiesta 1805..	Mar. 8,'40†	10....
Saving Strokes with Sam Snead 1808	June 21,'40†	.1 rl..
Skiing Technique 1803.....	Jan. 19,'40†	.9½..
Sport of Kings (6-15-40) 1807	May 24,'40†	10....
Tomorrow's Stars (4-27-40) 1806	Apr. 19,'40†	10....

WASHINGTON PARADE

Title	Rel. Date	Min.
No. 1 (11-25-39) 1901..... (Smithsonian Institution)	Nov. 10,'39†	11....

1939-40

Title	Rel. Date	Min.
No. 2 (2-17-40) 1902..... (U. S. Treasury)	Dec. 29,'39†	11....
No. 3 1903 ..... (Inside the F. B. I.)	Feb. 9,'40†	11....
No. 4 (6-15-40) 1904..... (Social Security)	Apr. 26,'40†	10....
No. 5 1905 ..... (The Archives)	June 28,'40†	.1 rl..

MGM

CARTOONS

(Color)

Title	Rel. Date	Min.
Blue Danube, The (12-23-39) W-891	Dec. 16,'39.	7....
Fishing Bear, The (2-3-40) W-83	Jan. 20,'40†	8....
Home on the Range (3-30-40) W-85	Mar. 23,'40†	8....
Mad Maestro, The (2-3-40) W-82	Dec. 30,'39†	8....
Milky Way, The W-89....	June 22,'40†	8....
One Mother's Family (11-11-39) W-890	Sept. 30,'39.	9....
Peace on Earth (12-9-39) W-81	Dec. 9,'39†	9....
Puss Gets the Boot (3-9-40) W-84	Feb. 10,'40†	9....
Rainy Day, A W-86.....	Apr. 20,'40†	7....
Swing Social (6-1-40) W-87	May 18,'40†	8....
Tom Turkey W-88	June 8,'40†	7....

CRIME DOESN'T PAY

Title	Rel. Date	Min.
No. 25—Drunk Driving (10-28-39) P-818 ..... Dick Purcell-Joe Ann Sayers	Oct. 28,'39.	21....
No. 26—Pound Foolish (1-27-40) P-1 ..... Neil Hamilton-Lynn Carver	Dec. 23.'39†	20....
No. 27—Know Your Money (2-3-40) P-2 ..... Dennis Morgan-Noel Madison	Jan. 27,'40†	21....
No. 28—Jack Pot (4-13-40) P-3 ..... Tom Neal-Ann Morriss	Mar. 9,'40†	19....
No. 29—Women in Hiding P-4 ..... Marsha Hunt	June 22,'40†	22....

FITZPATRICK TRAVELTALKS

Title	Rel. Date	Min.
Calling on Columbia (5-4-40) T-59	Mar. 16,'40†	.8....
Land of Alaska Nellie (2-3-40) T-55	Dec. 23.'39†	.9....
Modern New Orleans (6-15-40) T-61.....	May 11,'40†	.8....
Natural Wonders of Washington State (10-21-39) T-52	Oct. 7,'39†	.9....
Night Descends on Treasure Island (3-9-40) T-57.	Jan. 20,'40†	.8....
Old Natchez (2-10-40) T-56	Dec. 30,'39†	.9....
Quaint St, Augustine (12-2-39) T-53	Nov. 4,'39†	.9....
Seattle, Gateway to the Northwest (4-6-40) T-58.	Feb. 17,'40†	.9....
Sitka and Juneau (4-27-40) T-60	Apr. 13,'40†	.9....
Suva, Pride of Fiji (6-1-40) T-62	June 8,'40†	.9....
Valiant Venezuela (12-30-39) T-54	Nov. 25,'39†	.9....

MGM MINIATURES

Title	Rel. Date	Min.
Ash Can Fleet (10-21-39) M-72 ..... Robert Warwick	Sept. 9,'39†	11....
Door Will Open, A (4-13-40) M-78 ..... Dalies Frantz-Lynne Carver	Mar. 9,'40†	11....
Failure at 50, A (11-18-39) M-73 ..... Truman Bradley-Jack Mulhall	Oct. 7,'39†	10....
Mendelssohn's Wedding March (12-2-39) M-74...	Nov. 4,'39†	.8....
Miracle at Lourdes (1-20-40) M-75	Dec. 30,'39†	11....
G. P. Huntley, Jr.- Jo Ann Sayers (Sepia)		
Northward Ho! (3-9-40) 80-X ..... (Sepia)	Feb. 10,'40†	.9....
Old South, The (2-3-40) M-77	Jan. 20,'40†	11....
Servant of Mankind (6-8-40) M-79	May 11,'40†	.9....
Where Turf Meets Surf (2-24-40) M-76 ..... Mary Treen-Sally Payne (Sepia)	Jan. 6,'40†	11....

OUR GANG

Title	Rel. Date	Min.
Alfalfa's Double (2-3-40) C-134	Jan. 20,'40†	11....
All About Hash (6-1-40) C-136	Mar. 30,'40†	11....
Auto Antics (9-16-39) C-942	July 22,'39.	10....
Big Premiere, The (3-30-40) C-135	Mar. 9,'40†	10....
Bubbling Troubles C-138..	May 25,'40†	11....
Captain Spanky's Showboat (10-28-39) C-135	Sept. 9,'39†	11....
Dad for a Day (12-2-39) C-132	Oct. 21,'39†	11....
New Pupil, The (4-27-40) C-137	Apr. 27,'40†	11....
Time Out for Lessons (1-6-40) C-138	Dec. 2,'39†	11....

PASSING PARADE

(Sepia)

Title	Rel. Date	Min.
No. 11—Forgotten Victory (12-23-39) K-121 ..... (Sepia)	Dec. 9,'39†	11....
No. 12—XXX Medico (4-27-40) K-122 ..... (Sepia)	Mar. 30,'40†	10....
No. 13—The Hidden Master (4-27-40) K-123 ..... (Sepia)	Apr. 20,'40†	11....
No. 14—A Way in the Wilderness K-124 ..... (Sepia)	June 22,'40†	10....

PETE SMITH SPECIALTIES

Title	Rel. Date	Min.
Cat College S-110 ..... (Sepia)	June 29,'40†	.9....
Domineering Male, The (4-6-40) S-107	Mar. 30,'40†	10....
Football Thrills of 1938 (10-14-39) S-912	Sept. 16,'39.	10....
Let's Talk Turkey (12-2-39) S-101	Oct. 28,'39†	11....
Maintain the Right (1-27-40) S-104	Jan. 13,'40†	10....
Romance of the Potato (1-6-40) C-103 ..... (Sepia)	Dec. 9,'39†	.9....
Set 'Em Up (10-21-39) S-913	Oct. 7,'39.	10....
Ski Birds (11-25-39) S-102.	Nov. 18,'39†	.8....
Spots Before Your Eyes (6-1-40) S-108	May 4,'40†	10....
Stuffie (3-9-40) S-106..... (Sepia)	Mar. 2,'40.	11....
What's Your I. Q.? (3-9-40) S-105	Feb. 8,'40†	.8....
What's Your I. Q.? No. 2 S-109 ..... (Sepia)	June 8,'40†	.9....

SPECIAL

Title	Rel. Date	Min.
Flag Speaks, The (5-4-40)	June 14,'40†	19....

ROBERT BENCHLEY

Title	Rel. Date	Min.
Day of Rest, The (10-21-39) F-141	Sept. 6,'39†	.9....
Home Movies (3-9-40) F-144	Feb. 17,'40†	.7....
See Your Doctor (12-23-39) F-142	Dec. 16,'39†	.8....
That Inferior Feeling (1-27-40) F-143	Dec. 9,'39†	.9....

MONOGRAM

Title	Rel. Date	Min.
Raiders Over England S830.	Nov. 15,'39†	.2 rls.

PARAMOUNT

Title	Rel. Date	Min.

COLOR CLASSICS

Title	Rel. Date	Min.
Ants in the Plants (3-23-40) C9-3	Mar. 15,'40†	.7....
Fresh Vegetable Mystery, The (10-14-39) C9-1....	Sept. 22,'39†	.1 rl..
Kick In Time, A (5-18-40) C9-4	May 17,'40†	.7....
Little Lambkin (2-24-40) C9-2	Feb. 2,'40†	.7....
Snubbed by a Snob C9-5...	July 19,'40†	.1 rl..
You Can't Shoe a Horse Fly C9-6	July 28,'40†	.1 rl..

COLOR CRUISES

Title	Rel. Date	Min.
Argentina K9-8	Apr. 5,'40†	.1 rl..
Chile (1-6-40) K9-3	Nov. 10,'39†	10....
Cuba K9-4	Jan. 5,'40†	.1 rl..
Isle of Columbus K9-5.....	Feb. 9,'40†	.1 rl..
Pacific Paradise K9-7	June 21,'40†	.1 rl..
Peru (10-14-39) K9-2.....	Oct. 6,'39†	.1 rl..
Rio de Janeiro K9-7.....	May 31,'40†	.1 rl..

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
HEADLINERS		
Artie Shaw's Class In Swing (8-26-39) A9-1	Sept. 8,'39	†10
Blue Barron & His Orch. (6-15-40) A9-9	May 31,'40	†10
Frankie Masters & Orch. (1-27-40) A9-5	Dec. 29,'39	†11
Geo. Olsen & His Music (3-23-40) A9-7	Mar. 15,'40	†10
Have You Met Yvette? (5-4-40) A9-8	Apr. 26,'40	†10
Here's Hal (1-6-40) A9-4	Nov. 24,'39	†10
Hal Kemp & Orch.		
Jimmy Dorsey & Orch. (2-24-40) A9-6	Feb. 2,'40	†10
Moments of Charm of 1940 (10-4-39) A9-2	Oct. 13,'39	†11
Phil Spitalny & Girl Or.		
Pinky Tomlin and His Orch. A9-19	July 5,'40	†.1 rl
Ted Fio Rito and His Orchestra (11-18-39) A9-2	Oct. 6,'39	†11
PARAGRAPHICS		
Bits of Life (1-6-40) V9-3	Nov. 17,'39	†11
Busy Little Bears (11-18-39) V9-2	Oct. 20,'39	†10
Dangerous Dollars V9-9	July 28,'40	†.1 rl
Not So Dumb (3-23-40) V9-7	Mar. 15,'40	†10
Paramount Pictorial (2-24-40) V9-6	Feb. 16,'40	†10
Sugar Wind (2-3-40) V9-5	Jan. 19,'40	†10
Television Preview (5-18-40) V9-8	May 17,'40	†10
Touchdown Review (1-20-40) V9-4	Dec. 22,'39	†10
POPEYE THE SAILOR		
Females Is Fickle (3-23-40) E9-3	Mar. 48,'40	†.7
Fightin' Pals E9-9	July 12,'40	†.1 rl
Me Feelins Is Hurt (5-11-40) E9-5	Apr. 12,'40	†.7
Never Sock a Baby (11-25-39) E9-1	Nov. 3,'39	†.6
Nurse Mates E9-8	June 21,'40	†.1 rl
Onion Pacific (6-15-40) E9-6	May 24,'40	†.7
Shakespearean Spinach (2-3-40) E9-2	Jan. 19,'40	†.7
Stealin' Ain't Honest (5-25-40) E9-4	Mar. 22,'40	†.7
Wimmin Hadn't Oughta Drive E9-11	Aug. 16,'40	†.1 rl
Wimmin Is a Myskery (6-22-40) E9-7	June 7,'40	†.7
With Popeye's Poppa E9-12	Aug. 30,'40	†.1 rl
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE		
(In Color)		
1939-40		
No. 1—J9-1	Sept. 15,'39	†10
No. 2—(12-2-39) J9-2	Nov. 3,'39	†10
No. 3—(1-20-40) J9-3	Dec. 15,'39	†10
No. 4—(2-24-40) J9-4	Feb. 16,'40	†10
No. 5—(5-4-40) J9-5	May 3,'40	†10
No. 6—J9-6	June 28,'40	†.1 rl
GRANTLAND RICE SPORTLIGHTS		
No. 67—A Desert Adventure (9-16-39) R9-2	Sept. 22,'39	†10
No. 68—Catching Whoppers (9-16-39) R9-3	Oct. 13,'39	†10
No. 69—A Dog Is Born (11-11-39) R9-4	Nov. 3,'39	†10
No. 70—Aqua-Rhythm (11-18-39) R9-5	Nov. 24,'39	†10
No. 71—Judo Experts (1-27-40) R9-6	Dec. 8,'39	†10
No. 72—Bowling Skill (2-3-40) R9-7	Jan. 26,'40	†10
No. 73—Human Fish (3-2-40) R9-8	Feb. 23,'40	†10
No. 74—Two of a Kind (3-23-40) R9-9	Mar. 22,'40	†10
No. 75—The Blue Streak (5-11-40) R9-10	Apr. 19,'40	†10
No. 76—Playmates from the Wild (5-18-40) R9-11	May 17,'40	†10
No. 77—Cradle of Champions (6-22-40) R9-12	June 14,'40	†10
No. 78—Sink or Swim R9-13	July 12,'40	†.1 rl
STONE AGE CARTOONS		
Foul Ball Player, The (6-15-40) B9-5	May 24,'40	†.7
Granite Hotel (5-18-40) B9-3	Apr. 26,'40	†.7
Springtime in the Rock Age B9-10	Aug. 30,'40	†.1 rl
Way Back When a Nag Was Only a Horse (3-23-40) B9-2	Mar. 8,'40	†.7
Way Back When a Night Club Was a Stick B9-4	May 10,'40	†.1 rl
Way Back When a Razzberry Was a Fruit B9-8	July 26,'40	†.1 rl
Way Back When a Triangle Had Its Points (2-24-40) B9-1	Feb. 9,'40	†.7
SYMPHONIC SERIES		
Blue Danube, The D9-1	Sept. 29,'39	†.1 rl
Merry Wives of Windsor (11-18-39) D9-2		9
William Tell (1-6-40) D9-3	Nov. 24,'39	†18
UNUSUAL OCCUPATIONS		
(In Color)		
(New Series)		
No. 1—(10-14-39) L9-1	Oct. 13.'39	†.1 rl
No. 2—(12-16-39) L9-2	Nov. 17,'39	†11
No. 3—(2-3-40) L9-3	Jan. 19,'40	†10
No. 4—(5-18-40) L9-4	Mar. 29,'40	†10
No. 5—(5-18-40) L9-5	May 31,'40	†10
No. 6—L9-6	Aug. 2,'40	†.1 rl

RKO RADIO

Title	Rel. Date	Min.
LEON ERROL COMEDIES		
Bested by a Beard 03,704	July 16,'40	†20
Scrappily Married 03,703	Jan. 12,'40	†20
Truth Aches 03,702	Nov. 3,'39	†19
Wrong Room, The (930-39) 03,701	Sept. 22,'39	†19
EDGAR KENNEDY COMEDIES		
Act Your Age (10-14-39) 03,301	Oct. 6,'39	†18
Kennedy the Great 03,402	Dec. 8,'39	†19
Mutiny in the County 03,404	May 3,'40	†17
Slightly at Sea 03,403	Feb. 9,'40	†16
'Taint Legal, 03,405	May 25,'40	†16
INFORMATION PLEASE		
No. 1—(10-14-39) 04,201	Sept. 8,'39	†10
No. 2—(19-28-39) 04,202	Oct. 6,'39	†11
No. 3—(12-2-39) 04,203	Nov. 3,'39	†10
No. 4—(1-6-40) 04,204	Dec. 1,'39	†11
No. 5—(2-3-40) 04,205	Dec. 29,'39	†10
No. 6—(2-3-40) 04,206	Jan. 26,'40	†11
No. 7—(4-6-40) 04,207	Feb. 23,'40	†10
No. 8—(4-13-40) 04,208	Mar. 22,'40	†10
No. 9—(4-27-40) 04,209	Apr. 19,'40	†11
No. 10—(6-15-40) 04,210	May 17,'40	†11
No. 11—(6-22-40) 04,211	June 14,'40	†10
MARCH OF TIME		
1939-40		
No. 1—Soldiers with Wings (9-9-39) 03,101	Sept. 1,'39	†19
No. 2—Battle Fleets of England (10-7-39) 03,102	Sept. 29,'39	†18
No. 3—Uncle Sam—The Farmer (10-28-39) 03,103	Oct. 27,'39	†18
No. 4—Newsfronts of War—1940 (11-25-39) 03,104	Nov. 24,'39	†19
No. 5—Crisis in the Pacific (12-23-39) 03,105	Dec. 22,'39	†17
No. 6—Republic of Finland, The (1-20-40) 03,106	Jan. 19.'40	†18
No. 7—Vatican of Pius XII (2-17-40) 03,107	Feb. 16,'40	†18
No. 8—Canada at War (3-9-40) 03,108	Mar. 15,'40	†18
No. 9—America's Youth—1940 (4-13-40) 03,109	Apr. 12,'40	†19
No. 10—The Philippines: 1898-1946 (5-11-40) 03,110	May 10,'40	†19
No. 11—U. S. Navy—1940 (6-8-40) 03,111	June 7,'40	†18
PATHE NEWS		
Released twice a week		
PATHE REVIEW		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Blamed for a Blonde (10-14-39) 03,201	Oct. 20,'39	†16
Chicken Feed 03,203	Jan. 19,'40	†18
Coat Tails 03,202	Nov. 17,'39	†18
Goodness, a Ghost 03,205	July 5,'40	†16
Marriage Go-Round 93,204	July 28,'39	.18
Twincuplets 03,204	Apr. 12,'40	†20
RAY WHITLEY COMEDIES		
Bandits and Ballads 03,502	Dec. 15,'39	†17
Corralling a Schoolmarm 03,504	June 14,'40	†20
Cupid Rides the Range (10-14-39) 03,501	Sept. 48,'39	†18
Molly Cures a Cowboy 03,503	Mar. 22,'40	†19
Sagebrush Serenade 93,504	June 6,'39	.19
REELISMS		
Acres of Plenty (11-18-39) 04,602	Oct. 13,'39	†.9
Air Army (4-27-40) 04,609	Apr. 26,'40	†.9
American Royal (11-18-39) 04,603	Nov. 10,'39	†.9
Kennel Kings (8-26-39) 94,612	July 12,'39	.9
Men of Muscle (2-3-40) 04,605	Jan. 12,'40	.9
Navajo Land (2-30-40) 04,607	Mar. 1,'40	†10
Nevada Unlimited (9-16-39) 04,601	Sept. 15,'39	†.8
Pack Trip (9-16-30) 94,613	Aug. 18,'39	.9
Siege (3-2-40) 04,608	Mar. 29,'40	†10
Stray Lamb (6-22-40) 04,610	May 24,'40	†.8
Vacation Diary (2-10-40) 04,606	Feb. 2,'40	†.9
West Wall (1-6-40) 04,604	Dec. 8,'39	†10
Zoo (8-12-39) 94,612	July 21,'39	.9
RKO PATHE SPORTSCOPE		
Aquapoise (2-3-40) 04,306	Jan. 19,'40	†.9
Court Favorites (5-4-40) 04,309	Apr. 12,'40	†.9
Fly Casting (4-13-40) 04,308	Mar. 15,'40	.9
Gun Play (10-14-39) 04,301	Sept. 1,'39	.9
Hunting Hounds (11-18-39) 04,302	Sept. 29,'39	†.9
Hurdle Hoppers (6-15-40) 04,311	June 7,'40	†.9
Ice Cutters (11-4-39) 04,303	Oct. 27,'39	†.9
Pennant Chasers (4-13-40) 04,307	Feb. 16,'40	†.9
Riding the Crest (7-8-39) 94,312	July 14,'39	.9
Silent Wings (6-22-40) 04,310	May 10,'40	†.9
Sky Game (12-30-39) 04,305	Dec. 22,'39	†.9
Streamlined 04,611	June 21,'40	†.9
Winter Playground (12-23-39) 04,304	Nov. 24,'39	†.9
SPECIAL		
Five Times Five (9-16-39) 93,801	July 23,'39	.20
WALT DISNEY CARTOONS		
Autograph Hound, 94,116	Sept. 1,'39	.8
Beach Picnic (5-27-39) 94,114	June 9,'39	.8
Bone Trouble 04,107	June 28,'40	†.9
Billposters, The (5-25-40) 04,105	May 17,'40	†.8
Donald's Dog Laundry (5-25-40) 04,103	Apr. 5,'40	†.8
Donald's Vacation 04,109	June 21,'40	.1 rl
Donald's Penguin (5-27-39) 94,117	Aug. 11,'39	.8
Fire Chief 04,114	Nov. 22,'40	†.1 rl
Gone with the Whirlwind 04,113	Nov. 1,'40	†.1 rl
Mickey's Magic Lamp	Aug. 2,'40	†.1 rl
Mr. Duck Steps Out (5-25-40) 04,106	June 7,'40	.8
Mr. Mouse Takes a Trip 04,112	Oct. 11,'40	†.1 rl
Officer Duck (6-1-40) 04,101	Sept. 22,'40	†.8
Put Put Trouble 04,108	July 19,'40	†.7
Riveter, The 04,102	Mar. 15,'40	†.7
Sea Scouts 94,115	June 30,'39	.8
Tugboat Mickey (5-25-40) 04,104	Apr. 26,'40	†.7
Window Cleaners 04,111	Sept. 20,'40	†.1 rl

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Filming the Fleet (9-23-39) 0202	Oct. 27,'39	†11
Sanctuary of Seals (6-1-40)	Oct. 7,'40	.9
Sky Fighters (12-9-39) 0203	Dec. 8,'39	†11
FASHIONS (In Color)		
Fashion Forecast, No. 5 0601	Sept. 15,'39	†10
Fashion Forecast, No. 6 (2-10-40) 0602	Dec. 22,'39	†10
Fashion Forecast, No. 7 0603	Mar. 29,'40	†.1 rl
Fashion Forecast, No. 8 0604	July 19,'40	†.1 rl
FATHER HUBBARD'S ALASKAN ADVENTURES		
Aghileen Pinnacles (10-21-39) 0103	Nov. 10,'39	†11
Birthplace of Icebergs (9-2-39) 0101	Aug. 4,'39	†11
Climbing the Spirit's Home (4-6-40) 0107	May 10,'40	†10
Valley of 10,000 Smokes (12-23-39) 0105	Feb. 16,'40	†10
LEW LEHR		
Cheerio My Dears! 0404	July 5,'40	†.1 rl
Labor Savers (3-30-40) 0403	Apr. 12,'40	†.9
Monkeys Is the Cwaziest People (9-30-39) 0401	Sept. 29,'39	†10
Silly Seasons, The (12-2-39) 0402	Jan. 5,'40	.10
MAGIC CARPET SERIES		
(Lowell Thomas)		
Evergreen Empire, The (10-21-39) 0102	Oct. 13,'39	†11
Flying Stewardess 0106	Mar. 15,'40	†10
Isles of the East (6-15-40) 1018	May 24,'40	†.9
Kangaroo Country (12-9-39) 0104	Feb. 2,'40	†10
TERRY-TOONS		
All's Well That Ends Well (3-30-40) 0510	Mar. 8,'40	†.7
Catnip Capers (6-1-40) 0559 (color)	May 31,'40	†.7
Dog in a Mansion, A 0507	Jan. 12,'40	†.7
Edgar Runs Again (2-24-40) 0508	Jan. 26,'40	†.7
First Robin, The 0555 (color)	Dec. 29,'39	†.1 rl
Golden West, The (8-26-39) 0501	Aug. 29,'39	†.7
Hare and the Hounds 0509	Feb. 23,'40	†.7
Harvest Time (2-17-40) 0556 (color)	Feb. 9,'40	†.7
Hitch-Hiker, The 0505	Dec. 1,'30	†.7
Hook, Line and Sinker 0552	Sept. 8,'39	†.7
Ice Pond, The 0506	Dec. 15,'39	†.7
It Must Be Love 0511	Apr. 5,'40	†.1 rl
Just a Little Bull 0558 (color)	Apr. 19.'40	†.1 rl
Love in a Cottage 0517	July 28,'40	†.1 rl
Much Ado About Nothing (3-30-40) 0557 (color)	Mar. 22,'40	†.7
One Mouse in a Million (12-9-39) 0504	Nov. 3,'39	†.7
Orphan Duck, The (10-14-39) 0553 (color)	Oct. 6,'39	†.7
Professor Offkeyski (6-1-40) 0514	June 14,'40	†.7
Rover's Rescue 0515	June 28,'40	†.1 rl
Rupert the Runt 0516	July 12,'40	†.1 rl
Sheep in the Meadow (10-14-39) 0502	Sept. 22,'39	†.7
Swiss Ski Yodelers (6-8-40) 0513	May 17,'40	†.7
Two Headed Giant (8-12-39) 0551	Aug. 11,'39	†.7
Watchdog, The 0503	Oct. 20,'30	†.7
Wicky-Wacky Romance, A (12-9-39) 0554 (color)	Nov. 17,'39	†.7
Wot's All th' Shootin' Fer 0512	May 3,'40	†.7
ED THORGERSEN (Sports)		
Action on Ice 0306	June 21,'40	†.1 rl
Big Game Fishing 0301	Sept. 1,'39	†10
Clocking the Jockeys (10-7-39) 0302	Nov. 24,'39	†11
Following the Hounds (9-10-40) 0304 (color)	Mar. 1,'40	†10
Over the Seven Seas (6-8-40) 0305	Apr. 26,'40	†.9
Topnotch Tennis (2-24-40) 0303	Jan. 19,'40	†10

UNITED ARTISTS

Title	Rel. Date	Min.
WORLD WINDOWS		
(Color)		
Arabian Bazaar (12-31-38)	Sept. 1,'39.	10

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Eternal Fire, The (1-28-39)	Sept.	21,'39. 10....
Lebanon Coast	Dec.	1,'39. 10....
River Thames (4-15-39)	Nov.	1,'39. 10....
Ruins of Palmyra	Oct.	1,'39. 10....

UNIVERSAL

Title	Rel. Date	Min.
COLOR CARTUNE CLASSICS		
Candyland 5264	July	29,'40..8....
Jolly Little Elves 5261	June	3,'40..8¼..
Springtime Serenade 5263	July	10,'40..7½..
Three Lazy Mice 5262	June	24,'40.1 rl..
GOING PLACES WITH GRAHAM McNAMEE		
No. 67—(10-14-39) 4352	Oct.	16,'39†.9....
No. 68—(10-14-39) 4353	Nov.	13,'39†.9....
No. 69—(12-23-39) 4354	Dec.	11,'39†.8....
No. 70—(12-30-39) 4355	Dec.	25,'39†.8....
No. 71—4356	Jan.	15,'40†.9....
No. 72—(3-30-40) 4357	Feb.	5,'40†.9....
No. 73—(4-6-40) 4358	Feb.	26,'40†.9....
No. 74—(4-27-40) 4359	Mar.	18,'40†.9....
No. 75—(4-27-40) 4360	Apr.	29,'40†10....
No. 76—(5-11-40) 4361	May	13,'40†.9....
No. 77—(6-22-40) 4362	May	27,'40†10....
No. 78—(6-29-40) 4363	June	17,'40†.9....
No. 79—4364	July	15,'40†.9....
No. 80—4365	Aug.	12,'40†.1 rl..
LANTZ COLORED CARTUNES		
Adventures of Tom Thumb Jr. 4267	Mar.	4,'40†.1 rl..
A-Haunting We Will Go (7-15-39) 4261	Sept.	4,'39†.7....
Andy Panda Goes Fishing 4265	Jan.	22,'40†.8....
Kittens Mittens (2-24-40) 4266	Feb.	12,'40†.9....
Life Begins for Andy Panda (9-23-39) 4262	Oct.	9,'39†.8½..
100 Pigmies and Andy Panda (5-11-40) 4268	Apr.	22,'40†.7....
Scrambled Eggs 4263	Nov.	20,'39†.8¾..
Sleeping Princess, The (12-2-39) 4264	Dec.	4,'39†.9....
STRANGER THAN FICTION SERIES		
No. 67—Novelty (10-14-39) 4372	Oct.	9,'39†.9....
No. 68—Novelty (10-28-39) 4373	Nov.	6,'39†.9....
No. 69—Novelty (1-6-40) 4374	Dec.	4,'39†.9....
No. 70—Novelty (12-23-39) 4375	Dec.	18,'39†.9....
No. 71—Novelty 4376	Jan.	8,'40†.1 rl..
No. 72—Novely (3-30-40) 4377	Jan.	29,'40†.9....
No. 73—Novelty (4-6-40) 4378	Feb.	19,'40†.9....
No. 74—Novelty (4-27-40) 4379	Mar.	11,'40..9....
No. 75—Novelty (4-20-40) 4380	Apr.	15,'40†.9½..
No. 76—Novelty (5-11-40) 4381	May	6,'40..9½..
No. 77—Novelty (6-22-40) 4382	May	20,'40†.9....
No. 78—Novelty (6-29-40) 4383	June	10,'40†.9....
No. 79—Novelty 4384	July	8,'40†.1 rl..
No. 80—Novelty 4385	Aug.	5,'40†.1 rl..
TWO-REEL MUSICALS		
Boy Meets Joy (11-18-39) 4221 — Pinky Tomlin-Joy Hodges	Sept.	6,'39†17....
Bullets and Ballads 4226 — Armida, Harry Stafford	Feb.	14,'40†17½..
Folies Parisienne (4-27-20) 4228 — Leon Belasco	Apr.	17,'40†17....
Honolulu Bound 4231 — Harry Owens and Royal Hawaiians	July	17,'40†.2 rls.
International Revels (3-30-40) 4227 — Wm. G. Sabot	Mar.	13,'40†17....
Naughty Nineties (6-22-40) 4230	June	19,'40†18....
Rhumba Land (1-6-40) 4223 — Wini Shaw	Nov.	15,'39. 18....
Rhythm Jamboree 4225 — Judy Starr	Jan.	17,'40†18....
Snow Follies (1-6-40) 4224 — Lillian Roth	Dec.	13,'39†18....
Swing Hotel (10-14-39) 4222 — Wini Shaw	Oct.	18,'39†18....
Swingin' in the Barn (6-29-40) 4229	May	15,'40†19....
Seeing Red (8-26-39) 4018 — Red Skelton	Aug.	26,'39. 20....

VITAPHONE

Title	Rel. Date	Min.
BROADWAY BREVITIES		
Slapsie Maxie (9-16-39) 5103 — Maxie Rosenbloom	Sept.	10,'39†17....
Ride, Cowboy, Ride (10-21-39) 4008 — Dennis Morgan	Sept.	9,'39. 20....
Ice Frolic (10-14-39) 5102 — Eleanor Gardner	Oct.	28,'39†20....
World's Fair Junior (10-28-39) 5104 — (Color)	Dec.	9,'39†20....
Royal Rodeo, The (12-9-39) 5002 — John Payne	Nov.	25,'39†15....
Remember When (9-16-39) 5101 — Eaton Boys	Jan.	20,'40†20....
One for the Book (1-6-40) 5105 — Betty Hutton	Feb.	3,'40†20....
Alex in Wonderland 5106 — Eddie Foy, Jr.	Mar.	9,'40†.2 rls.
Singing Dude 5005 — Dennis Morgan (Color)	Apr.	6,'40†18....
Double or Nothing (3-2-40) 5107 — Lee Dixon	Apr.	20,'40†20....
Public Jitterbug No. 1 5108 — Hal LeRoy-Betty Hutton	May	4,'40†.2 rls.
Cinderella's Feller (6-22-40) 5006 — Juanita Quigley (Color)	June	1,'40†19....
Spills for Thrills 5109	June	15,'40†.2 rls.
Pony Express 5007 — (Color)	July	13,'40†.2 rls.
Young America Flies 5110	July	13,'40†.2 rls.
COLOR PARADE		
Mechanix Illustrated, No. 1 (9-2-39) 5401	Sept.	30.'39†10....
American Saddle Horses (12-2-39) 5402	Nov.	11,'39†.1 rl..
Mechanix Illustrated, No. 2 5403	Dec.	2,'39†.1 rl..
New Horizons (1-13-40) 5404	Jan.	6,'40†10....
Mechanix Illustrated, No. 3 (2-24-40) 5405	Feb.	17,'40†10....
Men Wanted 5406	Mar.	23,'40†.1 rl.
Gun Dog's Life (5-18-40) 5047	May	11,'40†.1 rl..
Mechanix Illustrated, No. 4 (6-29-40) 5408	June	29,'40†10....
The Valley 5409	July	20,'40†.1 rl..
Movie Dog Stars 5410	Aug.	17,'40†.1 rl..
FLOYD GIBBONS' "YOUR TRUE ADVENTURE"		
Verge of Disaster 4313	Aug.	26,'39..1 rl..
HISTORICAL TECHNICOLOR FEATURETTES		
Monroe Doctrine (10-28-39) 5001 — Charles Waldron	Oct.	14,'39†16....
Old Hickory (1-6-40) 5003 — Hugh Sothern	Dec.	23,'39†17....
Teddy the Rough Rider (2-1040) 5004 — Sydney Blackmer	Feb.	24,'40†19....
LOONEY TUNES		
No. 74—Porky's Hotel 5601	Sept.	2,'39†.1 rl..
No. 75—Jeepers Creepers (9-30-39) 5602	Sept.	23,'39†.7....
No. 76—Naughty Neighbors (11-4-39) 5603	Nov.	4,'39†.1 rl..
No. 77—Pied Piper Porky (11-25-39) 5604	Nov.	4,'39†.7....
No. 78—Porky the Giant Killer 5605	Nov.	18,'39†.1 rl..
No. 79—The Film Fan (1-6-40) 5606	Dec.	16,'39†.7....
No. 80—Porky's Last Stand 5607	Jan.	6,'40†.1 rl..
No. 81—Africa Squeaks (2-10-40) 5608	Jan.	27,'40†.7....
No. 82—Ali Baba Bound 5609	Feb.	10,'40†.1 rl..
No. 83—Pilgrim Porky 5610	Mar.	16,'40†.1 rl..
No. 84—Slap Happy Pappy 5611	Apr.	13,'40†.1 rl..
No. 85—Porky's Poor Fish	Apr.	27,'40†.1 rl..
No. 86—You Ought to Be in Pictures (5-18-40)	Apr.	27,'40†.7....
No. 87—The Chewin' Bruin (6-22-40) 5614	June	8,'40†.7....
No. 88—Porky's Baseball Broadcast 5615	July	6,'40†.7....
No. 89—Patient Porky 5616	Aug.	24,'40†.7....
MELODY MASTERS		
Swing Styles (9-16-39) 5501	Sept.	2,'39†10....
Vincent Lopez and His Orchestra (10-21-39) 5502	Sept.	30,'39†10....
Rubinoff and His Violin (11-11-39) 5503	Nov.	11,'39†10....
Artie Shaw and His Orchestra (12-9-39) 5504	Dec.	30,'39†10....
Frances Carroll and the Coquettes (12-30-39) 5505	Feb.	17,'40†10....
Dave Apollon and His Orchestra (2-24-40) 5506	Mar.	2,'40†10....
Carl Hoff and His Orch. 5507	Mar.	23,'40†.1 rl..
Larry Clinton and His Orchestra (5-18-40) 5508	May	25,'40†10....
Ozzie Nelson and His Orch. (6-15-40) 5509	June	29,'40†10....
Woody Herman and His Orchestra 5510	July	27,'40†.1 rl..
MERRIE MELODIES (In Color)		
No. 90—Little Brother Rat 4526	Sept.	2,'39..1 rl..
No. 91—Sioux Me 5301	Sept.	9,'39†.1 rl..
No. 92—Land of the Midnight Fun (10-14-39) 5503	Sept.	23,'39†.1 rl..
No. 93—Little Lion Hunter 5302	Oct.	7,'39†.1 rl..
No. 94—The Good Egg 5304	Oct.	2,'39†.1 rl..
No. 95—Fresh Fish (11-18-39) 5305	Nov.	4,'39†.7....
No. 96—Fagin's Freshmen (12-2-39) 5306	Nov.	18,'39†.1 rl..
No. 97—Sniffles and the Bookworm 5307	Dec.	2,'39†.1 rl..
No. 98—Screwball Football (1-13-40) 5308	Dec.	16,'39†.7....
No. 99—The Curious Puppy 5309	Dec.	39,'39†.1 rl..
No. 100—Early Worm Gets the Bird 5310	Jan.	13,'40†.1 rl..
No. 101—Mighty Hunters (1-20-40) 5311	Jan.	27,'40†.7....
No. 102—Busy Bakers 5312	Feb.	10,'40†.1 rl..
No. 103—Elmer's Candid Camera 5313	Mar.	2,'40†.1 rl..
No. 104—Crosscountry Detours 5314	Mar.	16,'40†.1 rl..
No. 105—Confederate Honey 5315	Mar.	30,'40†.1 rl..
No. 106—The Bear's Tale 5316	Apr.	13,'40†.1 rl..
No. 107—Hardship of Miles Standish 5317	Apr.	13,'40†.1 rl..
No. 108—Sniffles Takes a Trip 5318	May	11,'40†.1 rl..
No. 109—A Gander at Mother Goose (5-25-40) 5319	May	25,'40†.7 ....
No. 110—Tom Thumb in Trouble (6-15-40) 5320	June	8,'40†.7....
No. 111—Circus Today 5321	June	22,'40..7....
No. 112—Little Blabbermouse 5322	July	6,'40†.7....
No. 113—The Egg Collector 5323	July	20,'40†.7....
No. 114—A Wild Hare 5324	July	27,'40†.7....
No. 115—Ghost Wanted 5325	Aug.	10,'40†.7....
No. 116—Ceiling Hero 5326	Aug.	24,'40†.7....
SPECIAL		
Cavalcade of Academy Awards (4-27-40)		31....
VITAPHONE VARIETIES		
Vote Trouble (9-16-39) 5701 — Grouch Club	Sept.	9,'39†.9....
Sword Fishing (10-14-30) 5702	Oct.	21,'39†10....
An Organ Novelty (11-4-39) 5703	Jan.	13,'40†.9....
Mr. & Mrs. Jesse Crawford		
No Parking (4-13-40) 5704	Mar.	30,'40†10....
Grouch Club		
All Girl Revue 5706	June	27,'40†.1 rl..
History Repeats Itself (10-14-39)		10....

OTHER PRODUCT

Title	Rel. Date	Min.
ACE		
Zooland Shoulders Arms (6-29-40)		38....
ALLIANCE		
Birth of the Movies	Sept.	1,'39. 22....
ANGLO-AMERICAN		
Bringing It Home (6-29-40)		20....
ATLAS		
Pyramids of Mexico, The (1-20-40)		11....
Xochimilco (1-15-40)		11....
CENTRAL		
Country Fair (2-24-40)		10....
EALING-METRO		
"All Hands" (4-13-40)		10....
"Dangerous Comment" (4-13-40)		10....
"Now You're Talking" (4-13-40)		10....
FINLAND TRADING CO.		
Life In Finland (3-23-40)		10....
GPO-COLUMBIA		
Squadron 992 (4-27-40)		24....
GUARANTEED		
Aida (5-11-40)		9....
KING OF COMEDY		
Paper Hanger, The (3-2-40)		19....
PATHE COMMERCIAL		
Design for Happiness (4-27-40)		9....
RENOWN		
Smart Footwork (2-24-40)		15....
Thank You, Mr. Silkworm (2-24-40)		15....
YORKE		
Finland Fights! (2-17-40)		5....

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Date	Min.
Deadwood Dick 1180 — Don Douglas-Lorna Gray (15 episodes)	July	19,'40†..... (each)
Green Archer, The 1120 — (15 episodes)	Oct.	25,'40..... (each)
Shadow, The (1-13-40) 1140 — Victor Jory-Veda Ann Borg (15 episodes)	Jan.	5,'40†.2 rls. (1 episode 31 min.) (each)
Terry and the Pirates (4-20-40) — Wm. Tracy-Granville Owens (15 episodes)	Apr.	12,'40†19.... (each) (1st episode 29 min.)

REPUBLIC

Title	Rel. Date	Min.
Adventures of Red Ryder (6-8-40) 973 — Don "Red" Barry	June	15,'40†.2 rls. (1st episode 20 min.)
Drums of Fu Manchu (2-17-40) 972 — Henry Brandon-Luana Walters (15 episodes)	Mar.	15,'40†20.... (each) (1st episode 30 min.)
King of the Royal Mounted — Allan Lane-Lita Conway		
Zorro's Fighting Legion (12-2-39) 873 — Reed Hadley	Dec.	16,'39. 18.... (each) (1st episode 30 min.)

UNIVERSAL

Title	Rel. Date	Min.
Flash Gordon Conquers the Universe (2-24-40) 4881-92 — Larry (Buster) Grabbe (15 episodes)	Apr.	9,'40†21.... (each)
Green Hornet, The (12-2-39) 4781-93 — Gordon Jones-Anne Nagel (13 episodes)	Jan.	9,'40†21.... (each)
Winners of the West (5-11-40) — Dick Foran-Anne Nagel (13 episodes)	July	2,'40. 21.... (each)

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"Pride and Prejudice"
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"Murder in the Air"
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"Young People"
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VOL. 140, NO. 2 JULY 13, 1940

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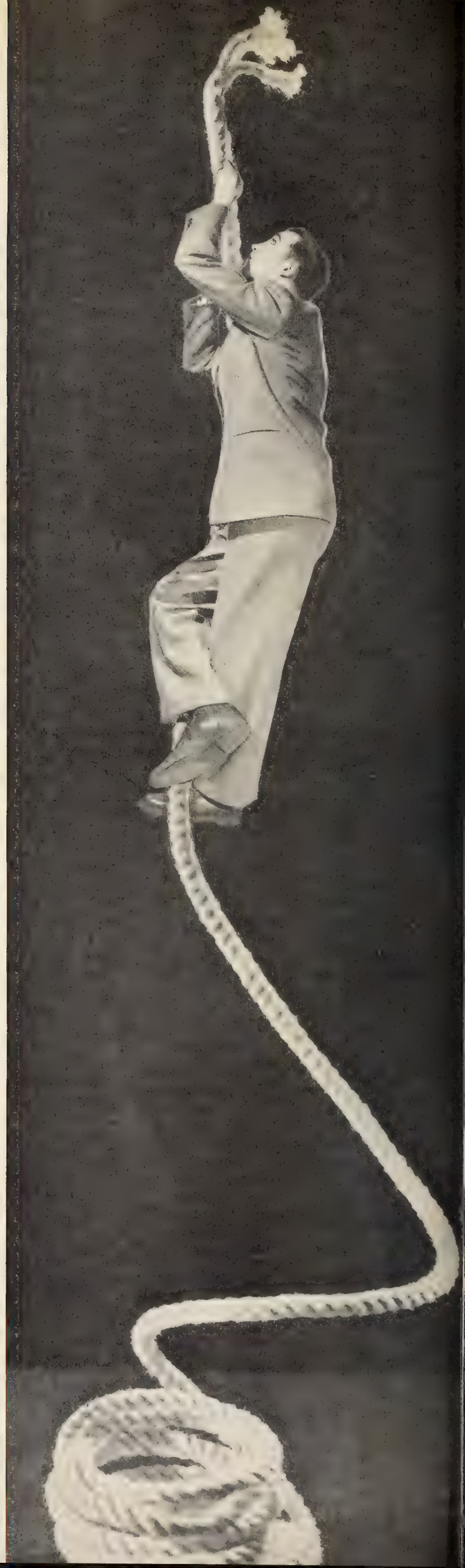
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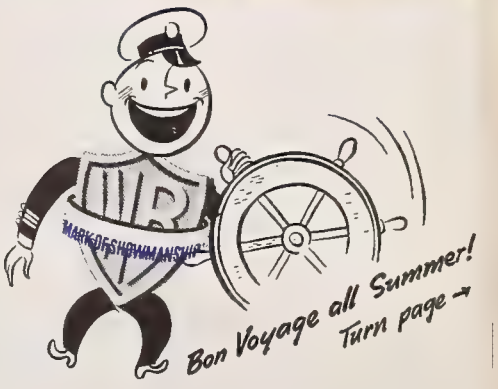
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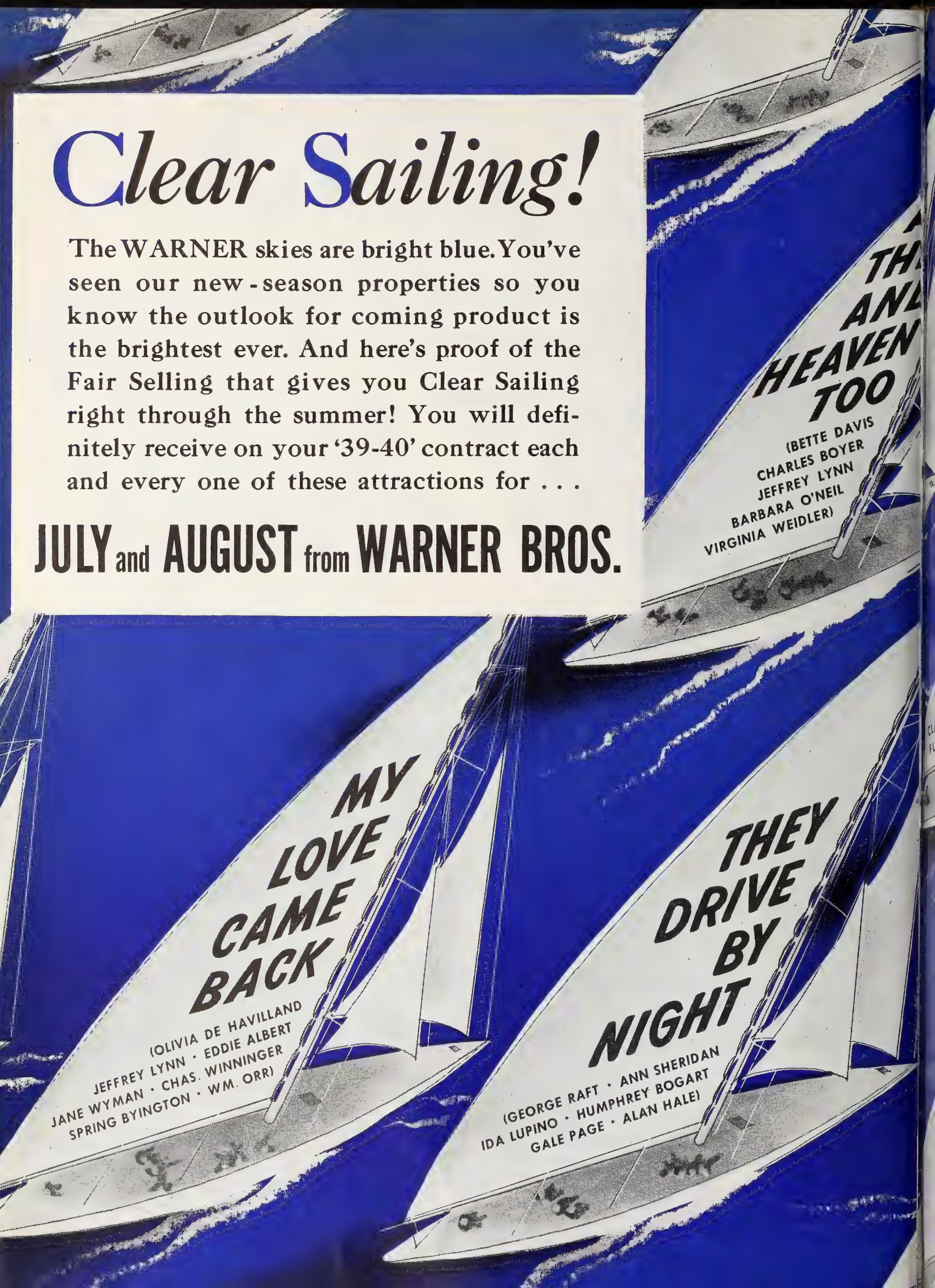


Bon Voyage all Summer!
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IN 17 KEY CITY OPENINGS!

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20th CENTURY FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 140. No. 2 — July 13, 1940

"During Alterations"

PROCESSES of readjustment of the production machine of Hollywood to a world being remade, abroad and at home, are becoming manifest, perhaps more rapidly than might have been anticipated.

Production is somewhat reconciled now, or at least acceptant, to the fact that dollars from overseas are to be few and a long time coming. Expectations of a peace in Europe before November, somewhat widely held, hold no expectations of promise for American picture revenues.

And at home, expectations of a peace in the anti-trust suit, and its consequences, are decidedly uncertain. There are those who consider that the end of that controversy is likely to be, in one fashion or another, delayed until after the Presidential election—with some indication that the defense may have a hope that it might settle more advantageously with a Willkie administration or, failing that, to be in no worse case than now.

So, it comes that Hollywood, which cannot wait out remote eventuations, is shaping its course for the now, with considerably more pointed an address at the entertainment job.

Along with that percolates a notion that production is after all a servant of the box office. Edward Small, United Artists producer, stepped forth this week with the assertion that "the business must undergo a major operation . . . readjustment must come swiftly, if it is not to come too late. **. . . To start with, top salaried producers, executives, stars, directors, writers and all others will have to realize that they are not worth what they were worth yesterday . . . a personality worth $100,000 a picture six months ago is today actually worth only $60,000. . . . Everybody realizes what must be done . . . no one has been willing to step up and say, 'I'll take a cut to help save us all' . . . now, I am personally willing to take such a cut."**

Likely as not Mr. Small spoke himself right out of the chances for Academy oscars with that.

When his remarks got about, and they did most rapidly, the behind-hand comment was bitter and heated.

Obviously enough he who speaks of less money, lower salaries, in the land-of-bigger & bigger, is something between a traitor and a revolutionist. Probably Mr. Small knew that, too, and would have been disappointed without the reaction.

Mr. Small spoke feelingly, indeed, also about exhibitors and double bills and giveaways, saying of the mutuality of interest that "we shall have to swim together or sink separately".

OUT of Philadelphia, a publicity release from the *Saturday Evening Post*, announcing another piece by Mr. Samuel Goldwyn, opened with the genial statement: "Did you know the panic is on in Hollywood? That everyone who works there is wondering how soon the whole structure is going to collapse?"

Hastily in the next paragraph the *Post's* publicity adds: "The questions are those of Samuel Goldwyn," and come, it seems, from his piece, "Hollywood Is Sick".

"And the whole trouble," he says, "is double features."

And besides that, says Mr. Goldwyn again, "half the battle will be won when—if—the present fight against block booking is won".

Anyway, Mr. Goldwyn is back to normal, which is to say: militant, and in print. He still says that there are not enough stories to make 600 pictures a year. Just now Mr. Goldwyn, who has other matters in hand, is not making any.

△ △ △

FROM Warner Brothers, again this week, expression of the entertainment policy which tends to grow.

"Like 'Four Daughters', 'My Love Came Back' has not received the ballyhoo that heralds so many other pictures," observed Mr. Jack L. Warner. "Its players have not until now been hailed as stars of the first magnitude. Its plot doesn't attempt to solve world problems or propound an important message—unless that it be a good laugh, and a good time is what we need right now."

Meanwhile, from Hollywood, too, came word that Warners, considering the semi-official French protest of February, '39, no longer in effect, have decided to distribute "Devil's Island".

So in these several and varied directions, one may observe inklings that Hollywood is in the process of fitting itself to today in the changing world—with, significantly, its principal working policy the production of entertainment.

△ △ △

PETTEY PIECE

A FEW years ago Mr. Tom Pettey came up from Washington journalism to a post pertaining to publicity in the New York office of the Motion Picture Producers and Distributors of America, Inc. He performed competently and was presently assigned to the Hollywood office, with extended functions in that complex community. Recently he resigned to become the Hollywood representative of *PM*, New York's altogether remarkable and experimental 5-cent daily, which calls itself a newspaper while resembling a magazine. Last Sunday's issue contained Mr. Pettey's first major essay which was a piece about the Hollywood functioning of the MPPDA, charging " . . . the Production Code Administration is Overcrowded, Understaffed . . . "

Further the piece observes that "the public has grown up", also that "Breen, like every Hollywood producer, realizes that at the box office there isn't any substitute for sex."

It can be observed to *PM* and Mr. Pettey that the public has always been grown-up, as far as it can go; that neither Mr. Breen nor the producers have been looking for any substitute for sex, which is highly approved by the Production Code, axiomatically recognized as an element of human drama.

Mr. Pettey must have some special notion about sex in mind. There are also some other observations about this piece that could be made, are being made.

—Terry Ramsaye

This Week in the News

Price Cut Cuts Film

THE first run of a major distributor's picture was cancelled at an important circuit customer's premiere house this week because reduced admission scales were announced for the theatre. It happened in Chicago where RKO cancelled the opening of its "Tom Brown's School Days" at the Jones, Linick & Schaefer Oriental theatre because of a new reduced admission policy.

The Oriental, a 3,200-seat house, formerly had a scale of 35, 55 and 75 cents. Some time ago prices were cut to 30, 40 and 65 cents and it was after this cut that "Tom Brown" was booked. This week the circuit announced a 25 and 40-cent policy for the house and the cancellation followed.

Distributor representatives in Chicago said Wednesday that the cut, if continued, would eliminate the Oriental as a first run house. This would alter the availability situation in the Loop area and affect clearance elsewhere in the city.

Hearst for Kennedy

JOSEPH P. KENNEDY, Ambassador to Britain, was nominated for nomination to the Presidency of the United States Tuesday by the New York *Journal and American.*

It was done under a heading of "Qualified—and Available," with a quarter page halftone and an equal area of twelve point type with words that sounded very like William Randolph Hearst himself, or some person influenced by his style.

To some observers it appeared rather possible, or even probable, that this expression was made without the immediate knowledge of Mr. Kennedy. It was to be recalled that news breaks which might be considered to have a bearing on Mr. Kennedy's movements or plans for movements have significantly appeared in the New York *Times,* the Washington office of which is said to have been on right pleasant terms with him through his several commission functions there.

Meanwhile a degree of understanding with Mr. Hearst may be expected to have resulted from Mr. Kennedy's survey, analysis and recommendations pertaining to the Hearst papers, prior to the remedial liquidation program of a while back. It was a job of rather the same order, incidentally, as that performed, with rather less acceptance, for Paramount Pictures Corporation, ending in an ably suppressed report.

Mr. Kennedy is known to have contemplated somewhat abstractly, the White House, but there has been no indication that he has seriously considered any plans to live there.

Staggered Runs

SOMETHING that appears to be brand new in certain film clearance situations is being proposed by an MGM branch manager, Frank Downey, in Detroit. It is the staggering of subsequent run bookings, so that simultaneous runs throughout the city would be eliminated, and so that day-and date runs would occur only in one section of the city at one time. Thus, one film would play day and date on the west side of the city; another, that week, on the east side; and the next week, the situation would be reversed. The films having played thus in the two areas, they would be sent to the "key" subsequent runs.

Mr. Downey said his idea was not a zoning plan, and would not affect other producers' product; that it might take two or three months to work out, if accepted by "his superiors."

William F. Rodgers, MGM general sales manager, head of Mr. Downey's sales superiors, said in New York last Thursday, that the question was merely one of availability; that day and date runs had caused delay and difficulty; that the plan would change Detroit booking arrangements.

Paramount and CBS

PARAMOUNT acquired a half interest in Columbia Broadcasting in 1929 in anticipation of the advent of television, according to testimony of Ralph Colin, general counsel for CBS, at the third hearing on the nomination of Thad H. Brown for another term as a member of the Federal Communications Commission held Wednesday in Washington by the Senate Interstate Commerce Committee.

At the second hearing two weeks ago Senator Charles W. Tobey charged that CBS finances had been irregularly handled by a half-dozen "insiders." Mr. Colin issued a statement denying the allegation and the story appeared in MOTION PICTURE HERALD June 29th.

On Wednesday Mr. Colin explained the details of the Paramount-CBS deals, after being rebuked by the Senate committee for "intemperate" language in his former statement. He explained that he would not have charged Senator Tobey with attempting to injure CBS and William S. Paley, its president, had he known all the facts.

The details of the transactions between the film company and the network, according to Mr. Colin, were as follows: In 1929 CBS called in its outstanding stock and issued two classes, A and B, to its stockholders. Then, certain individuals sold their A stock to the picture company. The exact price to be paid was not fixed at the time, but Paramount gave the certain CBS "A" shareholders 58,823 shares of its own stock under an agreement that, if CBS netted $2,000,000 or more in the next two years, Paramount would pay approximately $5,000,000 for the 50 percent interest in CBS it was getting.

CBS made the required profit but then Paramount did not have the available cash and resold the network stock at $82.21 per share and then bought back its own stock for about $4,000,000. CBS bought 14,156 shares of its stock but out of surplus and not from capital as charged. The profit to the "insiders" came, Mr. Colin said, when they turned over the stock which they had personally bought from Paramount to a banking syndicate. He asserted that there was no use of company money for the benefit of individuals.

Propaganda, or What?

THE Post Office in Washington on Tuesday delivered "franked" envelopes to members of Congress, inviting them to a "highly secretive" showing of a motion picture. The invitation bore a facsimile of the signature of Representative Ross Collins, Democrat, of Mississippi, and warned that, "Only Senators and members of Congress will be admitted."

The film was screened, and at the end, the Capitol's House Office Building caucus room was in a veritable bedlam. The legislators had just witnessed motion pictures showing what Germany did to the Low Countries when its armies steam-rollered therein. (Press dispatches from Europe recently described films made by the Hitlerites to show potential enemies, and others, the "efficiency" of the Nazi destructive forces, similar to the film of the German invasion of Poland that was shown to the Norwegian Parliament just before Hitler's forces took over Norway).

The expressions of the Congressional audience Tuesday night ranged all the way from "propaganda" and "warmongering" to talk of more money for defense.

Representative Donald Lawrence O'Toole, Democrat, New York, typified the opinion of a number of the audience with the statement that, the film was "purely German propaganda," but "I don't know whether the reason we were invited to see it was to instill in our minds the gallantry and efficiency of the German military machine or put fear in us."

The American Legion and the Veterans of Foreign Wars in Pennsylvania have petitioned the state censor board to prevent showings of all foreign propaganda films. Motion Picture Variety Club Legion Post in Philadelphia heard of the showing of some German films. They advised a State Veterans' committee. The show was stopped.

"Outside" or "In"

"'WE don't need outside advice,' spokesmen for the Department of Justice let it be known today in discussing a request of the Pacific Coast Conference of Independent Theatre Owners for a voice in drafting the consent decree in the New York anti-trust suit," said *Motion Picture Daily* under a Washington dateline Wednesday. "Department of Justice officials let it be known they felt any such request came rather late. . . ."

That was delicate evasion of the real point, in the opinion of some observers.

The Government's lawyers in this instance incline to the opinion they have heard, are hearing, are negotiating with that side already.

Patriotic Service

INDEPENDENT and affiliated exhibition interests were one on Tuesday afternoon when both sides met in the large board room of the Hays organization, in New York City, and agreed that something should be done by theatres to help the Red Cross.

Accordingly, a committee was drafted to draw up tentative plans for a nationwide observance in theatres, probably in October, to aid the Red Cross war chest. Both national and regional committees would conduct the campaign, as with the industry's "Golden Anniversary" affair some while back. Exploring commenced the very next morning.

The committee: Col. Harry A. Cole and Nathan Yamins, of Allied States; Walter Vincent and Edward L. Kuykendall, MPTOA; Joseph Bernhard, Warner Circuit; Leonard Goldenson, Paramount Theatres; Charles C. Moskowitz, Loew's; Spyros Skouras, Fox-National Theatres; Leslie Thompson, RKO Theatres; Robert H. Poole, Pacific Coast Conference of Independent Theatre Owners, and Harry Brandt, New York ITOA.

The U. S. motion picture industry—producers in Hollywood and distributors in the Dominion—form a large part of the film committee organizing a $1,000,000 war benefit in Canada.

Paramount and its many affiliated circuits Tuesday, established a "Patriotic Service Department," in charge of A. H. Blank, head of Paramount-Tri-States Theatres, to clear all patriotic reels, patriotic newsreels, campaigns, drives, Red Cross appeals, Americanism programs and the like. Mr. Blank left his Des Moines headquarters for the Paramount home office in New York City.

SEIZURE of properties and banning of U. S. films reported in territories conquered by Nazis; percentage figures on gross foreign income Page 12

DIVORCEMENT concession reported forthcoming from Allied as consent decree negotiators lock over basis for arbitration agreement Page 13

ATTENDANCE holds up as exhibitors apply new admission tax Page 14

COMPETITION seen from one night stands planned by stage units Page 18

"GYPSY" 16 mm. shows plague exhibitors in Pennsylvania, Missouri Page 19

ADVERTISING shows launched by Shell Oil and Chesterfield cigarettes threaten theatre competition Page 20

BOMBS roar over Britain but exhibitors nail up "open for business" signs and prepare for emergency operation in face of threatened invasion Page 23

STRIKE at Central Casting ends; writers, producers sign new short term contract agreement Price 30

STORY purchases drop with Hollywood well stocked for season Page 32

FREE 16 mm. shows in 250 department stores seen in new plan Page 33

VAUDEVILLE, stage shows go into seasonal slump Page 34

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Press Agents' Union

NATIONAL unionization of every publicity and advertising worker in motion pictures is about to be attempted—in Hollywood production, where they have been organized almost en bloc for months, in New York distribution, where they are now organizing, and in theatres and elsewhere in the field, where unionization is about to start.

Not generally known, because of the comparatively quiet nature of organizing in the east, is the fact that a full 90 per cent of the publicity and advertising workers in home offices have been unionized.

The eastern group of Screen Publicists and Advertisers Guild, which on Tuesday affiliated with the western Screen Publicists and Advertisers Guild, for the beginning of a national organization, will henceforth be known as the Screen Publicists Guild of New York. The first "national convention" will be held in Hollywood in August to draft a constitution and set up minimum wage and maximum hour requirements for their producer, distributor and exhibitor employers.

Film "Bootlegging"

REPORTERS around the Federal Courthouse at New York's Foley Square, bent on the business of covering the Government's film anti-trust suit and consent decree hearings, have noticed of late numerous operatives of the organized industry's Copyright Protection Bureau swinging in and out of doors enclosing the Federal Bureau of Investigation.

Investigation revealed that the Bureau and the FBI are on the track of "something big" in the illegal film duping and film bootlegging business.

While the business is not as big as it was in the looser days of the film industry's beginnings, and for a time thereafter, authoritative sources disclose that the leakage to distributors from illegal duping and bootlegging of films runs into many thousands of dollars annually. In the east, particularly, duping plants and bootleggers have been operating for a long time.

Many of the duped prints are shipped out of the country, especially to South America, many are circulated among certain movie itinerant showmen, among certain non-theatricals, and among certain "regular" exhibitors deep in the hinterlands, where detection of such illegal operations is difficult.

The Copyright Protection Bureau is conducted by the eight major distributors to detect and suppress illegal exhibitions under the U. S. Copyright Act.

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THIS WEEK IN PICTURES



LOBBY CROWD. Part of the audience which helped to break records at the Fourth of July opening of Warners' "My Love Came Back" in Milwaukee besieges Jeffrey Lynn, star of the picture, for autographs.

EDWARD SMALL, below, leads an outburst of Hollywood sentiment for economy and high bracket salary cutting, offering to be the first. See page 7.



ALFRED A. COHN, film writer and former executive, has been appointed to the Los Angeles Police Commission.



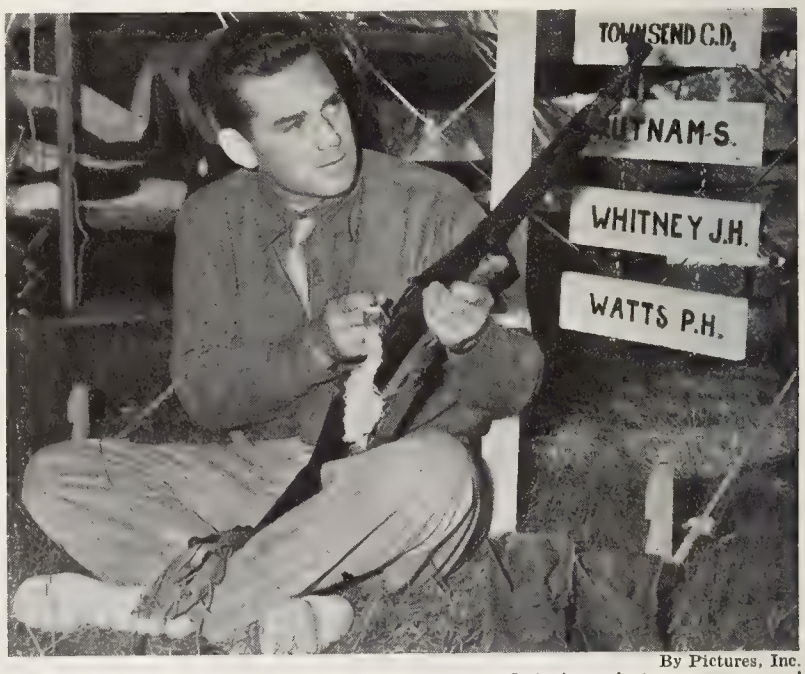
JAMES A. FARLEY, below, much in the news as the Democratic convention approaches, buys a ticket for the Detroit Variety Club Charity Dance from Kathleen McGuire, daughter of the dance chairman.





By Cosmo-Sileo

COUNTER-ATTRACTION. Wendell L. Willkie, Republican nominee for President, acknowledges the greetings of a capacity Music Hall audience which recognized him when he sat down in a mezzanine seat to view himself as an expert in RKO Pathe's "Information Please".



By Pictures, Inc.

TIRED FEET. J. H. (Jock) Whitney, of Selznick International and Technicolor, rests weary muscles and cleans his gun early in the 30-day officers' training course at the Plattsburg, N. Y., Citizens Military Training Camp.

THE VISITING EXHIBITORS



KARL KARSTAD, of the Lyceum theatres in Red Lake, Redby and Ponemah, Minn., in the RKO exhibitors' lounge in Radio City.



LOUIS SCHINE, of the Schine circuit, with Mrs. Schine and his son and daughter, Donald and Doreen, meet Stuart Erwin on the set of "A Little Bit of Heaven" at the Universal studios in Hollywood.



J. E. CAURTER, of the Caurter Theatres, Inc., Gallatin, Mo., with Mrs. Caurter and their daughter in the RKO exhibitors' lounge, New York.



JACK LYKES, manager of Loew's Stillman in Cleveland, in the Round Table office.

Pictures by Staff Photographer



JACK FRETWELL of the State, Harrisonburg, Va., and Bill Smith, Majestic, Abilene, Tex., in the Round Table offices.



SEYMOUR MORRIS, of the Schine Palace, Lockport, N. Y., and Mrs. Morris visit the Managers' Round Table.

NAZIS SEIZING, BANNING U. S. FILMS IN DOMINATED TERRITORIES

New Ouster Cuts 20 Per Cent More from Foreign Gross; Revenue from British Isles Threatened by Invasion

Foreign departments of United States major motion picture companies this week heard that American films are being seized and banned in German dominated territory which now includes the bulk of the continental market. Such action by the Nazis would write *finis,* at least for a time, to American film activity in that area which formerly contributed about 20 percent of the industry's foreign gross and something less than ten percent of the foreign revenue received in New York.

Complains to State Department

First outside inkling that the Nazi government would seize, by one means or another, stocks of American motion pictures in the hands of either native or U. S. distributors in those sections of Europe under German domination came this week in the quiet visit of Ben Miggins, European manager for Twentieth Century-Fox, and F, S. Irby, of the company's legal staff, to the State Department at Washington, where they lodged a complaint concerning the treatment being accorded their Norwegian subsidiary.

The two film executives conferred with Thomas Burke, chief of the division of international communications; Paul T. Culbertson, assistant chief of the division of European affairs, and other officials of the Department regarding the situation.

It is understood that Fox had been informed that under the urging of the German authorities now in control of Norway, efforts were being made to throw the Fox Norwegian company into bankruptcy, although there was no legitimate cause for such action. State Department officials were told that if this effort is successful, it will mean that the film inventory will be seized, despite the fact that the pictures are not the property of the Norwegian company but of the American parent.

British Future Uncertain

From day to day increasing threats of an invasion of England is causing speculation on the future welfare of American pictures in the British market from which about $35,000,000 of the $50,000,000 remitted from abroad formerly came. Although only about 50 per cent of the film rental gross outside the United States and Canada is made in the British Isles, nearly 70 per cent of the money received in this country came from there.

The American companies operating in Germany in recent days have been Paramount, Twentieth Century-Fox and Metro-Goldwyn-Mayer. The actual revenue from that territory has been small but all the companies have been doing business in nations which have come under Nazi control.

Executives of the three foreign departments which have offices in Germany said that no word had been received about any ban on American films. However, it was not denied that such action might be possible. Rigid control and censorship would delay reception of definite information. Until such information comes from abroad foreign departments are regarding the report as only a rumor.

As an argument against any sweeping prohibition against the exhibition of American films in much of Europe it was said that no other adequate product supply is available and the Nazis would hardly deprive the people of motion picture entertainment. It was reported that the place of films both as an entertainment medium and propaganda medium is fully recognized by the Germans.

A cable from Lisbon giving theatre conditions in France, however, reported that although theatres have reopened throughout France only old French pictures may be shown. No American features were reported. The German army has opened special theatres to show German films and newsreels. Balkan countries which have swung into the Axis viewpoint also show the German war newsreels.

The report of the ban against American films cited Twentieth Century-Fox's "Four Sons" (released June 14th) for the prohibition against that company's product and MGM's "The Mortal Storm" (also released June 14th) and "Escape" (not released yet) as reasons against that company. No indication for action against Paramount which has not produced any of the so-called "anti-Nazi" films was given.

The Twentieth Century-Fox foreign department announced it had no confirmation of any discriminatory action and was still shipping prints, accessories, publicity information and similar material to Germany and countries dominated by Nazis.

Paramount and MGM also reported that they had no information about any German ban against their product and considered it only a rumor.

Difficulty in South America

Report of the Nazi ban followed rumors of difficulty on certain American films in South America. Exact knowledge on this subject was also denied by the companies and the foreign department of the Motion Picture Producers and Distributors of America. It was said, however, that many countries in South America have an "absolute neutrality policy" with regard to the war. And the exhibition of any film favoring or attacking either side in the European war cannot be shown in many Latin American nations.

"Confessions of a Nazi Spy" was held up by censorship in several South American Countries. And it was said that "The Mortal Storm" and "Four Sons" would probably experience similar, or greater difficulty.

Protests by foreign countries, however, have stopped production or circulation of several American pictures. Changing conditions have removed one restriction of this nature. "Devil's Island," made by Warner Brothers, was withdrawn in February, 1939, after a protest by the French Consul in Los Angeles. The film is scheduled to open its first New York run on Saturday.

Restrictions and regulations through the years had all but ended a profitable continental European market for American films even before the Hitler invasion. In some countries local product was always preferred to American films and in almost all exchange rules and other laws hampered operations by the American companies.

Gross Percentages

Scandinavian countries and the Balkans formerly contributed some revenue. Operations in Italy were concluded in January, 1939. No new films have been shipped into Spain since the Civil War began there in 1936. Continental Europe in "good times" turned in about the following percentages of the total foreign gross: France and Belgium, five percent; Holland, one percent; Scandinavia, three percent; Italy, five per cent; "greater" Germany, two percent, and other European countries, four percent. In terms of actual remittances to the United States continental Europe was considerably less important, with the total received from that territory about $3,000,000, in normal times.

In terms of screen time American films dominated Europe last year in the following percentages according to figures released by Nathan D. Golden, chief of the Film Section of the Department of Commerce; Norway, 62 percent; Denmark, 71; Holland, 63; France, 45; Finland, 54; England, 77; Switzerland, 55; Greece, 57; Jugoslavia, 66; Turkey, 70; Bulgaria, 41; Albania, 75 (in 1938); Poland, 60 (in 1938), and Portugal, 80.

The majors have adopted a policy of not shipping prints to territories where conditions make satisfactory operations impossible. With headquarters in Spain or Portugal it is not possible to reach many "free" European territories, for few remain and those that do are relatively unimportant. Business continues in Sweden but it is extremely difficult to ship to that country which is shut off by Russian and Russian dominated lands and German controlled territory.

In South America where American films must compete with German propaganda pictures which are given away for little or nothing, more friendly governments have helped the industry. The granting by the United States Government last month of a $20,000,000 loan to Argentina was reported to help relations immediately and aid in counteracting German films.

For years the Latin American film market has been dominated by U. S. product and about ten percent of the foreign film gross comes from there. French and German and local pictures have also been popular. The war has cut the supply of French pictures and it is hoped that anti "fifth column" drives on the part of local Latin American governments will cut down the influence of German films, especially of the newsreel type, which, it was reported, are furnished free to theatres.

The U. S. Department of Commerce reported that, according to its commercial attache at Rio de Janeiro, efforts of the Brazilian government to foster a domestic motion picture producing industry have so far been unsuccessful. The investment in the Brazilian film industry was reported to be $1,118,000 but the present total value only $150,000. The single studio in Sao Paulo has been closed.

SOUTH AMERICAN TRADE IMPROVED

General trade with South America for the month of May was about double the figure for the same period last year, according to the United States Department of Commerce. Shipments to other Latin American countries were also up substantially. Trade of the Latin American nations with the United States was also higher than a year ago but the increase was not as great as the U. S. exports. The chief South American buyers of U. S. products are Argentina and Brazil, each buying over $10,000,000 worth in the month of May.

In May, the Commerce Department reported, trade decreased with England, France, Norway, The Netherlands, Belgium, and Russia, and increases with Canada and Italy were shown.

ALLIED EASES ON DIVORCE, CONSENT NEGOTIATORS TURN TO ARBITRATION

Exhibitor Unit Reported Yielding on Major Point If New Code Has "Teeth"; Consent Decree Conferences Resume

How to enforce arbitration, how to finance it, and to whom it should be applied; what block booking and blind selling provisions should be devised; and what clearance and overbuying provisions should be included in a new trade code, again occupied representatives of the majors and the Government as they met Tuesday afternoon in the Bar Association Building in New York City to reconstruct the motion picture industry by a consent decree which would avert a prolonged anti-trust suit. Meanwhile, on Monday, the trial itself, brought by the Department of Justice against the majors, was postponed once more, this time to Monday, July 15th.

Allied Reported Easing

As speculation on the course and progress of the conferees rippled through the New York sector of the film industry this week, there was spread the knowledge that National Allied States Association, until now resolutely pressing for theatre divorcement as part of a consent decree—had indicated it might yield, if it could be assured of a new trade practice code with "teeth."

In the MPTOA, on the organized exhibitor side opposite Allied, it is felt that, "even a faulty and imperfect consent decree may be better than trying this suit," according to a statement released Tuesday in New York over the signature of MPTOA president, Edward L. Kuykendall.

"Nobody knows, not even the lawyers, what sort of specific proposals will come out of these negotiations, if anything," he added.

Meanwhile the negotiators, Tuesday, were engaged in a day of the fiercest wrangling since negotiations began five weeks ago, principally over the subject of discrimination in selling circuits and independents.

Too, on Tuesday, the day conferences on the consent decree were resumed, reliable sources disclosed that Allied, always very close to the Department of Justice, was, probably alone of all exhibitor organizations, receiving direct reports of the day to day proceedings.

Tuesday, also brought from the Pacific Coast Conference of Independent Theatre Owners, a telegram to Thurman Arnold, in Washington, requesting "the privilege of making constructive suggestions" in the matter of the contents of the consent decree.

"We don't need any outside advice, retorted a Department of Justice spokesman."

Insofar as Allied States is concerned, the Department officials indicated not so long ago that since Allied caused the suit to be instigated, it was entitled to say whether the proposed out-of-court settlement would be a satisfactory remedy for the conditions complained of.

As the meetings resumed Tuesday, reports from special committees on clearance and overbuying were studied; and, also, the reports of the principals of the attorneys, on attitude towards the committees' suggestions.

It was also said, at the start of the meeting, that trade showings and block-booking, as problems to be solved with special provisions, would be disposed of that day, or shortly thereafter. It was known that two different reports on these points were submitted to the main committee.

Arbitration continued to be a subject upon which there was no agreement in major points —those points being cited above. However, it was said both sides had agreed upon placing part of the cost of arbitration upon the exhibitor: 10 cents per seat, as advocated by the Department of Commerce report on a trade practice program, made several months ago, and rejected at the time by the Department of Justice as an attempt to influence it.

The adjournment of the trial was obtained from Federal Judge Henry Goddard, the trial judge, by Stephen Doyle, special assistant attorney general. It was reported that there would be no adjournment of the conferences over the summer.

Trade Shows Seen Wanted

Last week as the conferences droned on, the framework of the consent decree appeared evident to some observers. Thus, it was conceded that the Government wanted trade shows, rather than blind buying; decentralization of chain and circuit booking departments, rather than overbuying. It was said that the block booking to be permitted might amount to five to ten pictures. It was said, too, that some company attorneys were pressing for an "escape" clause, to help their clients avoid carrying out the consent decree terms if the decree fails to cover all contingencies.

Speculations reached heights last week, as they had the week before, the secrecy with which the negotiations were being conducted, being an impellent. One speculation was that the distributors had offered the Government their willingness to agree to a 25 per cent unrestricted cancellation privilege, in return for being allowed to sell as they always did.

It was rumored, too, that two companies—Columbia and Universal—had proved obstacles to a reconstruction of the selling system. They would not agree to sell in small blocks, and to trade show in advance.

U. S. Files Schine Particulars

The United States Department of Justice's anti-trust suit against a large independent circuit went one step forward this week, when it charged the Schine circuit, in Buffalo Federal Court on Monday, with maintaining local monopolies in 37 cities and towns. The bill of particulars, lengthy, was filed by George Grobe, United States attorney. Most of the cities are in New York and Ohio. They are:

Ashland, O.: Athens, O.; Ballston, N. Y.; Bath, N. Y.; Bellefontaine, O.; Bucyrus, O.; Cambridge, Md.; Canandaigua, N. Y.; Carthage, N. Y.; Corbin, Ky.; Cortland, N. Y.; Easton, Md.; Fostoria, O.; Geneva, N. Y.; Gloversville, N. Y.; Hudson Falls, N. Y.; Hurlock, Md.; Illion, N. Y.; Kent, O.; Laurel, Del.; Little Falls, N. Y.; Lockport, N. Y.; Milford, Del.; Mt. Vernon, O.; Newark, N. Y.; Norwich, N. Y.; Ogdensburg, N. Y.; Oneonta, N. Y.; Paris, Ky.; Pennyan, N. Y.; Perry, N. Y.; Ravenna, O.; Richmond, Ky.; Salamanca, N. Y.; Saranac Lake, N. Y.; Seneca Falls, N. Y.; and Tiffin, O.

The Government listed the following theatres which, it charged, had been given preference or protection in film bookings by distributors:

Strand, Ogdensburg, N. Y.; all distributor defendants; Capital, Newark, N. Y., all distributor defendants; Strand, Delaware, O., Paramount and United Artists; Strand Hudson Falls, N. Y., all distributor defendants; Rialto, Lockport, N. Y., 20th Century-Fox, Universal, Warners, Vitagraph, Columbia, Paramount and RKO.

Strand, Carthage, N. Y., all distributor defendants; Malone, Malone, N. Y., all distributor defendants; Vine, Norwalk, O., Paramount, 20th Century-Fox, Warners, RKO, Universal and United Artists; Forum, Norwalk, O., Capitol, Norwich, N. Y., and the Van Wert, Van Wert, O., all distributor defendants.

Acquired Houses Listed

Theatres acquired by Schine which after acquisition, have been granted priority or preference over competing theatres by distributor defendants were listed by the Government as the Colonial, Norwich, N. Y.; Strand, Ogdensburg; Capitol, Newark; Strand, Delaware, O.; Strand, Hudson Falls; Strand, Carthage; Forum, Norwalk, O., and the Van Wert, Van Wert, O.

Names and locations of competing theatres over which theatres acquired by Schine are alleged to have been granted priority are the Star, Delaware, O.; Palace, Lockport, N. Y.; Plaza, Malone, N. Y.; Memorial, Mt. Vernon, O.; Moose, Norwalk, O.; Smalley, Norwich, N. Y., and the Ohio, Van Wert, O.

The Government charged that all distributor defendants have "consistently refused to license motion pictures on a local competitive basis to the Plaza Theatre at Malone and that the defendant Twentieth Century-Fox has likewise refused to license to the Memorial Theatre in Mt. Vernon, O."

The claim also was made that the refusal to sell a second or subsequent run to the Plaza at Malone was made at the request of Schine defendants.

Names and locations of theatres over which it is charged unreasonable protection was granted to Schine defendants by distributors are the American, Canton, N. Y.; Playhouse, Clyde, N. Y., and the Avalon, Lowville, N. Y.

Houses that claim to have been charged more for comparable or less favorable runs than Schine are listed by the Government as the Capital, Auburn, N. Y.; the Palace, Corning, N. Y., and the Madison and the Monroe, both in Rochester.

It is further charged that the following were prevented from using films which were licensed to Schine in excess of the reasonable exhibition requirements of the theatres, or from obtaining those films while they are still new:

Aleck P. Papayanakos, Canton, N. Y., delay of 60 to 75 days in exhibition after first run, manner in which this result was accomplished not being known; Reliance Theatres, Inc., Lockport, extent of loss of product not known, accomplished by contract with Schine; Michael Boumansour, Malone, no product received because of contracts with Schine, and Emerson W. Long, Mt. Vernon, O., no product received, how accomplished not known.

PARAMOUNT NEWSREEL ON "AMERICANISM"

A Paramount newsreel with Chicago's Mayor Edward J. Kelly in a "starring role" has been completed in cooperaton with the City of Chicago. The newsreel was made coincident with the issuance by City Clerk Ludwig Schreiber of stickers for automobiles. The sticker reads "I Am a True American." In the newsreel, which will be released as part of a regular Paramount Newsreel release in Chicago, Mayor Kelly delivers a short talk on what it means to be an American.

FIRST WEEK OF NEW TAX FINDS NO BOX OFFICE DROP, FEW COMPLAINTS

Many Exhibitors Still Studying Reaction Pending Final Decision on Admissions; Patron Response Is Favorable

Both public and theatre owners over the entire country have taken the application to operation and payment of the new Federal ticket tax for national defense in their stride. There were hardly any complaints from either side, and there was no marked drop in attendance resulting therefrom.

"There is every indication that it (the new tax law) will be completely revised by next January, that much heavier taxes will be levied then, that this tax will be brought down to at least the 11-cent admissions," said a statement issued Tuesday by the MPTOA, over the signature of Edward L. Kuykendall, president.

Last week's report on a national survey, published in MOTION PICTURE HERALD, July 6th, pages 14-15, showing that some 95 per cent of theatre owners would increase their admission prices by passing the tax along to the public, still holds. A few did lower actual admission prices by absorbing the tax, but apparently these did not number more than five per cent of the country.

Many owners will study the situation at their box offices for another few weeks to make final decisions.

A Few Changes Noted

In some places, "downstairs" orchestra business suffered to balcony, where orchestra seats were within the tax range, and, therefore, their prices went up, as against the lower scaled balcony seats not subject to the tax.

A number of independent and circuit operators increased prices even beyond the tax, in order to avoid the handling of pennies. Thus, a house charging 25 cents, and subject to a three-cent tax, increased admission prices to 30 cents.

Stressed in many towns was the patriotic nature of the proceeds of the tax, and to this the public acted favorably.

Where exhibitors reduced admissions below the 21-cent minimum exemption, some unfavorable reactions, even press publicity resulted, influenced, no doubt, by the defense-minded tempo of the nation.

Initial figures on the tax returns will not be available until after August 1st for exhibitors file their returns with the local collectors for the Treasury Department monthly.

The only reports now coming in to Washington are those dealing with business activity generally, but there are indications that increasing employment as a result of the defense program will keep theatre attendance up. Meanwhile, it was said that Treasury officials are pleased over the apparent general maintenance of admission prices at June levels, with the new federal tax added.

Local Reactions Favorable

Reactions from cities throughout the country follow:

The majority of local Cleveland subsequent run independent theatres in the 25-cent admission classification are advancing their price to 30 cents, and 30-cent houses, in a majority of cases, have gone to 35 cents. These prices, however, include the three per cent state excise tax on gross admissions, heretofore absorbed, as well as the new federal defense levy.

TAX DIGEST OF THE WEEK

Collections on the amusement tax in Mississippi in the first half of 1940 set a new peak for a like period since the levy was started about four years ago. The total was $223,087, against $207,409 in the same period of 1939.

Louisiana's proposed amusement tax which did not apply to racetracks but placed a graduated tax on theatre admissions and a 25 per cent tax on night clubs is out of the running, according to reports from the capital, Baton Rouge.

New Mexico reports April theatre receipts at $211,606, a gain of $13,788 over March.

A tax of 10 cents a square foot tax on billboards has been imposed by the city council in Hornell, New York. Under provisions of the law, billboard owners are required to pay a 50-cent fee for an application and a $2 license fee for each board in addition to the 10 cents a square foot billboard tax.

The first few days of increased admission rates at Seattle theatres has failed to arouse much comment on the part of audiences. The raised scales are accepted by the public as a "necessary evil."

With one exception, all San Francisco theatres, have added 10 per cent to admission charges regardless of whether the total makes even change. The lone exception is the United Artists, which absorbed the tax in the 35 and 40 cent prices, and reduced the evening top price from 55 to 50 cents.

Business Holds to Normal

Reaction at Philadelphia box offices was that the public apparently is willingly paying the tax for national defense. The tax had absolutely no influence on business, theatre managers reported.

Theatre managers in Minneapolis report that the higher amusement taxes, which have been passed along to the patron by all theatres in that area, have been paid without protest.

In Dallas, Interstate and Southern Enterprises kept their admissions at round figures, raising them in some cases and reducing them in others. The general tendency seems to be a slight increase in the larger surburbans and a slight cut in the smaller downtown first-runs.

Several Kansas City suburban theatres with 25-cent changes are expected within a week or so to start absorbing the tax of three cents rather than passing it on as has been the case heretofore.

Detroit patrons have voiced little or no objection to the payment of the tax, theatre managers report. The added tax has not hurt business, a survey disclosed.

A few exhibitors in Western Pennsylvania who passed the tax along to the public and added a penny or two are meeting with resistance, according to reports received in Pittsburgh. Approximately 95 per cent of theatre owners in the territory passed only the tax along and to this patron reaction was favorable.

Film patrons in the Gulf States grumbled a little about the tax, it is reported, but paid and apparently will fall in line, although a slight decrease in neighborhood attendance is expected.

In Oklahoma City, Standard Theatres Corporation reduced admissions at the Ritz, East Side suburban, from 25 to 20 cents, while the Tower, first run North Side house, cut admission from 40 to 27 cents plus tax. Little effect on business is reported.

No adverse reaction to the tax is the report from Spokane.

Several neighborhood houses in Rochester, N. Y., which retained 15-cent balcony prices report patrons are buying balcony tickets instead of paying the 28 cents for downstairs seats.

Lincoln, Neb., theatres have noticed no objection whatever from patrons. Cashiers say there are few who do not understand the tax, and even calls for explanation are minor.

With a two per cent state admission tax on tickets costing a dime or over already passed along to the patron, Denver theatres followed the same policy with the new federal tax.

Business is reported at an even keel in Columbus, Ohio, despite the tax. The J. Real Neth Theatres, operating the neighborhood Cameo, Clinton, Eastern, Lincoln, Markham and State, has increased admissions from 25 to 30 cents, as has Frank Yassenoff, who operates the Drive-In.

Buffalo Admissions Raised

The principal downtown theatres in Buffalo have raised admissions five cents. A similar raise has occurred in suburban theatres but most city neighborhoods have added only the three cents tax. Little opposition is reported.

"No effect" is the general comment of exhibitors in Birmingham, Ala., on the tax situation.

The Fourth of July holiday gave Albany, N. Y., theatres their first real opportunity to watch operation of the tax, it was reported from that city. While the delay in providing penny change was more noticeable than beforehand, the audience reaction was substantially the same.

In Tampa, theatre managers say the customers are taking the tax with a smile and reported only one sqawk. One customer requested his money back when he learned of the tax.

Milledgeville, Ga., theatres dropped admission prices for adults after six o'clock to 20 cents, thereby eliminating not only the federal tax but an additional five cents on the ticket fee.

In Louisville, Ky., operators of the five major business district theatres, Rialto, Strand, Mary Anderson, Loew's and Brown, announced price increases to 48 cents, an addition of four cents; balconies 36 cents, increased from 33, and afternoon prices to 30 cents from 27. Children admissions stay at 16 cents. Suburban prices will vary.

The Rialto, Lewistown, Pa., has reduced the 40-cent top on stage shows to 36 cents, so that the total with the four-cent tax passed on, amounts to 40 cents. The regular price is 30 cents to which has been added the three-cent tax.

Brennan Wins Award

E. R. Brennan, manager of the Kenosha theatre, Kenosha, Wis., a Standard Circuit house, has won the circuit's plaque for outstanding showmanship three successive times and the award now is his permanently. In addition to the plaque, Mr. Brennan was presented with three cash awards and his assistant, George Kuehnl, also received a cash award for the best idea contributed by a theatre employee.

"NEW MOON" AND 'ANDY HARDY MEETS DEBUTANTE" ARE HOLD-OVER SENSATIONS!

Reunited! Jeanette MacDonald and Nelson Eddy! And the Cash Register is Red Hot!



Reunited! Mickey Rooney and Judy Garland. They're topping sensational "Babes in Arms"!



It's WINTER at the Box-Office when you play M-G-M's Summer Life-Savers!



"NEW MOON"—2nd Week of S. R. O. Biz at Columbus, Cleveland, Baltimore, Harrisburg, Hartford, New Haven, Washington, D. C., Denver, Salt Lake, San Francisco, Spokane, Los Angeles (Playing 2 Theatres Day and Date). And More to Come!

"ANDY HARDY MEETS DEBUTANTE"—2nd Record Breaking Week at Columbus, Cleveland, Dayton, Hartford, Atlanta, Houston, Detroit, Chicago, Indianapolis, Kansas City, Louisville, Providence, Reading. And More Every Day!

World's Fair's 500 Films the Largest Assemblage Ever Shown in One Place

The strongest single piece of evidence ever to give testimony of the worth of the screen in presenting to the masses the sales messages of business and propaganda messages of governments was submitted to the press on Monday by the New York World's Fair in a report listing 500 films being shown daily in the Fair buildings, films of practically every conceivable type, from short documentaries and cartoons to so-called "super-productions"—and not a single admission is charged in any of the round 50 theatres, auditoriums and other places of exhibition.

Claude R. Collins, head of the Fair newsreel department, who made the survey, said, "The pictures are of a far better quality and are generally exhibited in better surroundings than at last summer's session."

Foreign governments are showing 368 pictures, 321 of which are 35mm with sound, and 46 are 16mm, some sound, some silent. States have 28 pictures, all 16mm. In the commercial buildings, there are 73 pictures, 44 of them 35mm with sound and 29 in 16mm, either sound or silent.

The longest is the "Land of Liberty" two-hour feature made for the Government by Cecil B. DeMille for the MPPDA membership, and contributed.

In order to see all of the program, one would be required to spend every hour of every day of the full operating period of the Fair viewing nothing but motion pictures.

Paramount Holds Chicago Meeting

Operating activities, merchandising and exploitation ideas and a comprehensive plan for close cooperation with the Government and other agencies to further patriotic endeavors were discussed Wednesday by Paramount theatre partners and executives from the Midwest and Far West at an all-day session at the Drake Hotel.

Under the proposed plan all patriotic drives, Red Cross pleas, short subjects dwelling on Americanism which might be issued by governmental agencies, newsreel shots and special shows, will have a uniform presentation in all Paramount theatres.

The new U. S. defense tax and its reaction by patrons in various parts of the country was also discussed.

Present at the meeting were: Sam Dembow and Harry Goldenson, jointly in charge of theatre operations for the Paramount home office; Harry L. Royster, assistant to Mr. Dembow; John Balaban of the Balaban & Katz circuit; Jules J. Rubens, Balaban & Katz Great States Theatres; A. H. Blank, Ralph Branton, and Myron Blank, Tri-States Theatres; Earl Hudson, Detroit; Harry L. Nace, Phoenix, Arizona; Harry David, Salt Lake City; John J. Friedl, Minneapolis; Tracy Barham, Cincinnati; Edward Hyman, Detroit, and Claude Lee, New York.

Paramount Books "Syracuse"

"The Boys from Syracuse," Universal production, is scheduled to open at the Paramount theatre in New York on July 31st. This will be the first time in three and a half years that a film other than a Paramount picture will play that theatre. The film's premiere will be in Syracuse Thursday.

Loew's Declare Dividend

Loew's Inc., has declared a dividend of $1.62½ per share on the $6.50 cumulative preferred stock, payable August 15th to stockholders of record on July 29th.

Skouras and RKO Pool Seven Cocalis Houses

Seven Cocalis houses in the Bronx, N. Y., Wednesday, July 3rd, were acquired by RKO and Skouras Theatres in a pooling arrangement. Of the seven, RKO will operate the Pelham, Castle Hill and Marble Hill, and Skouras will operate the Ward, Square, Pilgrim and Interboro.

The other four Cocalis houses in the Bronx, the Rosedale, York, Allerton and Beach, will remain Cocalis operations, at least temporarily.

Operators' Local 306 will supplant Empire State Operators Union at the seven theatres passing from Cocalis. Although all 33 operators employed at the Cocalis houses have been admitted to 306, they will lose their jobs because of a ruling that projectionists employed by a major circuit must be members for at least two years.

At the remaining four Cocalis theatres, the circuit will terminate its present Empire State contract and enter into one with 306. In this case, however, the present operators will continue on their jobs but will change union affiliation.

Brandt Forms Another Company

Triumph Pictures, Inc., a California-chartered company whose officers and proponents are Harry Brandt, New York exhibitor leader and president of the Independent Theatre Owners Association, and Nat Wachsberger, distributor of foreign films, in America, was formed this week, to produce four features a year.

The company has actress Luise Rainer under contract for three pictures.

Financing will be done by the partners. Mr. Brandt is president of the company; Mr. Wachsberger is vice-president.

Smith Returning to U. S.

Harold Smith, European representative of the Motion Picture Producers and Distributors of America, is scheduled to return to New York on the liner *Manhattan* which is due this week. Mr. Smith's former headquarters were in Paris.

Steffes Absent as Allied Unit Meets

With approximately 100 independent theatre owners in attendance, Allied Theatre Owners of the Northwest gathered in Minneapolis Wednesday in special session at the Nicollet hotel to formulate policies and plan a form of organization for the unit which is now without the guiding hand of W. A. Steffes, who has asked for a six months' leave of absence. For the first time since Allied was organized, Mr. Steffes was absent, regaining his health after a severe heart attack, at his lake farm near Aitkin, Minn.

Directors Chosen

The first order of business was the ratification by the convention of a nine district organization, proposed by the Board of Directors. Directors chosen were Clarence Kaake, Duluth; C. H. Danielson, Mabel; Andy Anderson, Detroit Lakes; William Glaser, Faribault; R. G. Risch, Appleton; Don Buckley, Redwood Falls; E. L. Peasle, Stillwater; Sol Lebedoff, Minneapolis and Hiller Hoffman, St. Paul.

Their initial job was to elect a permanent secretary, with Ben Ashe, present acting secretary, slated for the job, although the names of Sol Lebedoff, Minneapolis exhibitor, and Charles Weiner, formerly Monogram head in Minneapolis, were in the running. A president and other officers were also to be chosen.

The principal address of the meeting was by Henderson M. Richey, exhibitor contact for RKO. Mr. Richey told the exhibitors that with 30 per cent loss in business due to war in Europe, producers would go bankrupt unless theatre men again proved they had talent for showmanship. He said picture quality varied very little from year to year, and that films could be sold to the public if theatre owners really adopted proper exploitation.

He pointed out that George Schaefer of RKO had contributed greatly to motion picture progress by employing the Gallup organization to make a scientific study to determine what the public wants in pictures and said this same scientific approach to other exhibitor problems would go a long way toward solving present difficulties. Mr. Richey contended that clearance problems, arbitration, block booking, double features, other problems could be solved through the scientific approach.

Mr. Ashe proposed that the organization back a law applying the defense tax to bowling alleys. Other matters discussed at the convention were percentage pictures, to which Allied generally speaking is opposed; block booking, double features, the 16mm. film problem, and a demand for a 25 to 33 1-3 per cent reduction in the film rentals. There was some discussion of a buying pool.

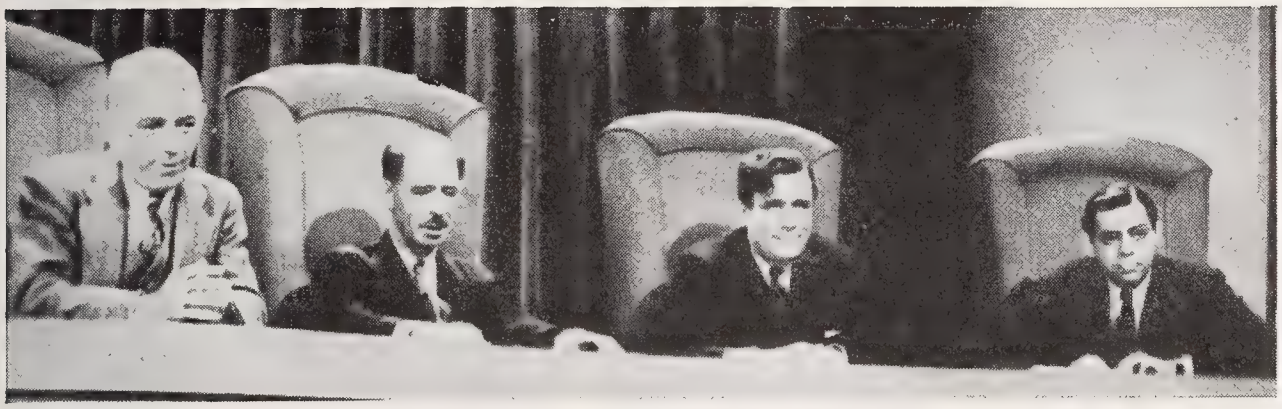
Radio Pickup Ban Lifted

The American Federation of Musicians on Tuesday removed the ban against the remote pickup of dance bands from restaurants, night clubs and hotels affecting the National Broadcasting Company. KSTP, St. Paul, NBC affiliate, settled the strike with the musicians local. A ban was still in force against Columbia Broadcasting System and Mutual because an agreement had not been reached with WRVA, Richmond, musicians.

RKO Seattle Appointments

Floyd Henninger has been appointed office manager and William Englen, booker, of the Seattle RKO exchange.

RED HOT RIGHT NOW!





WENDELL WILLKIE

as guest star of issue #12

INFORMATION PLEASE

Matching his wits with the regulars

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Produced by **FRANK DONOVAN** *Supervised by* **DAN GOLENPAUL**

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(H)

NEW COMPETITION SEEN IN 'ONE-NIGHT STANDS'

Four Groups Push Plans for Stage and "Little Theatre" Summer Touring Units

Exhibitors in several hundred cities and towns will have competition from stage roadshow units on one or more nights a week this fall and winter, if plans already annnounced materialize. Plans of the three groups, the American Theatre Society, the American National Theatre and Academy and CBS' Artists' Service, have been published. The National Playgoers Guild also has announced a similar scheme.

See Benefits to Films

An intensive effort will be made this season to bring hit stage productions to communities which have had no professional stage plays. Success of these plans would bring some competition to motion pictures in those towns but sponsors pointed out that a revival of the stage, in the long run, would benefit films by providing story material, personalities and an appreciative audience. One "streamlined" roadshow plan is being offered this year as an aid to films, a substitute for the second feature on a double bill. The story was published on page 28 of the June 8th issue of Motion Picture Herald.

The American National Theatre and Academy, headed by Robert E. Sherwood and Brooks Atkinson, secretary, has submitted a plan for a "People's Theatre" to some 1,200 "Little Theatre" groups in as many communities. The organization of local units is proposed and the plan outlined provided for five productions the first season and admission prices from 25 cents to $1.50, as detailed in the Herald of May 4th.

The American Theatre Society, Warren P. Munsell, business manager, has announced four plays for the fall season on a guarantee or local sponsorship basis.

CBS To Enter Field

The Columbia Broadcasting System's Artists' Service, Ralph F. Colin, general manager, for several years has been considering roadshow play units for the 360 communities where its artists give concerts. If local cooperation can be obtained the plan will be put into effect.

The most recent organization to be added to the list of organizations attempting to develop the stage theatre business in the field is the National Playgoers Guild, which is a play booking organization rather than a producing company. It is headed by Hal Olver.

The National Playgoers Guild will arrange bookings on four plays on a flat guarantee basis. The Guild will receive a stipulated sum for a given performance and additional gross will go to the local organization which sponsors the play.

A national survey of available facilities and interest in plays has been made by the Guild, according to Fred Foley. It was reported that many small communities have theatres or school halls "that would put Broadway theatres to shame" and that there was found keen interest in legitimate productions.

The National Playgoers Guild, according to its plan, will offer four plays for bookings in the first season.

The schedule includes "Missouri Legend," a story about Jesse James, produced on Broadway two seasons ago; "Words With Music," a musical; "Outward Bound" and "The Second Man," originally produced in 1927. It was reported that more than half of the 60 towns, necessary to provide a four months' season, have signed for the plays.

Mr. Ford of the Guild said that requests for details have been received from all over the country.

The Theatre Guild has protested against the use of the word "guild" in the title of the Playgoers Guild but Hal Olver held that the use of the term could not be restricted.

Equity has announced that more than 40 summer stock theatres, mostly in competition with motion picture theatres, are operating this season under its rules. A large number of other summer theatres do not subscribe to Equity contracts. It was reported that if conditions are profitable for summer stage plays the number of stock theatres will double within a few weeks.

It was said the organization would not go into California; no other information on territories was given.

Ricketson Interested

Frank H. Ricketson, Jr., of the Fox Intermountain Theatres, Inc., was reported to be interested in the plan, believing that the existing film theatres should sponsor the plays rather than allow local organizations to compete with the theatre, it was said.

Two men have been on the road for some time making arrangements for the Guild play bookings and two additional field men were sent out by the organization on Monday. The plays, according to the plan, will play some towns for one night and others for two. Top admission price will be $2.20.

Last season the Legitimate Theatre Corporation tried to bring plays to smaller cities and towns but it was reported that the venture was not successful. Percentage bookings for the plays have been found to be unsatisfactory but a local sponsorship or guarantee basis made a profit for the company.

A legitimate play season of 10 weeks with a number of film players in leading roles has been announced for the Chapel Playhouse at Guilford, Conn. Pauline Lord has already appeared there in "The Late Christopher Bean." Others scheduled to appear during the season include Lili Damita, Ruth Chatterton, Gloria Stuart, Frankie Thomas, Ann Corio, Laurette Taylor, Constance Collier, Tonio Selwart, John Beal and Beverly Roberts.

Saenger, Metropolitan Circuits Report Profits

Saenger Theatres Corporation, operating theatres in the south, has reported net income of $758,822 for 1939, against $667,140 for 1938, according to figures filed with the Securities and Exchange Commission.

Metropolitan Playhouse, Inc., New York City circuit this week reported a net profit of $29,976 for the year ended January 31st, compared with a net loss of $50,900 the year before.

RKO Louisville Bookings

RKO has booked its 1940-41 features and shorts into the Strand and Rialto Theatres, in Louisville, Kentucky, for first run, Ned Depinet, the company's vice-president in charge of sales, announced over the weekend. Fred Dolle and Charles Krebbs of the Fourth Avenue Amusement Company represented the circuit, in the negotiations.

FROM READERS

CHAKERES AIDS RED CROSS

To the Editor of the Herald:

The past week in the Springfield Theatres, Mr. Phil Chakeres has instituted a drive for American Red Cross Funds.

This drive was organized on the same basis as the Will Rogers collections, with a special American Red Cross trailer and a trailer of our own joined together, asking for contributions from the audience to their local American Red Cross chapter. This has certainly met with hearty approval of all the local citizens in the response that we received through contributions and the various newspaper articles was certainly very gratifying.

I believe this policy should be followed by every theatre in the United States today. I know that the readers of your publication will be interested to know that each one can do his part by helping the American Red Cross.—M. H. Chakeres, *Chakeres Warners Theatres, Springfield, Ohio.*

JOINS PROTEST ON "GYPSIES"

To the Editor of the Herald:

I want to thank you for the article in the May 25th Herald listing the names of film companies selling or renting film to "Jack Rabbit" exhibitors for free shows. I operate a show in a small town in the "dust bowl" where we have not raised a good crop for years and for the last two summers have had to compete with a free show twice a week in adjoining towns. People will drive miles to see a free show and some of them are quite late releases.

These gypsy shows are given in small towns near here each week. They are given outdoors, using the side of a building for a screen. I understand the business firms contribute a certain amount each week and people go from miles around.

It seems very unjust for the producers to rent or sell these films to gypsy exhibitors, as a free show is always detrimental to the theatres. They charge us a high film rental and also set the minimum admission price. If they would sell the year-old film to exhibitors at a reasonable price and allow us to charge five and ten cents admission it would help us to put over a show for those who cannot pay the higher prices, yet enjoy the better type of picture.

I wish every exhibitor in the United States would sign an agreement not to buy any product from film companies who sell 16mm film for free shows. I am keeping the list of films published and when the salesmen call I shall certainly refer them to this list.—Gladys E. McArdle, *Owl Theatre, Lebanon, Kan.*

Beier Gets Charter

A charter of incorporation has been issued by the Secretary of the Commonwealth of Pennsylvania to Murray F. Beier, former branch manager of Preferred Pictures in Philadelphia, for his newly organized Independent Ace Film Exchange, Inc., in Philadelphia. Incorporators are Mr. Beier, 80 shares; Matilda Miller, 10 shares, and Maurice A. Bank, 10 shares, all of Philadelphia.

PENNSYLVANIA, MISSOURI PLAGUED BY 16mm 'GYPSY SHOW' COMPETITION

Kansas Exhibitors Estimate 'Jack Rabbit' Circuits Have Doubled; Censor Board Involved in Philadelphia Fight

Theatre owners in many small Pennsylvania cities and towns are quite concerned over growing itinerant 16mm film competition, and from Kansas and Missouri comes word of an equally serious nature—all of which follows the report in MOTION PICTURE HERALD on May 25th that a greater number than ever of itinerant showmen, using 16mm motion pictures for the most part, had taken to the roads for this season, like the gypsies in annual migration.

In 425 Towns

It is estimated that in five years the number of "Jack Rabbit" circuits in the Kansas City territory of Kansas-Missouri has doubled, and that today three-fourths of them are using 16mm film.

Serving some 425 towns in the area, these portable outfits represent a strong competitive factor. Added to it are a growing number of schools equipped with 16mm. projection; some dozen new municipal auditoriums built with WPA Government funds in the past three years, and CCC camps.

Some exhibitors have protested to film companies, and there has been some, but not much, effort to have the subject taken up vigorously by exhibitor organizations—without result, so far.

One CCC camp played a picture before the nearby exhibitor (in Kansas) with a $30,000 investment played it. The exhibitor protested to the distributor and, it is understood, secured an adjustment. Another exhibitor, in Missouri, was advertising a picture in his calendar for mid-July at 25 cents; a portable operator played it in a nearby small town at the end of June for 15 cents.

There has been a considerable tendency evident in the last year or two to shorten the time between regular release and release via 16mm on feature pictures.

Another basis of complaint of exhibitors is the merchants' free shows during the summer months. This practice is widespread, and many of the portable operators give such showings. For exhibitors within a 10 to 20-mile radius the results are disastrous on those nights.

Pennsylvania Troubles

Any attempt on the part of organized or unorganized exhibitors to depend on the Pennsylvania State Board of Motion Picture Censors in an effort to curb the exhibition of 16mm films in that State will make little impression upon the Board, according to Mrs. Edna R. Carroll, chairman of the Board.

During the past week, Vine Street in Philadelphia, motion picture row, has been buzzing with reports of a survey made by members of the film industry which is reported to have showed that 16mm films were being exhibited by itinerants throughout the eastern part of Pennsylvania in violation of the law in that practically all of such films were being shown without first being reviewed by the Board and without a State seal, thus evading the $2 per reel State tax.

The reported survey, said to have been made by a film delivery concern, on assignment, pointed out that while there was no 16mm situation in Philadelphia proper, suspecting only that such shows are held only at 2601 Parkway, a new mid-town apartment house project, the competition is acute outside of the city. Such shows mushroom at night clubs, outdoor amusement parks and at drive-in open-air theatres in the up-state areas.

Mrs. Carroll appeared very much surprised when these allegations of non-censored films were called to her attention and emphatically denied that such a situation existed.

"The distributors here of 16mm films are in complete cooperation with the Censor Board," she said, "and all their product passes through the Board as soon as they receive it from New York.

"It is not unusual to find violations during the Summer season," she added, "when the demand is greatest for such films. However, the legitimate exhibitor in a territory is usually the first one to report any such violation to us. Thus far this season, no such violations have been called to our attention. Exhibitors know that we are only too happy to cooperate with them when such violations exist. The law specifically provides that the showing of a film without a State seal is in violation of the law."

Fined $25 to $50

Violators, she explained, are tried before a local magistrate in the particular town where the film is exhibited, and the fines usually range from $25 to $50.

Mrs. Carroll added that since last Summer, when such violations were wholesale, exhibitors cooperated with the Board in reported instances and that now the exhibition of 16mm is in control, insofar as censor registration is concerned. While there might be still some "bootlegging" of 16mm films, Mrs. Carroll added, they are mostly "radical" films for showing before "radical" groups, and such instances have been uncovered by Censor Board investigators and curbed.

Regardless, "regular" exhibitors are disturbed over the growing competion from 16mm films, but this is no concern of the State Board, said Mrs. Carroll, who was emphatic that the Board would take no part in any movement to curb the exhibition of 16mm films in the State, other than where it concerns a violation of the law. And even in those cases, she added, the "crusade" last Summer disclosed that 16mm exhibitors were "only ignorant of the law" and there was no willful purpose, for the most part, to violate the law.

The survey purportedly made by the film industry in Pennsylvania not only contained a proposal to curb 16mm exhibition through the offices of the Censor Board, but also included a plan for the control of nickel-in-the-slot movies, although such machines have not as yet been introduced here.

The proposed plan of Allied States to curb 16mm films drew no comment from Sidney Samuelson, business manager of Allied in the eastern Pennsylvania territory and member of the national organization's 16mm committee.

About 15 circuits of free shows, five towns in each one, are in operation in Nebraska using 16mm film. Regular exhibitors have argued against them for some time, even to the point of seeking regulatory legislation, but legislators refused to pass it claiming the free show was a strong business puller in small towns for merchants and it would be political suicide to stop them.

Theatre competition from 16mm films exists in the Cincinnati territory, but not to a particularly alarming extent as yet. There is, however, occasional evidence of increases in the number and frequency of showings which are sponsored largely by religious and charitable groups, fraternal and civic bodies, and, in some instances, by private enterprises.

Showings are not, for the most part, on a regular schedule, but sporadic, and admission, if charged at all, usually is very low, or audience gratuities in lieu of admissions often are invoked, with proceeds diverted to a religious or similar cause.

"There isn't much we can do about it now," is the gist of exhibitor opinion, "unless we attack the issue at its source by discouraging distribution or agitating legislation on the ground that 16mm exhibitors be compelled to pay a license and be subject to the same regulations as a theatre operator."

Sixteen millimeter films are creating no problem in the Southwest, exhibitors there declare.

"We have made a careful check," said Robert O'Donnell of Interstate Circuit. "There is practically no use of this class of product in our territory save in a few instances where park shows are being given free with an advertising angle."

R. I. Payne, of R. E. Griffith Theatres, reported no trouble in their towns with 16mm.

No 16mm films have invaded Spokane or adjacent territory, according to leading exhibitors. There are some portable 35mm machines being used in the small towns, however.

The showing of 16mm films has proved no bother so far to exhibitors in the Birmingham, Ala. territory. Apparently the exhibitors have been able to control the situation or else there has been no demand for the old films. Exhibitors agree that these films could be a nuisance if shown to any extent.

There is no marked objection to the use of 16mm in the Western New York area, according to exhibitors.

Convicted for Stolen Prints

Two convictions in the Chicago territory have been obtained by the Copyright Protection Bureau for traffic in stolen prints, Jack H. Levin, director of the bureau, revealed Monday in New York. A. J. Calderara, an independent distributor, and Walter Johnson, former employe at the Public Theatre, Chicago, pleaded guilty respectively to charges of receiving stolen property and acting as accessory. Both received suspended sentences but Johnson was placed on probation for six months and Calderara for three.

The bureau picked up a stolen print of Universal's "Sutter's Gold" last October in New York City. It was traced to Rochester and then to Calderara in Chicago. Johnson admitted that he stole the print from the Public theatre and after keeping it under cover for three years, disposed of it to Calderara, according to Levin.

A criminal conviction in Chicago for violation of the Federal Copyright Law was obtained less than a year ago.

SCHOOLS TO GET MPPDA FILM

"Land of Liberty," the feature picture assembled by the Motion Picture Producers and Distributors of America and shown at the New York World's Fair last year and again this year will be placed at the disposal of American schools without charge at the close of the Fair in October.

SHELL OIL AND CHESTERFIELD USING SHOWS TO SELL THEIR PRODUCTS

Canadian Film Society Tied With Petroleum Company in Booking Plan; Cigarette Radio Orchestra Touring in West

Two more national advertisers are going to try 'road shows' to help sell their products: Shell Oil, in Canada, and Chesterfield Cigarettes in the U. S., following other large concerns which variously down through the years tried such projects with unsatisfactory results.

Specifically the Chesterfield plan, of sending out road units to play in competition with regular established theatres, has been tried the most by national manufacturers. In most instances the vociferous complaints of theatre owners forced abandonment.

Exhibitors in the midwest particularly face additional competition this summer from free Chesterfield broadcasts. The cigarette company will route Glenn Miller and his orchestral unit in local theatres or auditoriums.

Mr. Miller is being booked by the sponsors themselves, Liggett and Myers, which in itself is unusual. Most road tours are booked through agents.

In all cases the public will be admitted without charge. The tour started in Cincinnati June 18th, where the troupe stayed three days. The show has also played Detroit, Lincoln, Neb., Omaha, and Des Moines so far. Mr. Miller will be in and around Chicago for the next three weeks, returning then to New York.

In most instances, the shows are on Miller's regular broadcasts. The bookings are in addition to the dates made for him by General Amusement Corporation, which handles the regular Miller bookings at clubs, dance halls and other places. In some places the Chesterfield bookings will clash with the General Amusement dates.

Shell in Canada

In a big drive to enlist support of parents and teachers for the education-by-films movement, the National Film Society of Canada has tied in with the Home and School Association of Ontario, to plan a series of shows with the aid of Shell Oil. Applications for such showings are said to have come pouring in to the NFS, and present expectations are that audiences throughout Ontario alone will total 30,000.

The Society has arranged with Shell Oil Company of Canada to sponsor the showings, providing projectors and projectionists. The non-theatrical exhibitions appear to have possibilities of competition for regular established movie houses.

Reports from the NFS claim that films for such campaigns are steadily becoming more available. The Society's film library, operating seven branches throughout Canada, has 128 films in stock. During the past season 1,341 reels have been circulated reaching an estimated audience of 180,000. One result has been to encourage many Canadian schools to establish their own film libraries.

Evaluations of films has also been attended to by the Society by the setting up of evaluating committees in Vancouver, Regina, Toronto, Ottawa and Halifax, to concentrate on Canadian produced documentaries.

In their drive for more educational films the Society has urged commercial firms throughout Canada to produce advertising films, "for purposes of goodwill," such products to be viewed by the evaluation committees to assure their worth and appeal to schools and educational groups. The hope is that a situation can be developed such as in England where private industry spends an estimated $1,000,000 a year on educational films. These are usually technical films dealing with the manufacture or use of the products marketed by the private interests; they contain no advertising as such except a credit title acknowledging the firm which produced the film.

In England the 'documentary' film field is top-heavy with private productions, big business having considerably more money available in advertising allotments than the government has to spend on such products. Such films often make a break into the film market that proves profitable to the producer-advertiser; for instance, "The Londoners," a 'documentary' dealing with the life of the average Londoner, produced by Great Britain's gas industries, played 40 large houses in London alone before going the complete circuit of England and Scotland.

It is on this basis that the National Film Society hopes to get 'documentaries' established in Canada.

To Exchange Cultural Films

Documentary film work in Canada got another foothold when it was announced in a recent issue of *Food For Thought,* the publication of the Canadian Association For Adult Education, that the National Film Society of Canada would act as Canadian representatives for the International Film Center, New York. Purpose of the deal, it was pointed out, is to stimulate the exchange of cultural films between the two countries.

The International Film Center has forwarded four documentaries to Canada: "Recovery Road," "The Disinherited," "School," and "Design for Education," dealing with child welfare and progressive education subjects.

Importations Restricted

Importation of documentary films into Canada from the United States has been very restricted up to now since the U. S. Government had no unit set up under the International Convention of the League of Nations to certify educational films so they could be imported free of duty. Hence the only group in Canada legally able to bring such pictures in duty-free was the Department of Education.

Though no mention has been made yet, it is believed many of the documentaries now being turned out by the National Film Board of the Canadian Government will be shipped into the U. S. on an exchange basis.

Announcement has come, too, from the Canadian Legion that films will be used this coming fall in their proposed educational program for members of Canada's armed forces. Several documentaries have already been shown the soldiers, among them "North Sea," "Come to Paris" and "The City."

SPONSORED FILMS GAIN CIRCULATION

The technique of breaking down exhibitor resistance to advertising on the screen by making sponsored pictures with a minimum of direct selling and offering them to motion picture theatres as product with intrinsic entertainment value has been exemplified in recent months by two subjects of widely varying content.

. . "The Middleton Family at World's Fair," six reel feature in color produced by the Westinghouse Manufacturing Company, has played in 1,300 theatres as a second feature since its release in December, according to Modern Talking Picture Service, Inc., distributors. An additional 550 theatres were booked through the use of a merchandising tie-up built around the donation of Westinghouse refrigerators to exhibitors for giveaways. Total circulation of the film to date, including non-theatrical, is put at 2,300,000.

The second example, also distributed by Modern Talking Picture, is "Your Town," single reel subject sponsored by the National Association of Manufacturers. This film was offered to selected exhibitors with the promise of exploitation help from the NAM member companies in their towns. This aid ranged from placing posters in the member company's plant to a plan under which the manufacturer reimbursed all or part of the admission price to those of his employees who attended the theatre during the showing of the short subject. The film has played more than 2,500 houses, including major and affiliated circuit theatres.

Now It's the Fire Department

More competition to the established motion picture theatre was seen this week in Southern New Jersey. Exhibitors there looked askance at the granting of permission by the Burlington City Council to the local fire department to show films at the city park.

Outdoor Screenings Menace

Latest summer competition to Eastern Pennsylvania exhibitors is the showing of motion pictures by outdoor amusement parks. Centers of this development are Allentown and Sunbury.

Edward Small, the producer who sent your box-office "My Son, My Son!", "The Man in the Iron Mask" and "Monte Cristo", now puts beautiful Frances Farmer in the eager sun-bronzed arms of JON HALL, handsome star of "The Hurricane"



EDWARD SMALL *presents*

SOUTH OF PAGO PAGO

with

Victor McLaglen · JON HALL · Frances Farmer

star of 'The Hurricane'

OLYMPE BRADNA · GENE LOCKHART · DOUGLAS DUMBRILLE

Screen play by GEORGE BRUCE · Directed by ALFRED E. GREEN

Released thru **UNITED ARTISTS**

IN THE BRITISH STUDIOS

by AUBREY FLANAGAN
in London

(The reports on this page were mailed from London June 27th.)

Studios Continuing

Despite the urgency of the war situation, and although the Board of Trade has yet taken no practical steps towards materializing its new legislation, British production continues at least no less actively than before the invasion of the Low Countries.

At least eight of the major studios have films on the floor at the moment of writing. They will probably continue so to do, unless it becomes physically impossible to make motion pictures.

Although major organizations like MGM have for the time being abandoned their production activity others have been pursuing an opposing policy. "Freedom Radio" is on the floor at Sound City for Columbia release. Product for 20th Century-Fox is scheduled by Gaumont-British-Gainsborough. William Sistrom is due here to materialize plans for RKO-Radio product.

Purely British organizations such as Grand-National and Anglo-American have films in production. The Pascal unit continues work at Denham and the finished product, together with a Crazy Gang comedy being made at Shepherds Bush, will be released by GFD.

The situation is likely to be assisted by the benevolent attitude which the Government is adopting towards the industry on the thesis that production, distribution and showing of films will swell the national revenue, and by a new impetus which is currently being given the Ministry of Information's film department.

Corfield Active For British National

A notable figure in the determination of British production to carry on is John Corfield of British National Films, who has announced a number of films for production, one of them in the immediate future.

Corfield and his fellow directors have decided that in spite of recent events British National are to continue production as heretofore. They have, claims Corfield, the benevolent approval of the Ministry of Information.

First of the new programme has been launched already and tentatively titled "This England," is an ambitious epic of the English countryside, a dramatic history of the land. It will trace the drama behind the rustic scene, from the Norman Conquest, through the Armada and the times of Napoleon, down to the imminent threats of 1940.

Directing this epic, which will probably be made in Technicolor, is David Macdonald, one of the most successful and imaginative of the younger band of British directors who, since he came here with Raoul Walsh, has gone from success to greater success. The leading stars will be Emlyn Williams and John Clements, who will appear throughout the story in the roles of respectively a "gentleman farmer" and a laborer.

Following "This England" David Macdonald will start work on the Walter Greenwood subject, "Love on the Dole." Other films on the British National roster include "Crooks' Tour" and "Old Mother Riley in Business."

"This England" is being made at the Rock Studios, Elstree.

The British National pictures will, of course, be release by the Anglo-American Film Company.

"Under Your Hat" Nears Completion

Likewise continuing production at full pressure are Grand National whose "Under Your Hat," Jack Hulbert-Cicely Courtneidge comedy, is now in closing stages of production at Worton Hall Studios.

Recent scenes have been shot upon a lavish set which would seem to imply that Jack Hulbert is determined that war or no war British films shall contain one of their most aged cliches, a giant cabaret, "La Poule," ostensibly in the South of France.

The publicity department of the production company, regarding this contribution to the screen, records also that the set was visited recently by fifteen French technicians who were evacuated by the BEF from Dunkirk, and that every night shooting is stopped so that Miss Courtneidge can turn on her radio and allow the staff to listen to the midnight news broadcast.

Crazy Gang Comedy Set

The war in its most jocular interpretation is the setting of the Crazy Gang comedy "Balloonatics," which has just been launched by Gainsborough at the Shepherds Bush Studios, with the resident Gainsborough impresarios Maurice Ostrer and Edward Black, producers, Marcel Varnel, director, and Val Guest and Marriott Edgar, scenarists.

The Crazy Gang—Messrs. Flanagan & Allen, Nervo & Knox, Naughton & Gold—are supported by the "artful ancient" of British films, Moore Marriott, who here plays the role of handy man of a German concentration camp, and who has a secret plan tattooed on his back.

"ERSATZ" PLASTER IS RIVER MUD

Down at Sound City, rustic film making resort in the Thames Valley, Anthony Asquith is directing Clive Brook and Diana Wynyard in "Freedom Radio," which Columbia will release in England and in the U. S. A. Latest technical achievement of the unit, and for which Paul Sherriff is personally responsible, is the using of mud from the river which runs through the grounds of Sound City as a substitute for the plaster which is not so easily come by in these days. Rather than go to the trouble of securing plaster at £10 a ton, Sherriff used twenty tons of river mud, dredging, molding and dressing it into its proper form. The total cost of the set was £10, being £170 less than it would have been had plaster been used.

Record of Evacuation To Be Made

Thorold Dickinson, whose most recent opus "Gaslight" has secured a critical and popular success in London's West End, has now gone to work on a film for the Ministry of Information. Together with the cutter, cameraman and several others who worked with him on "Gaslight," Dickinson has been producing a picture dealing with the evacuation of children to Somerset and Devon. It will be, says Dickinson, a "persuasive" record of evacuation aimed at those families who have not yet considered it necessary to get their children away from the dangerous areas.

Pascal Proceeding With "Barbara"

With location scenes from industrial Sheffield and rustic Devon in the can, Gabriel Pascal is now in full swing shooting "Major Barbara" on the floor of the Denham Studios.

Wendy Hiller in the title role, Robert Morley as Undershaft, Andrew Osborn, Emlyn Williams, Marie Lohr, Sybil Thorndike, Robert Newton, Walter Hudd, David Tree, are among those who are now hard at work under Gabriel Pascal's direction.

On the floor of one studio stage has been built a set, realistic in its sordidness, representing a derelict pub in the East End, converted for use as a Salvation Army shelter. Vincent Korda, art director of the company, has left out no detail; glass windows bear the name of the ex-pub, "The Surprise," and gospel messages of hope ornament the walls.

Crowd artists, in the part of souls either saved or about to be, Salvation Army officers with big drums and brass instruments, form the background of the Shavian dialogue spoken by Marie Ault as Rummy Mitchens, Emlyn Williams as Snobby Price, the out-of-work painter, and Sybil Thorndike, as the Salvation Army chief and who has modelled her make-up on the appearance of General Evangeline Booth.

Shaw has written special dialogue and scenes for Mog, the street girl, who was never seen in the original play, and for Todger Fairmile, the ex-pugilist who turns Salvation Army gospeller.

George Formby In Tenth Comedy

The tenth film to be made by British Box-Office Champion No. 1, "Spare a Copper," is in full swing at Ealing Studios under the directorial eye of John Paddy Carstairs. George Formby's role is that of a War Reserve policeman in the pre-War era.

A full size "Wall of Death," typical side show at London fair grounds, has been built in the studio for sequences to be shot for the film. Location shots have also been taken at a speedway in Essex. Formby, keen, enthusiastic motorist, himself plays in most of these sequences rather than use a double, and is currently practicing the control of a miniature car which has been built for him and which has a top speed of 35 miles per hour.

BRITISH POST 'OPEN FOR BUSINESS' SIGNS AS BOMBERS ROAR OVERHEAD

Exhibition and Other Trade Branches Gird for Emergency Operation; Preparations Made to Assume New Tax

by AUBREY FLANAGAN
in London

The British exhibitor—and in the main his trade counterpart—is no less phlegmatic than the rest of his countrymen, and recent cataclysmic events on the European front have found him anything but scared. With war, in the form of massed bombings, already carried to these shores and the shadow of more bloody developments looming over the frontiers he is carrying on as usual.

No Theatres Closed

Despite the massed raids on Britain which have been carried out this week, first taste of the forthcoming Battle of England, not a single picture house has been closed, not an office or organization in Wardour Street which yesterday was open but is open today. Though there is no particular production boom, pictures—some half dozen or so—are on the stages of British studios.

Little indication can be given of how long this state of deliberate and calculated normalcy can continue. The more physical advent of warfare to Britain would certainly have a restrictive effect. In the face of imminent emergencies the industry meanwhile is oiling up its machinery.

While less than a dozen theatres, exclusively in protected or drastically evacuated areas have closed down since the war, it is not insignificant that a round half dozen new picture-houses have been opened since September, 1939.

Not the least helpful blessing for which the industry continues to wait is the proposed amendment to the existing Quota Act. Everything, it is believed, is now cut and dried. Agreement has long been reached with American interests. A formula for the Quota has been devised. First bricks were ready for the Credit Bank, which is now shelved. However, obviously because the Board of Trade has urgent things on its mind, the new legislation has remained in the icebox.

Recent changes at the Ministry of Information's Film Division, including the weeding out of certain bureaucratic growths and the grafting on to the main body of such practical trade personalities as Sidney Bernstein, indicate that action is at long last to supplant inertia.

Tax Increase Soon

On the exclusively financial terrain details are now being finalized of the machinery whereby the industry will, either in the form of the new purchase tax or in the shape of increased theatre tax, pay its share of the incrased revenue demanded by the State from its trades and industries. An unofficial estimate is that this will total five and a half million pounds, and that it will be delivered in the form of increased entertainment duty.

With the probability that in the near future the intensification of air raids will dislocate railways and roads, efforts are being made by exhibitors jointly to create machinery whereby films, current and up-to-date films, would be available for district distribution from local dumps.

Rationing of paper supplies has given both distributors and exhibitors a minor headache in regard to posters, a vital and much used vehicle of local advertising and publicity. There are restrictions on the size of posters and restrictions on where they may be posted. Now there has come a dose of legislative aspirin to help cure that trade headache in the shape of official approval of the use of the backs of posters as ground for new printing. Supplies exist, it is stated, for at least one and a half to two years.

In certain areas plans have been matured for the use of cinemas as shelters for air raid victims or homeless evacuees. In Salford, as instance, local picture house proprietors have arranged to leave the keys of their premises overnight with the police headquarters.

Already war has found its first victims in the exhibitor camp in picture houses on the East and South East coasts. Already these areas have suffered from evacuation. Holiday business is and will remain non-existent. Now much of the coast has been declared a protected area, closed to visitors and others who have not immediate and urgent business there. A conservative estimate is that exhibitors in these areas have dropped seventy-five percent of their normal trade.

London itself—and not Greater London, which is a different consideration—is feeling the strain of war conditions. West End business is *non est* and trade in the inner suburbs, is but a shadow of that in pre-war days. With a view to meeting the situation a move has been launched for setting up some scheme under which the affected exhibitors could get preferential terms from the renters. According to Theo Fligelstone, who launched the new move, the fifty and forty percents of the past are no longer economic. What is needed, says fellow campaigner Dobbin, is a sliding scale with an economic break figure. First step in the situation is the consideration of the problem by the London Executive with the probability of an approach to the renters for the setting up of machinery.

Meanwhile, on the national front the economic fight for lower film hire goes on. Local campaigns against the seventy percent "Wind" have been continued in the very few and far between areas where the Metro film has been screened. Posters have invoked the public not to pay more to see films than they have normally done. Trailers in local picture houses have told them that if they wait they will see "Wind" at the prices they pay for other films. In Southport, however, a campaign was not adopted because it was agreed that the 3s 6d-4s, 6d prices were so "ludicrous" that no campaign would be necessary.

It is believed that these local campaigns have had a definite effect on trade. Accountants' figures, it is claimed, reveal that a forty-fifty percent house is the best the Metro film has commanded in the few places where it has been shown. In one area officials of the Associated British Circuit who made a "deal" with Metro have protested against the funds of the CEA being used to finance campaigns against members of the Association.

"Hand-to-Mouth" Bookings

All over the country exhibitors despite that they are carrying on with surprising normalcy are taking the CEA advice seriously and booking from hand to mouth, refusing save in rare instances to pay the fifty or even forty percent they used to pay in pre-war days. It is true that in some reception areas picture houses are doing better today than they have ever done. In the towns whither civil servants and others have been evacuated in thousands there is an atmosphere of incessant prosperity which may balance the red-ink in the South and East Coast areas. In general, however, trade is down ten to twenty percent at least in the average district, thirty percent in others, and so on down a scale which is dependent on circumstances. It is the future, both immediate, and distant, which is uncertain, and which is preventing exhibitors making commitments they may not be able to meet.

Most concerned at the taxation prospects and the general indications of the situation are exhibitors in popular areas who depend upon the sixpennies and ninepennies for their livelihood. They are watching the purchase tax situation with a careful eye, conscious of the fact that any increase of admissions or theatre tax must be graded so as not to interfere with those prices which on authoritative figures produce the bulk of the trade's revenue, and some thirty-seven percent of the annual theatre tax total. There is a possibility that if prices are increased to bring in higher theatre taxes many ninepennies may be reduced to sixpence rather than, as would be needed, raised to a shilling.

With such problems the industry here concerns itself, facing a problematical future with complete calm. It was generally expected that any large scale bombings would mean an immediate order to cinemas to close. We have had more than two hundred bombers over England and Wales in the last two nights. Yet not a single cinemas but is open as usual. The industry hopes this is an augury.

BRITISH ANNOUNCE OPTIONAL QUOTAS

An order in council was to be issued this week by the British Board of Trade introducing the monetary quota as an alternative to the footage quota, either to be used at the option of the distributor. The adjustment will obviate the necessity for the introduction of a new Films Act.

Sir Andrew Duncan, president of the Board of Trade, addressing the Films Council on Monday, said the Government would introduce the monetary quota immediately. He expressed regret that war conditions made it impracticable to proceed with the proposed Film Credit Bank.

Exhibitors' representatives warned Sir Andrew that if a sufficient supply of films was not forthcoming they would later press for an appropriate reduction in quota percentages. The Board of Trade ruled that so-called Empire films may qualify for renters' quota credit, which removes a major obstacle to American production in the Dominions.

RKO Signs Hitchcock

Alfred Hitchcock, one of England's top directors, has been signed, by special arrangement with Selznick International, to direct two RKO Radio features. First of his assignments will be "Mr. and Mrs. Smith," starring Carole Lombard, followed by "Before the Fact."

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Young People

(20th Century-Fox)

Musical Comedy

"Young People," which may be Shirley Temple's last picture for 20th Century-Fox, is a musical comedy that utilizes short musical numbers from Shirley's earlier pictures as part of the story. She is shown growing up as the adopted daughter of two vaudeville actors. In order to give her a fair chance at an education, they retire and buy her a New England farm but meet with coldness from the townspeople. After attempting to get along with them, the trio decides to leave but their heroism in a hurricane wins the hearts of the New Englanders.

Jack Oakie and Charlotte Greenwood as the foster parents, Arleen Whelan, George Montgomery and Kathleen Howard top the cast.

Allan Dwan directed from a screen play by Edwin Blum and Don Ettlinger. Harry Joe Brown was the producer. Five new songs by Mack Gordon and Harry Warren, plus three from previous pictures, constitute the melody side of picture.

Previewed at the Fox Village in Westwood where the audience was enthusiastic in applauding Shirley's "Swan Song."—V. K.

Produced and distributed by Twentieth Century-Fox. Director, Alan Dwan. Producer, Harry J. Brown. Screen play, Edward Blum and Don Ettlinger. Music and lyrics, Max Gordon, Harry Warren. Dances staged by Nicholas Castle and Geneva Sawyer. Musical direction, Alfred Newman. Photographer, Edward Cronjager. Art directors, Richard Day and Rudolph Sternad. Set decorator, Thomas Little. Film editor, James B. Clark. Costumer, Gwen Wakeling. Sound, George Leverett and Roger Heman. P.C.A. Certificate No. 6082. Running time, when seen in Hollywood, 78 minutes. Release date, September 27, 1940. General audience classification.

CAST

Wendy	Shirley Temple
Joe Ballantine	Jack Oakie
Kit Ballantine	Charlotte Greenwood
Judith	Arleen Whelan
Mike Shea	George Montgomery
Hester Appleby	Kathleen Howard
Dakin	Minor Watson
Fred Willard	Frank Swann
Jed	Frank Sully
Maria Liggett	Mae Marsh
Mrs. Stinchfield	Sara Edwards
Otis	Irving Bacon
Moderator	Charles Halton
Doorman	Arthur Aylesworth
Station Master	Olin Howland
Stage Manager	Billy Wayne
Dave	Harry Tyler
Tommy	Darryl Hickman

Pride and Prejudice

(Metro-Goldwyn-Mayer)

The Bennet Family

The Victorians are here to stay. It is slightly over a year as the crow flies since Emily Bronte's "Wuthering Heights" was filmed. Now another of the famed Victorian novelists is represented—Jane Austen with her "Pride and Prejudice." In addition to similarity of origin and era a further common denominator of the two stories is that Laurence Olivier has the leading male role in this as he had in "Wuthering Heights."

Where the former was emotional melodrama, Jane Austen's story tells of the "Bennet" family with its five daughters, their misguided but well meaning mother and their endearing and understanding father. It is emotional but not melodramatic. It is especially a film of romance and secondarily a comedy of manners.

Leo, the Lion, has seen to it that the "Bennets" and the other Jane Austen characters have what is known as marquee distinction. The five daughters are played by Greer Garson, Maureen O'Sullivan, Ann Rutherford, Heather Angel and Marsha Hunt; the mother by Mary Boland, and the father by Edmund Gwenn, whose sensitive and understanding performance adds immeasurably to the film.

While the story is as Miss Austen penned it the actual screen play was based on the dramatization of her novel by Helen Jerome which was presented on Broadway in 1935 by Max Gordon. The script is the work of Aldous Huxley and Jane Murfin. Produced by Hunt Stromberg the film was directed by Robert Z. Leonard.

The setting is rural England and the dress is of course Victorian. "Mrs. Bennet" and the other matrons of the neighborhood spend most of their waking, and probably sleeping, moments in thinking of devices to get their daughters married to eligible young men, and "Mrs. Bennet" has five. Thus intense interest is aroused when "Bingley," of considerable wealth, his sister, an inbred snob, and a guest of theirs, "Darcy," of even more considerable wealth, establish themselves on a nearby estate.

Two romances start, the more important of which, that involving Miss Garson and Mr. Olivier, is the key to the whole film. Loving each other they defeat their own purposes, one by snobbishness, the other by pride until they have built up an almost insurmountable wall between them. That wall comes crashing down when kindness supplants snobbery.

The comedy, of which there is a-plenty, along with the sad, has a modern flavor.

Reviewed at a showing for the press in New York. The professional audience gave the film its complete attention and wasn't adverse to chuckling at the comedy when chuckles were called for.—Paul C. Mooney, Jr.

Produced and distributed by Metro-Goldwyn-Mayer. Producer, Hunt Stromberg. Directed by Robert Z. Leonard. Screen play by Aldous Huxley and Jane Murfin. Based on the dramatization of Jane Austen's novel by Helen Jerome. Musical score, Herbert Stothart. Recording, Douglas Shearer. Art, Cedric Gibbons; Associate, Paul Groesse. Set decorations, Edwin B. Willis. Gowns by Adrian. Photography, Karl Freund. Dance, Ernst Matray. Technical adviser, George Richelavie. Film editor, Robert J. Kern. P. C. A. Certificate No. 6235. Running time, 118 minutes. Release date, July 26, 1940. General audience classification.

CAST

Elizabeth Bennet	Greer Garson
Mr. Darcy	Laurence Olivier
Mrs. Bennet	Mary Boland
Lady Catherine de Bourgh	Edna May Oliver
Jane Bennet	Maureen O'Sullivan
Lydia Bennet	Ann Rutherford
Miss Bingley	Frieda Inescourt
Mr. Bennet	Edmund Gwenn
Mrs. Collins	Karen Morley
Kitty Bennet	Heather Angel
Mary Bennet	Marsha Hunt
Mr. Bingley	Bruce Lester
Mr. Wickham	Edward Ashley
Mr. Collins	Melville Cooper
Mr. Denny	Marten Lamont
Sir William Lucas	E. E. Clive
Mrs. Phillips	May Beatty
Lady Lucas	Marjorie Wood

Sporting Blood

(MGM)

Racing and Romance

Herewith a tale of horse racing and the people making up that sport; coupled with a modern dress version of the story of warring families whose son and daughter, respectively, fall in love.

Robert Young is seen as the son of a man who had run away with someone else's wife; Maureen O'Sullivan and Lynne Carver as the daughters of the man who'd lost his wife, Lewis Stone as the elderly horse fancier who'd been wronged, William Gargan as Young's trainer.

Reconciliation between the families is effected at last, through romance and marriage and a victorious horse race.

Based on an original story by Grace Morton, the story has as its element of suspense in the racing angle the breaking of a trait in a horse trained not to pass another on the track. Lawrence Hazard, Albert Mannheimer and Dorothy Yost wrote the screen play. Albert E. Levoy produced and S. Sylvan Simon directed.

Previewed at the Fox Wilshire Theatre, Beverly Hills, where it received favorable audience reaction throughout—Walter Selden.

Produced by Metro-Goldwyn-Mayer. Distributed by Loew's, Inc. Produced by Albert E. Levoy. Directed by S. Sylvan Simon. Screen play by Lawrence Hazard, Albert Mannheimer and Dorothy Yost. Based on an original story by Grace Norton. Photographed by Sidney Wagner. Film editor, Frank Sullivan. P.C.A. Certificate No. 6377. Release date, July 12, 1940. Running time, when seen in Beverly Hills, 85 minutes. General audience classification.

CAST

Myles Vanders	Robert Young
Linda Lockwood	Maureen O'Sullivan
Davis Lockwood	Lewis Stone
Duffy	William Gargan
Joan Lockwood	Lynne Carver
Jeff	Clarence Muse
Otis Winfield	Lloyd Corrigan
Stonewall	George H. Reed
Grantly	Tom Kennedy
"Sneak" O'Brien	Russell Hicks
Banker Cobb	George Lessey

They Drive by Night

(Warner Brothers)

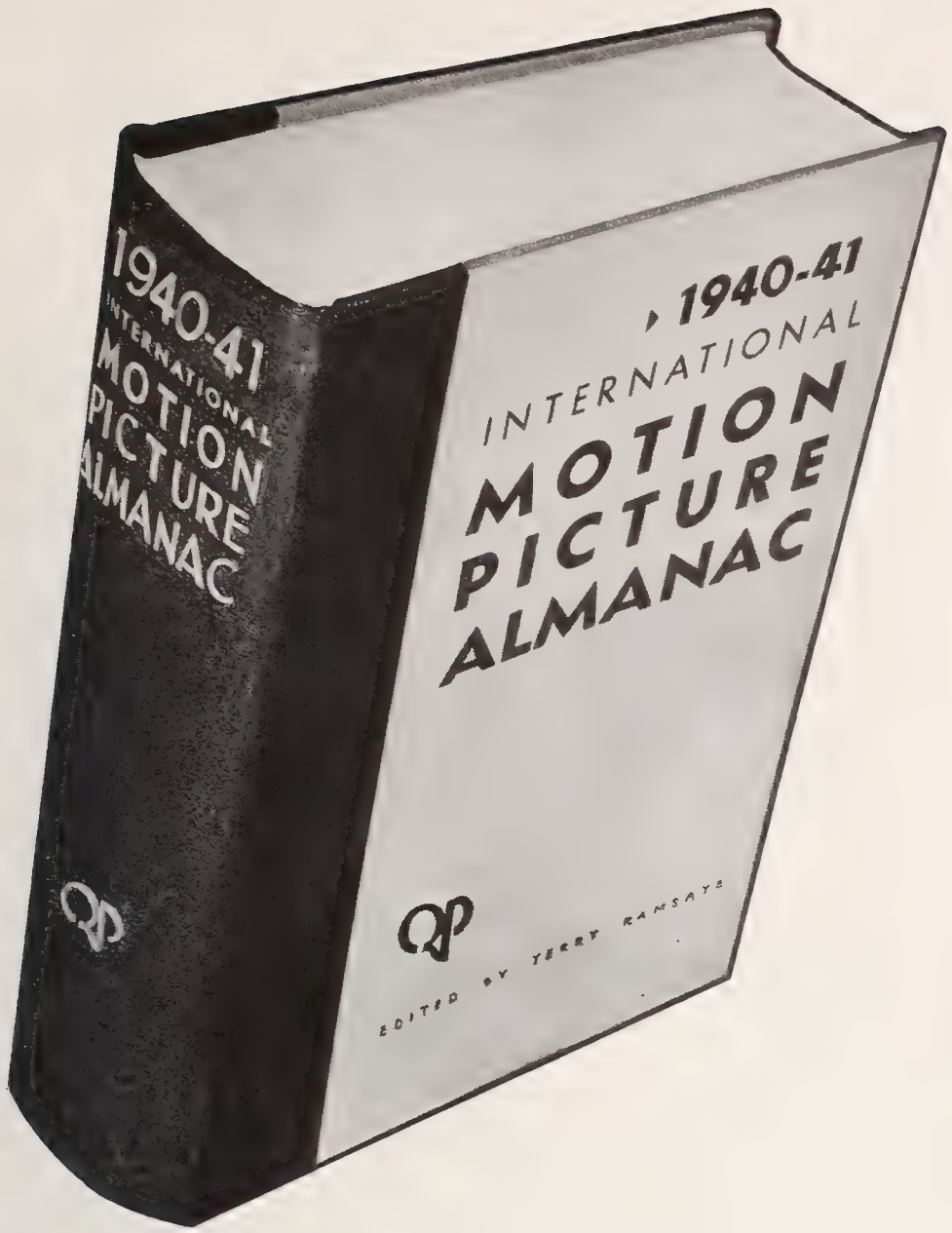
Melodrama

"They Drive by Night" is a fascinatingly wrought piece of cinema merchandise which combines rough and ready action with a refined adventure into insanity. It is a story of the trucking industry, of two brothers' fight for existence, of the desires of one man's wife for another woman's sweetheart. Told vigorously albeit bawdily in spots, the story received the uproarious approval of a Hollywood preview audience, which at times interrupted the picture with applause.

George Raft, Ann Sheridan, Ida Lupino, Humphrey Bogart, Gale Page, Alan Hale, Roscoe Karns, John Litel, George Tobias and Henry O'Neill comprise the cast, top honors of which were awarded by the audience to Miss Lupino who enacts the role of a woman crazed by her love for a man other than her husband.

Raoul Walsh directed from a screen play by

(Continued on page 26)



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The new 1940-41 International Motion Picture Almanac will soon be on the press. The forthcoming edition will be bigger and more important than ever before. Included between its covers will be more than 1,200 pages of vital information covering every phase of production, distribution and exhibition. The Who's Who section, an exclusive feature of the Almanac, will contain over 12,000 complete biographies of players, directors, writers, technicians and executives. In addition, it will also include important factual information on radio and television.

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QUIGLEY PUBLICATIONS

ROCKEFELLER CENTER • NEW YORK

SHOWMEN'S REVIEWS OF FEATURES

(*Continued from page 24*)

Jerry Wald and Richard Macaulay, who adapted the novel by A. I. Bezzerides. Mark Hellinger was associate producer.

"Joe" and "Paul," brothers, by keeping several jumps ahead of the repossessors, manage to eke out a living by trucking. "Lana Carlsen," in love with "Joe" who ignores her, influences her husband to give "Joe" a steady job in his trucking business, and then attempts to force herself on him. When "Lana" finds out "Joe" and "Cassie" are to be wed she confesses murdering her husband at the instigation of "Joe." However, in a tense witness stand scene, her mind completely collapses and the falseness of the accusation is proved.

Previewed at Warners' Hollywood Theatre where audience reaction was as noted above. Some of the dialogue is so pointed that startled gasps were heard. It is definitely adult classification.—V. K.

Produced and distributed by Warner Brothers. Vice-president in charge of production, Jack L. Warner. Executive producer, Hal B. Wallis. Associate producer, Mark Hellinger. Director, Raoul Walsh. Screen play by Jerry Wald and Richard Macaulay. From the novel by A. I. Bezzerides. Dialogue director, Hugh MacMullen. Associate director, Elmer Decker. Photographer, Arthur Edeson. Art director, John Hughes. Film editor, Thomas Richards. Sound by Oliver S. Garretson. Gowns, Milo Anderson. Makeup, Perc Westmore. Special effects, Byron Haskins and H. F. Koenekamp. P.C.A. Certificate No. 6278. Running time, when seen in Hollywood, 95 minutes. Release date, August 16, 1940. Adult audience classification.

CAST

Joe Fabrini.....George Raft
Cassie Hartley.....Ann Sheridan
Lana Carlson.....Ida Lupino
Paul Fabrini.....Humphrey Bogart
Pearl Fabrini.....Gale Page
Ed Carlson.....Alan Hale
Iris McGuinn.....Roscoe Karns
Harry McNamara.....John Litel
George Rombolos.....George Tobias
Farnsworth.....Charles Halton
Pete Haig.....Paul Hurst
Hank Dawson.....John Ridgely
Barney.....George Lloyd
Sue.....Joyce Compton
William.....Charles Wilson
McNamara's helper.....Pedro Regas
Neves.....Norman Willis
Fatso.....Joe Devlin
Driver.....William Haade

One Man's Law

(Republic)

From the Western Standpoint

Don "Red" Barry almost single handedly steps forth in this mustang melodrama as defender of the underdog, being at the moment made miserable by an axis coalition of land grabbers. Justice, right and charity triumph over the opposition forces.

Don grins his way pleasantly through all his predicaments and displays an easy and natural talent for winning friends and influencing enemies. Janet Waldo offers looks and ability above the usual requirements for the superfluous "girl" element in these man and muscle presentations. Dub Taylor, as Barry's saddle companion, contributes some laugh moments. Associate producer-director George Sherman has run off the gallopings and fist fights in a smooth style, set from past experience with similar stagings. Camera craft work compliments the handsome western backgrounds.

"Jack," a nomadic adventurer, comes into "Trailcross" with a considerable reputation as a western strong arm man. The residents engage "Jack" as their front in meeting the inimical conduct of some townsfold in a nearby spot concerning the contemplated construction of a railroad through "Trailcross." To be worthy of such an honor, the town has to raise a sum of money to meet building costs. Through "fifth column work" on the part of one of the district leading citizens, who has real estate interests in the rival town, "Trailcross" is subject to periodic visits from neighborhood bad men. The subscription fund is stolen but following "one man's law," "Jack" regains the money and routs the rowdies.

Previewed in New York at a trade showing for an invited audience.—Joseph F. Coughlin.

Produced and distributed by Republic Pictures. Associate producer-director, George Sherman. Original screen play, Bennett Cohen, Jack Natteford. Production manager, Al Wilson. Cameraman, Reggie Lanning. Film editor, Lester Orlebeck. Musical director, Cy Feuer. P.C.A. Certificate No. 6362. Running time, 57 minutes. Release date, June 29, 1940. General audience classification.

Jack.....Don Red Barry
Joyce.....Janet Waldo
Judge Wingate.....George Cleveland
Nevady.....Dub Taylor
Mathews.....Edmund Cobb
Pendergrast.....Dick Elliott
Martin.....James H. McNamara
Fletcher.....Robert Frazer
Hudkins.....Rex Lease
Winters.....Edward Peil, Sr.
Snowflake.....Snowflake

Return of Wild Bill

(Columbia)

Western

"Wild Bill Saunders'" return, to set the record straight, is a homecoming, a distasteful one as it turns out. For the peaceable man who lives up to the title of "Wild Bill" arrives at the family homestead a few moments after his "father" has been mortally wounded.

Another in the series starring Bill Elliott the film is on a par with previous "Wild Bill" episodes, having in its hour of story, plenty of action and the usual percentage of romance. Besides Elliott there are Iris Meredith, George Lloyd, Luana Walter and Frank La Rue among others.

"Wild Bill" returns at the urgent request of his father, who has been threatened by the "Kilgore" brothers who lead a gang that is terrorizing the ranchers. "Wild Bill" ferrets out the murderer of his father and with him out of the way proceeds to wipe out the rest of the gang, to be climaxed in a general gun battle.

Reviewed at the Central theatre, New York, where an afternoon audience evinced interest.—P. C. M., Jr.

Produced and distributed by Columbia. Directed by Joseph H. Lewis. Story by Walt Coburn. Screen play by Robert Lee Johnson and Fred K. Myton. P. C. A. Certificate No. 6275. Running time, 60 minutes. Release date, June 27, 1940. General audience classification.

CAST

Wild Bill Saunders.....Bill Elliott
Sammy Lou Griffin.....Iris Meredith
Matt Kilgore.....George Lloyd
Kate Kilgore.....Luana Walters
Lige Saunders.....Edward Le Saint
Ole Mitch.....Frank La Rue
Jake Kilgore.....Francis Walker
Bart.....Chuck Morrison
Cannonball.....Dub Taylor

Spies in the Air

(Film Alliance of U.S.)

Aeroplanes and Amours

This spy scare scenario from the English studios has been the recent object of court suit consideration and newspaper reporting when its American sponsors were forbidden the use of the title, "Fifth Column Squad," because of previous authorial claims. Whatever label the film displays showmen in the States, contemplating a screening, should be advised to be on the alert for customer complaints about sound-quality and production value.

Although primarily exploited as material conducive for war time and "fifth column" handling, the plot is just as importantly concerned with a triangle-marital arrangement. The usual formula is followed with the husband too busy with his charts to notice that his best test pilot has designs on the wife who in turn reciprocates the illicit advances as a welcome release from the boredom of her married life. When the "other man" is revealed as the spy who has been stealing the secret air plans and selling them to a foreign nation, the audience should not be too surprised.

Seen at an afternoon performance at the Rialto theatre, a New York City show shop catering to action addicted audiences, where a full house, mostly composed of male ticket buyers, was manifestly annoyed by the fogginess of the sound track. An explanation for the size of the gathering may be found in the fact that the program also featured showings of the Baer-Galento prize fight films.—J. F. C.

Presented by Film Alliance of the United States, Inc. Director, David MacDonald. From the play by Jeffrey Dell. Production manager, Bernard Willis. Cameraman, Bryan Langley. Music, Ronnie Munro. P.C.A. Certificate No. 02652. Running time, 62 minutes. Release date, July 15, 1940. Adult audience classification.

CAST

Thurloe.....Barry K. Barnes
Dorothy.....Joan Marion
Houghton.....Roger Livesey
Colonel Cairns.....Felix Aylmer
Porter.....Henry Oscar
Hooper.....Wallace Douglas
Cogswell.....Hal Walters
Madison.....Basil Radford

Murder in the Air

(Warner Brothers)

Spy Melodrama

Following the trend of pictures dealing with sabotage and espionage Warner Brothers' "Murder in the Air" parallels closely other films that have been made to reveal the activities of foreign spies and their dangers to this country.

Ronald Reagan returns as the Secret Service Agent assigned to uncover a ring of espionage operatives and Eddie Foy, Jr., continues as the faithful companion of Reagan and co-working government man. Lya Lys returns to the screen as a foreign spy with James Stephenson as head of the spy ring in this country.

Based on an original screen play by Raymond Schrock the story deals with an inertia projector—an intricate machine capable of stopping invading planes at a distance of four miles. Much of the picture's action and continuity arises from the attempts of the saboteurs and espionage agents to steal the plans from America and turn them over to belligerent countries.

Reagan as "Brass Bancroft" is able to join the spy ring, capture the leaders and their operatives, regain possession of the plans and save the government a valuable protective weapon. All with the aid of "Gabby," of course.

Reviewed at the Palace theatre in New York where the picture, sharing a double bill with "My Favorite Wife," played to a full house. The developments of the plot were watched with interest.—George Spires.

Produced and distributed by Warner Brothers. Jack L. Warner in charge of production. Bryan Foy, associate producer. Directed by Lewis Seiler. Original screen play by Raymond Schrock. Director of photography, Ted McCord, A.S.C. Art director, Stanley Fleisher. Dialogue director, Harry Seymour. Film editor, Frank Magee. Gowns by Howard Shoup. Sound by Robert B. Lee. Running time, when seen in New York, 55 minutes. P.C.A. No. 02910. Release date, June 1, 1940. General audience classification.

CAST

Brass Bancroft.....Ronald Reagan
Saxby.....John Litel
Hilda Riker.....Lya Lys
Joe Garvey.....James Stephenson
Gabby Watters.....Eddie Foy, Jr.
Doctor Finchley.....Robert Warwick
Rumford.....Victor Zimmerman
Admiral Winfield.....William Gould
Commander Wayne.....Kenneth Harlan
Hotel Clerk.....Frank Wilcox
George Hayden.....Owen King
John Kramer.....Dick Rich

A Way in the Wilderness
(MGM)
Passing Parade and Pellagra

Inspirational material for this newest sermonette from the Passing Parade pulpit is concerned with the medical research work of Dr. Joseph Goldberger in his bout to discover the cause and cure of the plague diagnosed as pellagra. Dr. Goldberger's work began back in 1914 among the underprivileged classes of the south. After experimentation and research, conclusive proof of the connection between dietary deficiency and the dread disease was offered when Dr. Goldberger and his wife allowed themselves to be innoculated with the blood of a pellagra sufferer in order to scotch the theory that the illness came through germ sources. The picture is a preachment for good feeding for all classes and emphasizes the message that, despite the Goldberger discovery, pellagra is still rampant. The medical miniature is soberly presented and its honesty of presentation should deserve a respectful hearing from adult and school audiences.—Running time, 10 minutes.

What's Your I.Q.? No. 2
(MGM)
Smith Quiz Specialty

The second round of what's the answer is presented under the wise crack tutoring of Pete Smith. The manner of the quizzing is along the style of his previous intelligence contest. First comes a bit of comic horseplay wired with the sound of the "Smithian" humorous patter, then the question is raised and finally after a modest interlude for brain racking the answer to the query is delivered. Audience participation is again solicited through the medium of score tabulation on the matter of correct replies. Test topics include matters about the Panama Canal, an article of infant wear called a "Gertrude," the white of an egg and my lady Godiva. Even if the audience is not composed of brain trusters, it should have an amazing time watching the introductory interludes for the queries and listening to Mr. Smith's patter. —Running time, 9 minutes.

The Valley
(Vitaphone)
Color Parade Item

Folks who have been bemoaning the closing of the pioneer enterprise days in the historical progress of this country should see this Color Parade rebuttal of such an opinion. For the subject goes on a hop to visit the pioneering work done in the Alaskan Manatuska Valley and offers evidence that the direction of such activity has shifted northwards. It will be remembered that in 1935 it was to this locale that some two hundred "Dust Bowl" families traveled to begin a new life. From crude, almost primitive, beginnings the settlers have raised a sturdy and profitable experiment in rehabilitation. From the evidences of rich crops farmed from the Alaskan soil and the cozy community life demonstrated in church, school and hospital facilities, the pioneer families would seem to have hit a rich strike in new life. Interesting, entertaining and especially inspiring in these dark, discouraged times is this excellent documentary miniature.—Running time, 10 minutes.

Porky's Baseball Broadcast
(Vitaphone)
Looney Tune Gag Fest

Similar in method and procedure to the madcap Merrie Melody, "Screwball Football," is this rendition of a Looney Tune baseball account. This time, in black and white, with Porky Pig behind the mike, a diamond contest is inspected. Typical of the business is the line about tickets for the game selling like hotcakes with a fadein showing such literal transaction. There are other gag situations strung out during the visit. The burlesqued game should bring the loudest guffaws from "batter up" fans. However, even the non sportive element should get a chuckle or two over the zany lines and sequences.—Running time, seven minutes.

PLAYING BROADWAY SHORT PRODUCT

Week of July 6

CAPITOL
- Swing Social ..... MGM
- What's Your I.Q.? No. 2... MGM
- *Feature: The Mortal Storm*.. MGM

CRITERION
- Hardship of Miles Standish. Vitaphone
- Ozzie Nelson and His Orchestra ..... Vitaphone
- Air Army ..... RKO Radio
- *Feature: Wagons Westward*.. Republic

MUSIC HALL
- Information Please, No. 12.. RKO Radio
- *Feature: All This, and Heaven Too* ..... First National

PARAMOUNT
- Dangerous Dollars ..... Paramount
- Sink or Swim..... Paramount
- Wimmin Is a Myskery..... Paramount
- *Feature: The Ghost Breakers* Paramount

RIALTO
- Wrestling Follies ..... Treo Film Exchange
- *Feature: You're Not So Tough.* Universal

ROXY
- Fireman, Save My Choochoo. Columbia
- Rupert, the Runt..... 20th Cent.-Fox
- Climbing the Spirit's Home. 20th Cent.-Fox
- *Feature: Private Affairs*..... Universal

STRAND
- Pony Express Days..... Vitaphone
- Confederate Honey ..... Vitaphone
- All-Girl Revue ..... Vitaphone
- *Feature: The Man Who Talked Too Much* ..... First National

Circus Today
(Vitaphone)
Merrie Melody Romp

Everyone is supposed to like a circus and, if such preference is true, any audience should like this cinematic carnival. The Merrie Melody excursion to the world of the big tent is done in the fashion of tongue in cheek treatment and the burlesqued handling of the circus acts and animal talent is delivered in a flippant, breezy style. Children in particular should relish the debunking in the broader business and the adults, too, on the higher levels.—Running time, seven minutes.

Pacific Paradise
(Paramount)
Color Cruise

The beauties of Hawaii and Honolulu have been captured by the camera in the latest of Paramount's Color Cruise series. Here the ever-varying coastline, the fine hotels, the tropic canyons, long beaches, the towns and cities are brought before the audience. The subject is highlighted by the scenes of surf-boarding at Waikiki Beach. An interesting and complete subject on one of the United States' prized possessions.—Running time, 10 minutes.

"Golden Trail" Monogram

"The Golden Trail," new Tex Ritter western, is a Monogram release, not Republic as it was inadvertently listed in the Showmen's Review section of MOTION PICTURE HERALD last week.

Governor Opens 'Maryland' for Fox

Governor Herbert R. O'Connor of Maryland, state and city officials and Baltimore society joined Hollywood stars headed by Tyrone Power, Annabella, Brenda Joyce and Nancy Kelly in the "world premiere" for Twentieth Century-Fox's "Maryland" at Baltimore, Wednesday night, at the New and Centre theatres.

Two-Day Party

The dual showings climaxed two days of intensive activity. When Brenda Joyce and Nancy Kelly arrived in Baltimore Tuesday noon they were greeted at the airport by Governor Herbert R. O'Connor and his staff. A program of welcome was broadcast over station WFBR, and the stars were whisked to City Hall to meet Mayor Howard Jackson. In the afternoon they met the newspapermen at the Lord Baltimore Hotel.

A highlight was a Paddock dinner held at Sagamore Farms, the Alfred G. Vanderbilt estate, near Baltimore. Baltimore society, state and city officials attended, and Governor O'Connor made Miss Joyce Honorary Governor of the state.

Tyrone Power and his wife, Annabella, made the trip down Chesapeake Bay with the other stars to Annapolis where all were guests at a luncheon at the Executive mansion. Upon the arrival of the Governor's yacht, "DuPont," at Annapolis Station WFBR broadcast a welcome.

At the premieres, the stars made personal appearances and the program was broadcast from the lobby of the New theatre over Station WFBR.

Twentieth Century-Fox officials who went to Baltimore included Herman Wobber, general manager of distribution; William Sussman, central division sales manager; Charles E. McCarthy, director of advertising and publicity; Rodney Bush, publicity and exploitation manager; and Earl Wingart, William Chambliss and Eddie Solomon of the publicity department. Larry Ginsberg of the coast publicity department accompanied the stars from Hollywood.

All arrangements were handled by Morris Mechanic, managing director of the New and Centre theatres and Charles McCarthy's publicity and advertising staff.

Following the premiere, Fox reported that the production will have 63 advance bookings in key cities. Openings were held Thursday in Albany, Kansas City, Los Angeles, Hartford, New London, Santa Barbara and El Paso. There will be 23 other pre-release dates, and the remainder of bookings fall on the national release date, July 19.

Hold World Premiere of "My Love" in Milwaukee

Warner Brothers "My Love Came Back" had its world premiere Thursday, July 4th, at the Warner theatre in Milwaukee to climax a two day celebration in that city featured by the appearance of Jeffrey Lynn, who co-stars with Olivia de Havilland.

With the addition of 63 dates over the weekend the film has been set for 258 prerelease engagements between now and July 20th, date of its national release.

A statement of Jack L. Warner, head of Warner production, personally endorsing "My Love Came Back," forms the basis of a cooperative advertising campaign in 75 cities in the United States and Canada. The advertisement, for which Warners will pay the full cost, will appear in local newspapers' news section, instead of amusement pages.

THE HOLLYWOOD SCENE

Spotty

Production this week saw an increase over the week before in number of films finished; a sharp drop in those started; a decrease in the number shooting and increases in productions being prepared and edited.

As against last week's 10, 13 were finished; three started, five less than the previous stanza, 33 were shooting, compared to 44. Being prepared were 23 and edited 86, against the 19 and 77 of last week.

The week's tabulation:

FINISHED

COLUMBIA
He Stayed for Breakfast
So You Won't Talk
Dead Wood Dick
PARAMOUNT
Victory
The New Yorkers
RKO
Laddie
Stranger on the Third Floor
Triple Justice
SMALL (UA)
Kit Carson
UNIVERSAL
When the Daltons Rode
Son of Roaring Dan
WARNERS
Tugboat Annie Sails Again
NEUFIELD
Gun Code

STARTED

MGM
Philadelphia Story
PARAMOUNT
Touchdown
UNIVERSAL
Ragtime Cowboy Joe

One short subject was finished and three were started.

▽

Now before the rehearsal cameras, the forthcoming Frank Capra picture, to be released through Warners and being made on that lot, is to be titled "Meet John Doe," representing three changes in title. The film was originally, and tentatively, called "The Life and Death of John Doe," then "The Life of John Doe."

Starring Gary Cooper and Barbara Stanwyck, the cast also includes Edward Arnold, Walter Brennan, James Gleason, Irving Bacon, Rod LaRocque, Ann Doran, Henry O'Neill, Granville Bates, Warren Hymer, Andrew Toombes, Pierre Watkin, Russell Simpson and Stanley Andrews.

Actual shooting was scheduled to start July 15th, with Mr. Capra producing and directing.

▽

The motion picture Red Cross committee, headed by Samuel Goldwyn, continued this week through the media of meetings to coordinate its activities in Hollywood.

Monday the fund collection committee of Edward Mannix, Bert Allenberg, Carl C. Cooper and Edward Selzer met and formulated a program for the collection of emergency relief money.

Last week-end members of the executive committee met and heard from Norman Davis, head of the American Red Cross and Dr. A. H. Giannini, chairman of the Los Angeles divisional committee. The latter declared that the quota for the film industry "must be doubled."

Also held was a meeting to work out details for a cooperative campaign suggested by the Screen Actors' Guild, Screen Writers' Guild and Screen Directors' Guild.

Members of the industry committee organized to serve as a central authority are Mr. Goldwyn, Frank Capra, Mr. Allenberg, Fred Beetson, Walter Wanger, Ralph Morgan, Kenneth Thomson, Y. Frank Freeman, Mr. Cooper, Lew Blix, Leslie Mason, I. B. Kornblum, Ernest Pascal, John TeGroen, Harry Warner, Reeves Espy, David Selznick, William Goetz, Alfred Wright, Manny Goldstein, A. H. McCausland, J. R. McDonough, Charles Buckley, John LeRoy Johnson, Barrett Kiesling and Jock Lawrence.

▽

ROUBEN MAMOULIAN will direct The Californian for Twentieth Century-Fox.

ALAN LE MAY and JESSE LASKY, JR., are working on the script of Reap the Wild Wind for Cecil B. DeMille Productions.

MYLES CONNELLY is at work on the fourth in the series of Maisie screen plays for MGM.

LEON ERROL will star in RKO's Murder Will Out.

ROBERT ROSSEN has had his contract extended by Warners and is working on The Sea Wolf.

RICHARD RODGERS and LORENZ HART have been signed to write the music for They Met in Argentina for RKO.

W. L. RIVER is preparing the screen play of "The City That Never Sleeps" for Paramount.

MARTHA O'DRISCOLL and TIM HOLT will costar in a new RKO western series.

JOHN GARFIELD and IDA LUPINO are to costar in Warners' "East of the River."

SIGNE HASSO has been signed to an RKO acting contract.

SHAKESPEARE IN HILLBILLY

Bob Burns, the Arkansas comic, has revealed his latest brain-child, follow-up to the Bazooka. This, however, calls for an audience—since it's to be a hillbilly version of "Romeo and Juliet."

Mr. Burns, when queried, said he might star in the stage production he contemplates—but as Mercutio rather than Romeo. And, further on the project, planned for New York's Broadway, he adds: "It's all about feudin', and our mountain folks of Tennessee and the Ozarks retain the customs and language of their Elizabethan ancestors of Shakespeare's time.

"The country has gone for streamlined 'Hamlet' and swing 'Mikado.' Now it's our turn to bring them hillbilly 'Romeo and Juliet.'"

Bugle Call

Immediate return to England of all British actors in Hollywood between the ages of 18 and 31 years was suggested this week by the British Embassy in Washington. Few top players are involved and an unknown number of lesser. The great majority of British actors and artists now in this country are above 31 years, the latest age at which men have been called to the colors.

It was indicated the suggestion was merely that and not an order and was made because of the many offers of service which have been received from Englishmen in the United States since France capitulated.

Offered to Serve

All Britishers returning to England will be utilized where their services can be used "in the most advantageous manner," it was said.

The call to arms was contained in a confidential release sent to newspaper correspondents, in which the Embassy said:

"Since the outbreak of the war, British actors, of both stage and screen, and others connected with the profession, resident in the United States, have repeatedly offered their services to the British Government and have sought advice from the Embassy as to the desirability of their return to the United Kingdom for service. Until recently, they have been advised to stay here, as there is no shortage of man-power in the United Kingdom.

"In view of recent conditions, however, British actors of all ages have again come forward with renewed offers of service; these offers have been considered according to age and qualifications, with a view to the utilization of their services, whether here or abroad, in the most advantageous manner. Broadly speaking, those between the ages of 18 and 31 years (the present 'military age' in England) should return as soon as they can make the necessary arrangements; those above this age should continue in their professions until they receive further instructions."

United Press reported from Hollywood that British movie actors who fall within the age classification of the British Embassy order include Richard Greene, Louis Hayward, Robert Coote, Bruce Lester, Hughie Green, Ian Fulton and Patric Knowles.

No well-known British actors now on Broadway are affected by the order. The Associated Press declared Laurence Olivier, 33, is over the age mentioned, as are other British stars now in New York. It is possible that a few of those affected are in Summer theatres scattered through the East.

▽

Joe E. Brown will tour the leading summer theatres of the east, playing "Elmer, the Great," following completion of his starring role in Columbia's "So You Won't Talk?" now in production.

▽

Brian Donlevy last week started a three week personal appearance tour of key cities to exploit "The Great McGinty," in which he stars. It is a Paramount film.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

No Soap Department:

The Manhattan Soap Company has not renewed its radio broadcasting contract with Mrs. Eleanor (My Day) Roosevelt, airing Tuesday and Thursday evenings, over NBC, until July 25th.

▽

Banking some $200 *to* $300 *in pennies every Monday morning since enactment of the new Federal ticket tax, as some theatres do, requires a good-sized strong-arm squad to handle the* 125 *to* 200 *pound weight of the coppers.*

▽

Maybe it's Hollywood's own fault. Anyway, some of the things commercialized in the name of Hollywood sure are humdingers. The latest is "Hollywood Bath o' Bubbles," a lathery bath concoction. The Hollywood Bath o' Bubbles people have installed Miss Kay Watson in a bathtub over at New York's World's Fair where they have her take seven baths a day—seven, count 'em, to show the visiting folk how to bubble their troubles away.

▽

Meyer Berger reports the New York World's Fair theatrical story of the soft-voiced woman who called the Fair the other day for information about the Gypsy Rose Lee show. "Could you tell me," she wanted to know, "what time Miss Gypsy begins to disrobe?" The girl on the board did some figuring; told the soft-voiced woman that if she got into the theatre about 25 minutes after the opening she would just about catch Miss Lee's strip number. "That's just the point," the woman told the girl. "I'm anxious to miss that part. I'm coming to the Fair with my husband and he's susceptible, if you know what I mean." Tact is the word for the Fair girls. "I understand, Madam," she assured the soft-voiced lady. "We get that susceptible type all the time."

▽

Charles Clyde Pettijohn, industry fighter of adverse legislation, now is fighting for a municipal swimming pool in his native suburban town of Harrison, New York.

▽

Wall Street bankers and brokers are reported to have lodged a complaint against Hollywood's occasional kidding of Wall Street bankers and brokers in films. And the way some Wall Street bankers and brokers have been kidding films for years!

▽

Simon Meretsky, theatre owner of Windsor, Ontario, has notified the campaign headquarters of the Canadian film industry's $1,000,000 war fund drive that he has donated the Devonshire Jockey Club property and mile track at Windsor to the Dominion for the use of the military or other authorities. He is the sole owner of the racing plant, which includes many stables. He says he will not object if it is used as a concentration camp for German prisoners of war.

▽

RKO and Chico Marx have been holding out on Marx brothers Groucho and Harpo. The Government's report of last week listing salaries of $75,000 *and over, cited Chico's paycheck from RKO at* $83,333.34, *and for the same acting engagement for RKO, Groucho's and Harpo's salaries were listed at* $83,333,33 *each.*

▽

They're now calling those outdoor, drive-in, auto movie shows "ozoners."

New York's Station WOR has quite a problem of international ethics on its hands. During one of his recent broadcasts, WOR's Ed Fitzgerald did a human interest story on the Subbis at the New York World's Fair.

Now, the Subbis, in case you don't remember, are a nomadic tribe of Irak, with certain customs.

According to strict tribal custom, a Subbi is not allowed to drink liquor of any sort. It is also taboo for Subbis to refuse a gift. (Incidentally, the Subbis have not gone to war in 5,000 *years!)*

The Subbis were so helpful to Ed Fitzgerald that he decided to give them some sort of present. Seeking to avoid a trite gift, he gave them a formal scroll with an order for a case of good vintage wine.

Now the said—or sad—Subbis are in a spot: their mores *do not allow them to drink. But —at the same time—tradition is that they cannot turn down a gift!*

▽

While many in the motion picture business in London are exempt from actual war fighting, because they are in "selective duties" which the British Government does not want to disturb, most all, however, must do home defense duty, doing three-hour patrol shifts daily watching for Hitler parachutists.

▽

If RKO Theatres, or any other circuits, again have use for the services of Colonel Hubert Fauntleroy Julian in aiding them to get patronage for their theatres in New York's Negro belt in Harlem, as he has in the past, we are pleased to advise that the Colonel has returned to these shores from Finland, where he arrived after the Russo-Finnish War, to "help" Finland. We might also add that he returned wearing one honey of a gorgeous blue and gold Finnish uniform.

On arriving in the *S. S. Mathilda Thorden,* with a crowd of Finnish refugees and American volunteers who actually fought for Finland, Colonel Julian had one tough job disembarking, what with the vociferous protestations of his shipmates who questioned his wearing the Finnish uniform with its most liberal display of bright, gold heavy braid. The Colonel likes uniforms.

▽

The staid old New York Times is actually going in for frivolity, for fun and frolic from Hollywood, reporting from the movie capital the movie story of how some producers are so fearful of ridicule that they go to extremes to avoid anything that may be spotted as a "movie boner."

Singled out in the Times dispatch was the unnamed director of western features who was looking at the daily "rushes" when he noticed a faint, a very faint marking on the chest of an Indian extra in the distance. Not being able to make out the design he extracted that particular piece of film and had it enlarged. To his expressed horror he discovered that the Indian had a U. S. battleship tattooed over his wishbone.

▽

PM, New York's new nickel-a-copy newspaper, reports that Mr. Jack Goldberg, who makes Negro movies for Negroes, is going in for "moral uplift," "just like Hollywood"—"with no more razors or dice games."

Circuit managers of the Fox-National Theatres chain in and around Wisconsin are using some pretty unique ideas to 'drum up' business, like the "Screwball Scrambles" show staged by the circuit's Lloyd theatre at Menominee, where heavy advertising plugged the performance as "A blitzkrieg of insanity," adding that, "Nobody in their right mind would attend a show like this. --On the screen a stupendous stinkeroo plus specially selected stinkerettes."

▽

An exhibitor in Indiana wrote to J. A. Tanney, head of S.O.S. Cinema Supply Corporation, in New York, inquiring about the purchase of a cooking outfit for his theatre. Deep probing revealed that he was interested in a cooling outfit.

▽

"Hollywood Premieres" are to be blamed for a new stunt, "Hollywood Premieres," being a promotion for theatres as conceived by one Rogers Gibbons, youthful and imaginative citizen of Peoria, Illinois.

Gibbons works with three girls. The girls line up 10 local merchants who "contribute" $20 apiece. For this the merchants receive "screen credits," whatever they are, also some publicity, for which, and the $20, they pledge to help in the dressing, makeup and other effects to transform local boys and girls into Hollywood glamour stars. Automobiles are loaned by a local agency and on the night of the "Hollywood Premiere" the young participants roll up in limousines to the front of the theatre, which is bathed in light from huge flood lamps. Camera bulbs boom as the "stars" walk to the lobby microphone and Gibbons introduces them to a breathless public. The deal is worked on percentage, as arranged by Gibbons.

▽

Jim Farley and his Democrats can expect less spending of energy at their Chicago Presidential convention next week by broadcasting men, than was spent at the Republican convention in Philadelphia. Station WOR-Mutual Broadcasting System's men, for example lost 54½ pounds running around like mad in the Republicans' convention hall. Arriving on the scene, the staff of 20 tipped the scales at 3,064½ pounds, gross. Returning, they weighed in at 3,010 pounds. What caused the 20 to weigh in and weigh out in the first place is a question which only the broadcasting company's press agent can answer, for the "news" comes from him.

▽

Paul Glase, managing Wilmer and Vincent's Embassy theatre at Reading, Pa., dug deep into the archives to exploit his exhibition of Fox's new picture of "Lillian Russell."

Mr. Glase has a personal collection of programs and playbills, numbering more than 25,000 items of the drama, musical comedy and minstrel stage, dating back to 1790 from the English stage and to 1805 from the American stage. He has been collecting some 40 years, and for the "Lillian Russell" movie he made up a huge easel-frame display of the original programs and playbills of the real Lillian Russell of the stage, from her performances in New York, Boston, Chicago, Brooklyn, Philadelphia and elsewhere.

HOLLYWOOD CASTING STRIKE ENDS; PRODUCERS, WRITERS SIGN CONTRACT

Central Office Employees Return to Work After Agreement with Casey; Short Term Pact Signed by Guild

After striking and picketing for more than three weeks, and largely crippling the routine hiring of extras, the 47 office workers of the Central Casting Corporation, in Hollywood, on Monday returned to work, assured that remaining differences between them and the producers would be adjusted. The walkout ended soon after the arrival on the Coast Friday, July 5th, of Pat Casey, producers' labor contact. The office workers, belonging to the American Federation of Labor Office Employees Local 20978, agreed to resume work if Mr. Casey would participate in all future negotiations.

Closed Shop Conceded

The producers had been reported willing to concede a closed shop, minimum wages, and other items except the union demand that the casting directors be included in its ranks.

The agreement to end the strike, pending negotiations, was reached between Mr. Casey and Mrs. Elma Goodwin, union business agent. It was said that, in addition, to the casting directors' issue, other points to be settled were seniority rights, casting directors' maximum hours, and restoration of a 10 per cent pay slash for some casting directors.

The strike was called after Howard Philbrick, general manager of the casting corporation, told representatives of the union seeking recognition, that they needed certification from the National Labor Relations Board, as the proper bargaining agency for the corporation's office workers. There followed this dictum a walkout of 47 out of 50 of the office employees; picketing of the corporations; and threats by the union that it might also picket studios which called extras directly.

Producers, Writers Agree

Meanwhile, last week occurred another salient Hollywood labor event: the agreement between the producers and the Screen Writers Guild on a short term contract, climaxing years of struggle by the guild for recognition, which it won some time ago, and then for a contract, the tentative agreement on which was reached last Tuesday.

Representatives of both sides issued a statement, reading: "This (short term contract) is subject to ratification by the boards of the several companies and by the Screen Writers Guild membership. The executive board of the guild announces that a date of a membership meeting of the guild will shortly be fixed, at which meeting details of the proposed agreement will be made public."

The shortness of the pact was regarded as a victory for the guild, the length of the proposed contracts being an issue during all the negotiations.

Petrillo Intervenes

James C. Petrillo, the new president of the American Federation of Musicians, on Friday, July 5th, intervened in the strike by the Philadelphia musicians' local, 77, against the Warner circuit there, a strike now in its eighth month. In Mr. Petrillo's first official act affecting motion picture theatres he met on Friday, with Frank Phelps, Warner labor contact, and with A. Rex Riccardi, secretary of the Philadelphia local, in the federation's New York home offices.

It was explained that the meeting was an opportunity for Mr. Petrillo to acquaint himself at first hand with the situation, and with the views of the Warner people. It was reported there would be further meetings, probably late this week.

$10,000 for Strike

The federation has donated $10,000 to help their local win the strike, which was brought to compel the Warner circuit to reemploy and maintain musicians in certain of its Philadelphia houses with stage shows. The general result of the strike to date has been the dropping of stage shows and music entirely from the Warner theatres in that city.

Mr. Petrillo's participation in the negotiations are the result of the local's request that he do so, and its resolution empowering him to act for it.

The federation, in convention in Indianapolis, last month, turned down a request from the local, for national aid in the form of a declaration that Warner Brothers was "unfair," and in the enlistment of all other unions, nationally in a strike against all of the Warner enterprises.

Bioff Stays in Jail

Willie Bioff, West Coast representative of the International Alliance of Theatrical Stage Employees, and chairman of the Conference of American Federation of Labor Studio Unions, lost one more in a long procession of legal attempts to break out of jail, when his attorney, Walker Butler, was told on Friday, July 5th, in Chicago Criminal Court, that the facts he had presented did not warrant issuing a writ of habeas corpus for Bioff's release. Mr. Butler had cited cases to prove that reception of money from illegal enterprises was not a violation of the state laws.

Bioff is finishing a 1922 six-month jail sentence.

In St. Louis, trial of John P. "Big" Nick, deposed head of the city's projectionists' local, 143, and of Clyde Weston, its deposed business agent, will begin in that city's United States District Court on August 5th, before Judge Caskie Collet. The pair are charged with racketeering while heading the union.

Meanwhile, in that city, Local 143 this week completed transferring 75 operators in the de luxe theatres operated by Fanchon and Marco and the neighborhood houses owned by the St. Louis Amusement Company but also operated by Fanchon and Marco.

Other Labor Field Items

Independent exhibitors in Minneapolis are reported ready to ask the projectionists for wage concessions. They claim business is off some 25 per cent.

In Cleveland, the local projectionists' union has already turned down approaches for wage reductions, by independent exhibitors.

The National Labor Relations Board in Washington is examining files sent to it last week by Walter Spreckels, regional director of the board in Los Angeles. The files are on the jurisdictional tiff between the Motion Picture Painters Local 644, and the Scenic Artists Association. The board is to decide whether a collective bargaining agency election should be held.

Seeking Exchange Union

The AFL office workers' union in New York is reported endeavoring to unionize all exchanges and home offices in the territory.

The Artists Representatives Association, in New York, may become a national organization, to include Coast variety agents. The directors of the association were to meet in New York this week, on the matter.

SURROUNDED

To MOTION PICTURE HERALD:

On account of chain gangsters 10 miles west and 12 miles east dictating the terms under which I can run pictures, going so far as having them pulled off a few days before showing after advertising, and holding up playdates, I am out of the theatre business after losing about $8,000 in 1938 and 1939.

I predict the Government suit will amount to just nothing. Of course, I know the Herald boosts for the gang, but why not? They are your employer, so go ahead and boost for them. What I would say would amount to just nothing.

R. S. WENGER,
317 North Howard Street,
Union City, Ind.

[*Mr. Wenger has the Grand theatre, 500 seats, and the Miami, in Union City, Indiana, a town of about 3,500 persons. His observations about* MOTION PICTURE HERALD *are not precisely supported by the fact that, after all, he has written to the* HERALD. *It would appear possible that Mr. Wenger might expect attention to more specific reports addressed to executives in authority.*—THE EDITOR.]

Republic Operating Twelve Exchanges

Republic is now operating 12 exchanges direct, having taken them over from franchise owners, the most recent being Des Moines and St. Louis.

The exchanges acquired and now operated by the company direct are Albany, Boston, Buffalo, New Haven, New York, Philadelphia, Detroit, Des Moines, Omaha, St. Louis, Los Angeles and San Francisco. There are 21 exchanges which are being operated by franchise owners.

The St. Louis exchange was taken over from Barney Rosenthal. Nat Steinberg, his long time associate, remains as manager. The Des Moines exchange was acquired from E. J. Tilton, F. P. Moran of Oklahoma City has been appointed branch manager there and has named Edward O'Neill salesman.

E. M. Loy has been appointed branch manager in Butte, Montana. He replaces Bob Boomer, who resigned to take care of theatre interests in Montana. The exchange is part of the J. T. Sheffield group of franchised branches in the northwest.

Congressman Hits 'Red' Actors, They Demand Apology

Actors who had asked Government aid for their unemployed were answered on Monday by Congressman Wm. P. Lambertson, Republican from Kansas, who charged that Communists rule them; that they have had an opportunity to "clean house" since last Summer, but didn't use it; and that there would never be another Federal Theatre Project while "Red" rule lasted.

Apologies Demanded

His charge was inserted in the Congressional Record and carried by wire to the rest of the land, and immediately, there arose a clamor of counter charges and demands for apologies by some of the actors named as "Red."

Mr. Lambertson's tenor of comment was an echo of that which rang through Congressional halls last spring, and which ended the WPA project. Congressmen at the time stepped past the New Deal tendencies of some of the plays by the project, and plunged into the deeper implications of Communist propaganda indicated by certain other plays presented by the project, and, more, by the affiliations and expressed opinions of some of the directors and personnel.

Mr. Lambertson, in Monday's statement, said, "Deserving actors and actresses all over the country" were lacking, and would continue to lack, the benefits of a work relief unit such as the project, because the Communists had "taken over" key positions in the theatrical profession.

"Seven Communists" are on the governing council of Actors' Equity, Mr. Lambertson charged, naming Sam Jaffe, Phillip Loeb, Emily Marsh, Hiram S. Sherman, Leroy Maclean, Edith L. Van Cleve, and Alan Hewitt.

"Other key positions in the profession have been taken over by Communists," he continued. "George Heller is now executive secretary and treasurer of the Radio Actors Guild (sic). The new executive secretary of the American Guild of Variety Artists is Hoyt Haddock, a former C.I.O. organizer, of distinct Communist sympathies, whose appointment was protested by the American Federation of Labor."

Mr. Lambertson described Mr. Jaffe, of Actors Equity as an "avowed Communist"; cited his election to the unit's council "as recently as May 14th" in proof the actors were still as they were; and charged that Mr. Jaffe was elected "in preference to an outstanding American actress, Talullah Bankhead."

It seemed to the Congressmen that the voting power in the Equity was now "in the hands of Communists and fellow travelers in the New York City area."

Actors Reply

From their New York posts, the actors named by Mr. Lambertson issued denials of his charges.

For Actors Equity, Alfred Harding, editor of "Equity Magazine," replied that the seven persons called Communist by the Congressman had "neither by their speeches at Equity council meetings, nor by deeds outside of Equity activities" shown that they were Communists.

He then pointed out that, even if the seven were Communists, there were 48 non-Communist members on the Council; hence, the votes of the seven could not be presumed to govern the organization.

Messrs. Jaffe, Loeb, and Sherman jointly told the newspapers, "It would be a cinch to prove the Congressman guilty of hysteria and inaccuracy.

"The day that Congressman Lambertson has restored the Federal Theatre to full activity, we will resign from the council of Actors Equity," the statement from the three men said.

Alan Hewitt denied that he is, or had been, a Communist, and asserted Mr. Lambertson was "day-dreaming."

Bert Lytell, president of Equity, said Tuesday he would "welcome an investigation of Actors Equity." Th Equity Council on the same day adopted a resolution denying it was Communist.

Few Closings in Kansas City Area

Summer closings in the Kansas City area are fewer than in 10 years. This has been due not to good business but to cool weather, although theatre grosses would have been down further if the area had its normally hot summer. Receipts are off almost 25 per cent, and have been since early spring; yet prospects are better, since the wheat harvest in Kansas is greatly over expectation, and spending as the result of the defense program is expected eventually to aid general business conditions.

Less than ten theatres have been closed for the summer so far. Fox Midwest is closing half a dozen secondary houses, two of them as of July 13th, which is much later than usual for these and the others. In a few country towns matinees on five week days are being eliminated for the summer. H. J. Griffith Theatres, Inc., closed the Carlton, Manhattan, Kan., earlier this spring, but this was not a summer closing; no other closings are planned. Commonwealth Theatres are not closing any. Herman Lee has closed the Lee at Hillsboro, Kan., for July.

In Kansas City the Orpheum, RKO's first run, closed for the summer following roadshowing "All This, and Heaven Too."



NEW SEASON STORY SCHEDULES FULL, HOLLYWOOD BUYS 20 IN MONTH

Originals Lead June Purchases; Season's Total Spent for Plays Is $1,100,000; Five Books and One Serial Bought

Hollywood producers in June purchased only 20 stories for feature filming, a new low, compared with 43 acquisitions during June of last year. Of the 20 stories bought last month, 12 were originals, five were books, one a published magazine story, one radio script and one London stage play.

Many Titles Specified

One reason for the all-time low in story purchases at this new product-formulating period, is the great extent to which the studios this year specified titles and stories in advance, in their annual product announcements. Of 504 features promised for the 1940-41 motion picture season by the motion picture companies in recent weeks of sales conventions, 460 were pre-titled and pre-specified.

Usually, the companies "peg" only half their stories in advance, and assign stories later as the season progresses. Admitted need for certain studio and producing economies, as a result of the big drop in rental income from abroad, apparently caused the producers to go more into the story vaults that have millions of dollars worth of story material lying around—in some cases for years.

It was also announced during the past month by Sidney R. Fleisher, film negotiator for the Dramatists Guild, that film companies spent some $1,100,000 for 18 stage productions which played on Broadway during the 1939-40 season. This is compared to the $760,000 that film companies spent for 14 plays during the 1938-39 theatrical season.

Kaufman Play Unsettled

Also despite frequent reports that "The Man Who Came to Dinner" has been sold for motion picture production the Dramatists Guild spokesman denied that any such deal had been negotiated and it was said the producers of the play, George S. Kaufman and Moss Hart, were considering producing the film themselves.

Following in the trend of topical and timely subjects Twentieth Century-Fox has purchased the Leland Jamison magazine story "Attack" running serially in the *Saturday Evening Post*. The story concerns a hypothetical war against the United States and the preparations of the Navy and air force to meet any invading fleet. The studio has borrowed George Bruce from Edward Small to write the screen play.

Meanwhile capitalizing on the experiences of Madeleine Carroll and Robert Montgomery during the current war in Europe, Paramount has announced the purchase of an original story which recounts the plight of two prominent actors caught in a revolution in the Far East. Miss Carroll and Robert Preston will have the leading roles. The author is William H. Pine, production assistant to Cecil B. DeMille. The story has been titled "Gay Be Our Laughter" and Henry Hathaway is tentatively set to direct.

Stories purchased in June, with all available credits, follow:

ATTACK, a magazine serial recently appeared in *Saturday Evening Post*. The story was written by Leland Jamison and has been purchased by Twentieth Century-Fox.

BALLOON BUSTER, THE, an original story by Dudley Nichols concerning the first World War and the exploits of the American ace, Frank Luke. The story has been purchased from RKO Radio by Metro-Goldwyn-Mayer.

BLOSSOMS IN THE DUST, an original story by Ralph Wheelwright, purchased by Metro-Goldwyn-Mayer as a starring vehicle for Greer Garson. The story is based on the life of Mrs. Edna Gladney of Fort Worth, Tex., who, as head of the Texas Children's Home and Aid Society, adopted more than two thousand children. Irving Asher will produce the picture.

Remake of German Film

CAPTAIN OF KOERENICK, THE, a German motion picture produced by Richard Oswald about ten years ago and exhibited in the United States in 1934. Gabriel Pascal will co-direct and co-produce the new version with Richard Oswald.

COME LIVE WITH ME, an original story by Virginia Van Upp and Paterson McNutt, purchased by Metro-Goldwyn-Mayer. Clarence Brown will direct.

DESIRE TO LIVE, an original story by William Ullman, Jr., and Virginia R. Wood, acquired by Sigmund Neufeld.

FRONTIER DOCTOR, a novel by Urling Coe, purchased by Warner Brothers as a possible vehicle for Paul Muni.

GAMBLER, THE, a novel by Dostoevsky, purchased by Warner Brothers as a co-starring vehicle for Bette Davis and Charles Boyer.

GAY BE OUR LAUGHTER, an original story which recounts the experiences of two prominent actors caught in a revolution in the Far East. The story was written by William H. Pine and has been bought by Paramount.

LIFE OF TEXAS GUINAN, THE, an original story by John J. Stein and Grace Hayward, purchased by Republic as a possible vehicle for Ona Munson.

LIGHT OF HEART, THE, a London stage production by Emlyn Williams, purchased by Twentieth Century-Fox.

LOST BATTALION, THE, an original story by Norman Reilly Raine, purchased by Warner Brothers.

MISS WHEELWRIGHT DISCOVERS AMERICA, an original story by Leonard Spiegelgass, purchased by Warner Brothers.

NOBODY'S CHILDREN, a radio serial sponsored by National Children's Home Society, acquired by Columbia as a vehicle for Edith Fellows. The story deals with a foundling home.

Forthcoming Magazine Serial

PENNY SERENADE, a forthcoming novel to appear first in serial form in *McCall's* magazine. The story was written by Martha Cheavens and has been purchased by Columbia as a possible vehicle for Cary Grant. George Stevens will direct.

STAR OF AFRICA, an original story by Barry Trivers, acquired by Warner Brothers.

THEY DIED WITH THEIR BOOTS ON, an original western of the 1880 period built around the character of a Texan named Wes Hardin. The story has been acquired for production by Warner Brothers as a possible vehicle for James Cagney.

UNCENSORED, an original story by John Balderston and William Drake, acquired by Twentieth Century-Fox as a possible vehicle for George Sanders.

UNTITLED ORIGINAL, by Octavus Roy Cohen, acquired by Metro-Goldwyn-Mayer.

WHISPERING CUP, THE, a novel by Mabel Seeley, acquired by Metro-Goldwyn-Mayer.

STORY PURCHASES OF YEAR COMPARED

Month	Originals	Books	Plays	Totals
July, 1939	19	5(a)	2	26
August	19	13(b)	1	33
September	23	4	2	29
October	13	13(c)	6	32
November	12	5(d)	3	20
December	17	16(e)	3	36
January, 1940	40	15(f)	6	61
February	32	14(g)	10	56
March	10	10(h)	..	20
April	38	27(i)	4	69
May	21	18(j)	4	43
June	12	7(k)	1	20
TOTALS FOR 12 MONTHS	256	147(l)	42	445

(a) Including 2 published magazine stories.
(b) Including 3 published magazine stories and 1 film.
(c) Including 2 published magazine stories, 1 newspaper serial and 1 film.
(d) Including 1 published magazine story and 2 films.
(e) Including 2 published magazine stories, 2 films and 1 radio script.
(f) Including 4 published magazine stories and 1 radio program.
(g) Including 3 published magazine stories and 1 newspaper comic strip.
(h) Including 2 published magazine stories, 1 newspaper comic strip and 1 film.
(i) Including 4 published magazine stories and 1 film.
(j) Including 2 published magazine stories, 3 newspaper comic strips and 2 radio scripts.
(k) Including 1 published magazine story, 1 radio script and 1 film.
(l) Including 26 published magazine stories, 1 newspaper serial, 5 comic strips, 5 radio scripts and 9 films.

Book Club Selections Transferred to Screen

The Book-of-the-Month Club this week said that four of its recent selections are to appear as motion pictures. The first will be "I Married Adventure," Osa Johnson's book, which Columbia will release soon. Warners have acquired "Captain Horatio Hornblower" and "Mr. Skeffington," and Metro-Goldwyn-Mayer will produce "Escape." Also scheduled for production by MGM is one of the Club's selections. "Madame Curie," "Gone With the Wind" and "Northwest Passage" were also selections.

"Pride" Book Promotion

An elaborate book promotion tieup has been arranged by Metro-Goldwyn-Mayer for "Pride and Prejudice," starring Greer Garson and Laurence Olivier. Five popular priced editions of the Jane Austen novel have been published which will probably form the basis for tie-ups with bookstores, public libraries, drug stores, newsdealers and book agencies.

MOVE ON TO PLACE 16mm SHOWS IN 250 DEPARTMENT STORES NATIONALLY

Building Equipment and Supply Companies Reported Pressing Idea for Store Auditoriums to Compete with Giveaways

A plan to create a free-show 16mm 'theatre circuit' in department stores throughout the country is being discussed in Trenton, N. J., with some important factors reportedly interested, including the Johns-Manville Company.

Apparently the sales idea being transmitted to the stores is the reputed losses suffered by the stores as a result of local theatres giving away dishes, pots and pans, refrigerators, electrical equipment and merchandise of all kinds, practically all of which is bought wholesale out of town by the exhibitors. Unknown numbers of local merchants and department stores have complained down through the years against the giveaway practice which, it has been said, unfairly makes inroads into their business.

Film Source Undetermined

The Homa-Sote Corporation, of Trenton, manufacturing building equipment, in cooperation with the Raymond Loewey Company, a New York decorating concern, are said to have plans in hand for the installation of the necessary equipment for showing 16mm films in the stores. Sources of film supply could not be determined—but it should be no easy matter to obtain films from the hundreds of sources outside the regular industry, if they cannot be obtained from the industry itself.

It is also learned that 200-seat auditoriums would be built in the department stores, at a reputed cost of $15,000 per unit. Johns-Manville Company, it is said, is interested in the material supply end of the proposition.

Favorable reaction is understood to have been received from many stores, which are said to have responded to the sponsors' citation of the merchandise giveaway practice in so many hundreds of theatres throughout the country.

Projectors Available

Sixteen millimeter sound projectors are numerous on the market, at least half a dozen large projector manufacturers of portable equipments being on the alert for developing new fields for their machines, even manufacturing special units according to any requested specifications.

Competitive potentialities of the project are obviously tremendous for theatres, scores of which depend to a considerable extent on "shoppers' matinees," which so many shopping-weary women attend before journeying homeward. It is reasonable to assume that many of those women shoppers would respond readily to a department store's standing invitation to be its guests, without charge, at a movie performance right on the premises. Also there is the matter of enticing women from neighborhoods with the free movie idea.

While most of the large motion picture producer-distributors do not circulate their releases in 16mm prints, there are some which do, as MOTION PICTURE HERALD pointed out May 25th (pages 15 and 16). Then there are many smaller companies which encourage non-theatrical business, and still numerous others which are on the so-called "fringe" of the regular film business. However, as stated, the big source of supply are the non-theatrical distributors of educational, documentary, entertainment and advertising reels. It seems logical to conclude that the department stores would be flooded with hundreds of reels from manufacturers of products being sold by the stores with no rentals for the films being required.

MOVIE-OF-THE-MONTH CLUB

Tri-States Theatres are using a Movie-of-the-Month Club giveaway plan in their two first-run theatres in Omaha, Neb. The plan was conceived by E. R. Cummings, Tri-States district manager in Omaha, and has been copyrighted.

Under the plan the patron buys a $2 booklet containing either five 40-cent (night) admissions or eight 25-cent (matinee) admissions. A free ticket in the book is good for admission to the Movie-of-the-Month, which is the regular bill at one of the two houses, but is designated by Tri-States officials as the Movie-of-the-Month.

Drop Auditorium Board

The Kansas City council has abolished the board of governors that has operated the Municipal Auditorium the past year, and will name a director who will be aided by an advisory board representing civic and business interests. The former governing board included no one from the entertainment field.

San Francisco Fair Competition

San Francisco exhibitors report decreased boxoffice receipts, especially in neighborhood houses, because of the Golden Gate Exposition, now in its second year there. The attendance for the first three weeks of the Fair was reported 10 per cent ahead of the same period last year.

Italian House in Detroit

An Italian language picture theatre is to be erected in Detroit this Fall by Paris Bucci.



VAUDEVILLE AND STAGE SHOW SEASONAL SLUMP

Dropped in Large Cities but Many Circuits, First Runs Plan Summer Bookings

Vaudeville, that once pervasive entertainment medium, on the future of which many show business prophets have lost their standings as prophets, this week, from a glance at certain key city situations, appears to display the usual variability.

In New York, Boston, Atlanta, Philadelphia, it is being curtailed, or dropped, or has been dropped, in many theatres, for the summer. In St. Louis, however, it has been revived successfully; in Rochester, it has been used in four Schine circuit houses; in Detroit, several theatres have been using it; it is in vogue among Chicago neighborhood houses; Wisconsin theatres are trying it, and, in Newark, at Proctors Theatre, vaudeville "came back" for the first time in three years.

In St. Louis stage shows with name bands have attracted crowds to the St. Louis and Fox theatres. Ted Lewis and troupe, playing the former, drew $12,000 in one week last month, at a 40 cent top admission. The usual gross is $2,600, with a top admission of 35 cents. Kay Kyser and his "College of Musical Knowledge," at the Fox, also last month, drew crowds over one block long, before daily openings; and they broke all existing house records, drawing 127,000 persons, who paid over $43,000. Following them, at the same theatre, Orrin Tucker and Bonnie Baker attracted $25,000 to the box-office. Others who appeared in the St. Louis vaudeville trend, were Lou Holtz and Ethel Shutta, at the St. Louis.

Four in Rochester

In Rochester, the four Schine houses trying vaudeville were the Riviera and State, with vaudeville on Friday nights; and the Monroe and Dixie theatres, using it on Saturday nights. All are neighborhood theatres.

A recent check of Chicago neighborhood theatres showed several using vaudeville on weekends, apparently as substitutes for the usual premiums, and other ideas. Among theatres in that city using vaudeville recently were the Warners' Ogden and Stratford theatres, the independent Alex Theatre, and the Balaban and Katz Congress.

The use by the Newark Proctors' Theatre of vaudeville took the form of "stage jamborees" on Mondays and Tuesdays.

In Wisconsin, the Fox circuit has been experimenting with the vaudeville medium, using the William Morris agency.

In Detroit, the Fox and Michigan theatres have tried vaudeville; also the Harper Theatre.

In New York, the Brandt circuit, though it has dropped its vaudeville for the summer season, is planning enlarged use of it for the fall, at the Flatbush, Brooklyn; the Windsor, Bronx; and the Carlton, Jamaica; and, perhaps, at more Brandt houses, and at other independent houses. William Brandt, operator of this type of entertainment for the Brandt circuit, is said to be visualizing the assurance to vaudeville artists of a large group of independent neighborhood houses, through which the artist or troupe could be assured of a ten week booking. A plan for such was formulated last year; but only partly fructified.

In Philadelphia, vaudeville's outlook is less hopeful, Warner theatres having dropped the medium; the Fays and Carmans theatres dropping it for the summer; and the Towers Theatre, in nearby Camden, New Jersey, cutting vaudeville to weekends.

In Atlanta, the Capitol Theatre is now employing vaudeville on weekends only.

In Boston, the Keith's ended vaudeville, temporarily, on May 26th.

Consolidated Shows $179,299 Net Profit

Consolidated Film Industries, Inc., and its subsidiaries, report a net profit for the quarter ended March 31st of this year of $179,299, after the usual deductions, but before the surtax on undistributed profits. It is equal to 45 cents a share on the 400,000 shares of preferred stock, at $2.

The figures quoted compare with $217,733, equal to three cents per share on 524,973 shares of common stock, for the March quarter of 1939, after dividend requirements.

Osa Johnson to Make Personal Appearances

Osa Johnson is booking personal appearances in connection with showing of her biographical picture, "I Married Adventure," covering adventures with her husband, the late Martin Johnson in years of exploration in tropic jungles. The picture is to be released by Columbia July 24th. The personal appearance tour is, however, being booked and managed, apart from the picture deals, by Clark H. Getts, who has been in charge of Johnson affairs since 1937 when the explorer lost his life in an airplane accident while on a lecture tour.

Mrs. Johnson has not appeared in picture houses since the accident.

Two Variety Club Gifts

Two Variety Club tents have donated financial gifts to aid underprivileged children and to help purchase school equipment. The Washington Variety Club presented a check of $200 to the Washington Council of Church Women to send underprivileged children to summer camp. Rudolph Berger, welfare chairman of the Variety Club presented the check to Mrs. Frank A. Linzel, president of the Council. The Indianapolis Variety Club, tent No. 10, presented to the Indiana University medical center and the Indianapolis public school system substantial checks to launch the blood bank at the University and to help purchase equipment for a department of psychiatry for the schools.

Gibraltar Closes Three

Three houses have been closed by Gibraltar Enterprises. They are the Oto, Scottsbluff, Neb.; Burro Alley, Sante Fe, N. M.; and Riviera, Gering, Neb.

IN NEWSREELS

MOVIETONE NEWS—No. 86, Vol. 22.—Kate Smith sings "God Bless America" on Independence Day.... Stimson gives views on defense to Senate committee ....Hartford, Conn., factory turns out airplane engines in mass production....American industry mobilizes for defense....Aerial sightseeing trip in west....Fashions on the ranch....Lew Lehr.... Dempsey on comeback trail scores knockout.

MOVIETONE NEWS—No. 87, Vol. 22.—French refugees in Spain....Australian and Canadian troops in England....Churchill inspects naval base....Lehman at Plattsburg....Willkie meets McNary....Model airplane contests....Sports....Lehr.

NEWS OF THE DAY—No. 284, Vol. 11.—Stimson and Knox interrogated by Senate committees....American industry mobilized for defense....Army in drive for recruits....Kate Smith sings Irving Berlin's "God Bless America" in holiday observance.... Fashions in fall hats....Dempsey on comeback trail.

NEWS OF THE DAY—No. 285, Vol. 11.—Churchill discusses invasion....British King decorates air heroes....British children here....Wilkie and McNary meet....Forest fire....Birthday....Sports.

PARAMOUNT NEWS—No. 89.—Canada Day at World's Fair....Senate committees hear Stimson, Knox....Newspaper and camera men receive awards ....Record Navy spending sets defense tempo.... Jack Dempsey on comeback trail at 45....Song "God Bless America" featured, on holiday observance.

PARAMOUNT NEWS—No. 90.—Forest fires spread in heat wave....Sonja Henie weds Dan Topping.... Model airplanes have day at Chicago championships ....Police probe World's Fair bombing....Farley and President confer at Hyde Park....Senator Wheeler ....Willkie meets McNary....England prepares.... Montreal and New York welcome child refugees.

RKO PATHE NEWS—No. 101, Vol. 11.—Independence Day commemoration featuring song "God Bless America"....Stimson, Knox questioned by Senate committees....Navy contract for 45 warships signed ....Baer and Galento before and after fight.... Catch 750 pound shark.

RKO PATHE NEWS—No. 102, Vol. 11.—English ready for Nazi total war....English children evacuated to U. S.....Willkie meets McNary....Business men at Plattsburg for Army course....World's Fair cow "signed" for films....Swimming and diving championships held.

UNIVERSAL NEWSREEL—No. 890, Vol. 12.—America faces task of national defense....Airplane engine factory goes into high gear....Knox and Stimson questioned by Senate committees....Fires menace Northwest woods....Dog show on coast....Indians defeat whites in polo....Red Cross horse race staged in Hollywood.

UNIVERSAL NEWSREEL—No. 891, Vol. 12.—Britain girds for Nazi assault....Italian warship launched.... Willkie plans campaign....President donates Hyde Park library to U. S.....Liner burns at New York pier....Red Cross aiding war sufferers....Aliens take citizenship oath....Model planes on display in Chicago....Rubber fins help swimmers....English children arrive here....Diving and swimming show.

National Decency Legion Classifies 13 Pictures

Of 13 pictures classified by the National Legion of Decency in its listing for the current week 11 were approved for general patronage and two were listed as unobjectionable for adults. The films and their classification follow:

Class A-1, Unobjectionable for General Patronage: "Andy Hardy Meets Debutante," "Crashing Through," "Danger Ahead," "Dr. Christian Meets the Women," "Fighting Mad," "The Golden Trail," "Mad Men of Europe," "Murder on the Yukon," "Sky Bandits," "Three Faces West," "Yukon Flight." Class A-2, Unobjectionable for Adults: "I Want a Divorce," "La Marseillaise" (French) (Cut Version).

GTE Dividend

General Theatres Equipment Corporation has declared a dividend of 20 cents per share on the capital stock, payable July 15th to stockholders of record July 8th.

Mix Personal Appearances

Tom Mix, with a band of cowboy entertainers, is making personal appearances in Central and Eastern Ohio.

WHAT THE PICTURE DID FOR ME

Columbia

BLONDIE BRINGS UP BABY: Penny Singleton, Arthur Lake, Larry Simms—Seemed to please a fair audience. Played June 22.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

DOCTOR TAKES A WIFE, THE: Loretta Young, Ray Milland, Gail Patrick—Here, gentlemen, is a swell show that is doing all right for us. We played it the best days of the week and can truthfully say that the audience just ate it up. A swell comedy. Running time, 88 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

HIS GIRL FRIDAY: Cary Grant, Rosalind Russell, Ralph Bellamy—A real comedy which failed to draw paying business. Played June 19-20.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

OUTPOST OF THE MOUNTIES: Charles Starrett, Iris Meredith—Fair to fair business. Played June 15.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

Metro-Goldwyn-Mayer

AND ONE WAS BEAUTIFUL: Jean Muir, Laraine Day, Billie Burke, Robert Cummings—Didn't do much on this. Running time, 70 minutes. Played June 12-13.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

BROADWAY SERENADE: Jeanette MacDonald, Lew Ayres, Frank Morgan, Ian Hunter—Inasmuch as musicals are not popular with our patrons, we did some extra business on this picture.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

DR. KILDARE'S STRANGE CASE: Lionel Barrymore, Lew Ayres, Laraine Day—As good as any of this series yet made. Just a swell show that everyone liked. Good any day of the week. Running time, 77 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

FLORIAN: Robert Young, Helen Gilbert—Excellent. Very beautiful horses and they are plenty smart. Running time, 93 minutes. Played June 16-17.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

FORTY LITTLE MOTHERS: Eddie Cantor, Rita Johnson, Bonita Granville, Judith Anderson, Baby Quintanilla—Fairly good picture but Eddie Cantor does not mean a thing any more. Running time, 90 minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers.

FORTY LITTLE MOTHERS: Eddie Cantor, Rita Johnson, Bonita Granville, Judith Anderson, Baby Quantanilla—Good draw first night. Fifty per cent drop-off for second, on Bank Night, too. Baby good. Cantor fair. Reaction of audience fair. Running time, 87 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

FORTY LITTLE MOTHERS: Eddie Cantor, Rita Johnson, Bonita Granville, Judith Anderson, Baby Quintanilla—Fair picture; fair business. The baby stole the show. Running time, 90 minutes. Played June 25.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SUSAN AND GOD: Joan Crawford, Fredric March, Rita Quigley, Ruth Hussey, Bruce Cabot, John Carroll—Surprisingly good draw for a feature that was supposedly too citified for the farm trade. Nothing objectionable in this, nor will church groups protest, as some critics might lead you to believe. Will say, though, that this failed to please. Running time, 117 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

TWENTY MULE TEAM: Wallace Beery, Leo Carrillo, Anne Baxter, Marjorie Rambeau—Very good draw and pleased everyone. A fine show for small town and rural patronage. Running time, 85 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

WATERLOO BRIDGE: Robert Taylor, Vivien Leigh—Good picture but poor business. Has a tragic ending. Running time, 107 minutes. Played June 26-27.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WOMEN, THE: Norma Shearer, Joan Crawford, Rosalind Russell, Paulette Goddard, Mary Boland, Joan Fontaine, Virginia Weidler—This picture was not so good for our patronage and they had to sit there and take it (poor fellows). Some very good acting but the comments were "who were the men?" Running time, 134 minutes. Played June 29.—F. G. Mills, Director of Motion Pictures, Prison Theatre, Forida State Prison, Raiford, Fla. Prison patronage.

YOUNG TOM EDISON: Mickey Rooney, Fay Bainter, Virginia Weidler, George Bancroft—Swell picture and to excellent business. Running time, 85 minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash Loggers and mill workers patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Paramount

BISCUIT EATER, THE: Billy Lee, Cordell Hickman—I consider this one of the most natural pictures I have had anything to do with and it drew heavy in all my situations, beating "Swanee River." Lots of people said it was the best picture I have shown in five years. Having been made in this South Georgia country I guess is the reason everybody liked it so well.—Running time, 81 minutes.—J. N. Wells, Wells Theatre, Kingsland, Ga. General patronage.

DR. CYCLOPS: Albert Dekker, Janice Logan—Here's a picture the circuit type of managers like to play with. I gave this one a swell ballyhoo and she paid off like a stream of sevens in a crap game. I used the reducing lens gag in a local department store and nearly had to call out the police to keep them from breaking their window. The press book is loaded with gags. A little elbow grease on this one and you've got the jack pot. Running time, 76 minutes. Played June 22-25.—Stanley Lambert, Rialto Theatre, Racine, Wis. General patronage.

HONEYMOON IN BALI: Fred MacMurray, Madeleine Carroll, Allan Jones, Helen Broderick, Carolyn Lee—We substituted this picture for "The Women" and was really enjoyed by all who saw it. The little girl stole every scene and she had a right to do so because she was a natural and good. Running time, 95 minutes. Played June 30.—F. G. Mills, Director of Motion Pictures, Prison Theatre, Florida State Prison, Raiford, Fla. Prison patronage.

Republic

DARK COMMAND: Walter Pidgeon, Claire Trevor, John Wayne—One of the best pictures that Republic has made. Plenty of action and the plot holds your interest. That Walter Pidgeon is tops for my money. There's an actor that seems to be at ease in any role. The patrons didn't like to see him as a villain but they still enjoyed him. Claire Trevor and John Wayne were both good. That kid Wayne has a pleasing personality and the women kind of "go" for him. Running time, 96 minutes. Played June 1-4.—Stanley Lambert, Rialto Theatre, Racine, Wis. General patronage.

ROVIN' TUMBLEWEEDS: Gene Autry, Smiley Burnette, Mary Carlisle—Just fair story. Picture suffers from being too similar to "Grapes of Wrath" and "Mr. Smith Goes to Washington" and with few of the virtues of either. Still no complaints and business above average, so what. Played June 21-22.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

ROVIN' TUMBLEWEEDS: Gene Autry, Smiley Burnette, Mary Carlisle—This man Autry sure draws the crowds. Why? I don't know. He certainly can not act and his singing is not so hot. But the people like him, so that's that. Running time, 61 minutes. Played June 14-15.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

SOUTH OF THE BORDER: Gene Autry, Smiley Burnette—Again Republic scores with the best box office team we have ever seen, Gene Autry and Smiley Burnette. We played this picture on Sunday-Monday, which was the first western we ever played on those days. We broke all box office records for those two days, even out grossed "Jesse James." May Republic keep giving us this Autry-Burnette team which is the only real medicine I have ever seen for a sick box office.—Harry F. Blount, Plaza Theatre, Potosi, Mo. Rural patronage.

VILLAGE BARN DANCE: Richard Cromwell, Doris Day, Lulu Belle and Scotty—Our folks liked this one. Running time, 74 minutes. Played June 7-8.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

WAGONS WESTWARD: Chester Morris, Anita Louise, Buck Jones, Ona Munson, George Hayes, Guinn "Big Boy" Williams—Above average western from Republic. Cast includes Chester Morris, Buck Jones, "Big Boy" Williams and "Windy" Hayes as well as Anita Louise and Ona Munson. Pleased good business. Running time, 70 minutes. Played June 28-29.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WOLF OF NEW YORK: Edmund Lowe, Rose Hobart, James Stephenson—Had first run on this and did excellent business. It was very well liked and left a very good taste in my mouth. Played May 19-20.—Eddie Mansfield, Regent Theatre, Kansas City, Mo. General patronage.

RKO Radio

MEXICAN SPITFIRE: Lupe Velez, Leon Errol, Donald Woods—Here is a comedy just loaded with belly laughs. Leon Errol is perfect and what a character actor besides a comedian that knows how to get laughs galore. The comedy never lets up and the audience was in stitches. This one is a cinch to please. Running time, 67 minutes. Played May 4-9.—Stanley Lambert, Rialto Theatre, Racine, Wis. General patronage.

Twentieth Century-Fox

CHARLIE CHAN IN RENO: Sidney Toler, Phyllis Brooks, Ricardo Cortez—We single billed this but feel we would have been well advised if we were to have double billed this. Business on average.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

DRUMS ALONG THE MOHAWK: Henry Fonda, Claudette Colbert, Edna May Oliver, Eddie Collins—Well liked. Eddie Collins brings out some good laughs. Running time, 103 minutes. Played June 8-9.—E. C. Bohlig, Opheim Theatre, Opheim, Mont. Small town patronage.

EARTHBOUND: Warner Baxter, Andrea Leeds—A dud which failed to please the few who attended. Was a good picture in the silent days but Fox sure messed it up. Audience complained the musical score was so loud they couldn't hear the lines. Running time, 67 minutes. Played June 19-20.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

EVERYTHING HAPPENS AT NIGHT: Sonja Henie, Ray Milland, Robert Cummings—Very satisfactory but business small. Played June 12-13.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

FOUR SONS: Don Ameche, Mary Beth Hughes, Eugenie Leontovich, Alan Curtis, George Ernest, Robert Lowery—The rape of Czecho-Slovakia is the background for this most excellent, well played picture, and imagination can supply just what the picture portrayed. As the mother, Eugenie Leontovich, the great Russian actress, makes her film debut in a marvelous and very entertaining manner and she is a star of the first magnitude. Miss Hughes and the four brothers were excellent in their performances and the picture should please all adult audiences. Running time, 88 minutes. Played June 27-July 3.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

FREE, BLONDE AND TWENTY-ONE: Lynn Bari, Joan Davis, Henry Wilcoxon—An average program

(*Continued on following page, column* 3)

▸ LIGHTING FLUORESCENT ▸ CARPETING





C. M. CUTLER and H. J. CHANON . . .

. . . in the second of three articles on the application of "black light" to the theatre, will present specific suggestions as to equipment arrangements for the effective illumination of fluorescent carpeting, woven floor covering which glows colorfully "in the dark" under the action of near-ultraviolet light. Messrs. Cutler and Chanon, lighting engineers on the staff of the Nela Park Engineering Division of the General Electric Company, are intimately acquainted with the practical problems of the theatre. Look for their article on this new tool of showmanship—

in the July 27th issue of

Better Theatres

(*Continued on following page*)

picture. Running time, 67 minutes. Played June 9-10. —Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

JOHNNY APOLLO: Tyrone Power, Dorothy Lamour, Edward Arnold, Lloyd Nolan—Good picture to good business. Running time, 93 minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

JOHNNY APOLLO: Tyrone Power, Dorothy Lamour, Edward Arnold, Lloyd Nolan—Fair to poor. Not up to ability of cast at all. Took very bad beating on this. So far only three of Fox's big pictures have done business for me and I've played twelve. Running time, 93 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

STAR DUST: Linda Darnell, John Payne, Roland Young, Charlotte Greenwood—Feature pleased. Patrons seemed to get in the mood of this show from the start. Free carnival in next town hurt business on this. Running time, 85 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

20,000 MEN A YEAR: Randolph Scott, Preston Foster, Margaret Lindsay—Could not get them in the second night on this. The shorts had to put it over. No good. Running time, 84 minutes.—E. C. Bohlig, Opheim Theatre, Opheim, Mont. Small town patronage.

RETURN OF THE CISCO KID, THE: Warner Baxter, Lynn Bari, Henry Hull, Cesar Romero—Very good picture. Not the draw some westerns are. Business only fair.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

United Artists

HOUSE ACROSS THE BAY: Joan Bennett, George Raft, Lloyd Nolan, Gladys George, Walter Pidgeon—Miss Bennett was excellent; Nolan, Pidgeon and Raft perform in adequate standard fashion and were also excellent. The plot is enthralling and alluring and the picture is very entertaining and will please the usual theatregoers but had Raft recovered his freedom and his girl, the taste in the mouths of the audience would have been much sweeter. The picture starts off with excellent, well pleased patronage and good for a second week at one of the neighborhood houses. Running time, 107 minutes. Played June 20-26.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

MAN IN THE IRON MASK, THE: Louis Hayward, Joan Bennett, Alan Hale, Joseph Schildkraut, Warren William—Very good production, although not a very late production. Went over in a big way here. Running time, 109 minutes. Played June 8-9.—F. G. Mills, Director of Motion Pictures, Prison Theatre, Florida State Prison, Raifrod, Fla. Prison patronage.

OF MICE AND MEN: Burgess Meredith, Lon Chaney, Jr., Betty Field—Very well liked and fairly good business. Lon Chaney, Jr., should rate same consideration for some award for the difficult role he played so wonderful in this. Running time, 107 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

Universal

LA CONGA NIGHTS: Hugh Herbert, Dennis O'Keefe, Constance Moore—Here's another dandy comedy from Universal and well made with a peach of a cast. Hugh Herbert is one of the funniest men I have ever seen (in character) and the public starts laughing the minute he appears on the screen. From then on they relax with that knowing smile that they are going to enjoy themselves and the picture doesn't let them down for a minute. Let's see more like this. Running time, 60 minutes. Played June 15-18.—Stanley Lambert, Rialto Theatre, Racine, Wis. General patronage.

NEWSBOYS' HOME: Jackie Cooper, Wendy Barrie, Edmund Lowe, "Little Tough Guys"—Strictly a boy's (or young man's) picture. The picture generally was good but some spots were rather dramatic for our "patronage." Running time, 82 minutes. Played June 15-16.—F. G. Mills, Director of Motion Pictures, Prison Theatre, Florida State Prison, Raiford, Fla. Prison patronage.

ZANZIBAR: Lola Lane, James Craig—Played this little piece of hokum on a week-end for our action fans with excellent results. If your audience is not over critical, this would be a honey. Plenty of animals for the kids and action for the adults. Running time, 61 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Warner Brothers

BROTHER ORCHID: Edward G. Robinson, Ann Sothern, Ralph Bellamy, Humphrey Bogart—Good picture and good business. This gangster picture has a lot of comedy. Running time, 91 minutes. Played June 23-24.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

GAMBLING ON THE HIGH SEAS: Wayne Morris, Jane Wyman, John Litel—Fair action show but didn't seem to satisfy my action patrons. Is good enough for double feature program. Running time, 60 minutes.

—A. E. Eliasen, Rialto Theatre, Paynesvile, Minn. Rural and small town patronage.

VIRGINIA CITY: Errol Flynn, Miriam Hopkins, Randolph Scott, Humphrey Bogart, Alan Hale—Rather late date on this hurt business. Had fair business considering date. Picture pleased my rural patrons. Running time, 120 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

Short Features

Columbia

A-DUCKING THEY DID GO: Three Stooges—Another Stooge comedy that our people seemed to like. I don't know why. Running time, 17 minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

A-PLUMBING WE WILL GO: Three Stooges—Sapstick comedy but our people like them.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

HECKLER, THE: Charley Chase—Very good. Running time, 17 minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

LIFE IN PARIS: Columbia Tours—Enjoyed this very much. Very timely.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MONEY SQUAWKS: Andy Clyde—Another bull's eye from Columbia. They touch the funny bone on our farm lads.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

NOTHING BUT PLEASURE: Buster Keaton—A real treat. They really laughed at this one.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

PARK YOUR BABY: Fables Cartoons—Fair.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

PRACTICE MAKES PERFECT: Fables Cartoons—Just a fair cartoon. Running time, six minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

TAMING OF THE SNOOD, THE: Buster Keaton—Buster Keaton is never funny. But this one is good. Credit to the "drunk act" put on by the girl.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

THREE SAPPY PEOPLE: Three Stooges—Play it and listen to your audience who grow very hilarious laughing. That is good for us all.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

YOU'RE NEXT: Water Catlett—A swell comedy that ended too abruptly. Running time, 17 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Metro-Goldwyn-Mayer

DAD FOR A DAY: Our Gang—Poor. Our Gangs are not what they used to be. Running time, 11 minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

DREAM OF LOVE, A: Musical Comedies—Another Metro classic. Give us "Broadway Brevity."—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

FLAG SPEAKS, THE: Special—We vote this short the Academy winner for the current year. Only a short such as this can truly bring before the public its allegiance to all that this country holds dear. A wonderful short that brings the public to its feet with loud acclaim. Do not waste it. Running time, 20 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

HOLLYWOOD STYLE CENTER: Romance of Celluloid—Here is one of the best pieces of advertising ever put on our screen. Be sure to run it and if possible ahead of "20 Mule Team" and "Edison, the Man." Excellent. Running time, 10 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

JACK POT: Crime Doesn't Pay Series—All of "Crime Doesn't Pay" series are good. Running time, 19 minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Logers and mill workers patronage.

KNOW YOUR MONEY: Crime Doesn't Pay Series—Very good. Running time, 21 minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

LAND OF ALASKA NELLIE: FitzPatrick Traveltalks—Very interesting. Running time, nine minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

NEWS OF THE DAY: The last three of these that we have run were nine minutes in length, eight minutes of which was war news, which is far too much. Our folks like United States news, not foreign. Running time, nine minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

OLD NATCHEZ: FitzPatrick Traveltalks—First class travel reel in gorgeous color.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

OUR GANG: A bright spot on our program that helped much.—F. G. Mills, Director of Motion Pictures, Prison Theatre, Florida State Prison, Raiford, Fla. Prison patronage.

RAINY DAY, A: MGM Cartoons—Another of the colored Bear cartoons, and good as usual.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

RAINY DAY, A: MGM Cartoons—This company has made better cartoons than this one. Not a laugh in the entire eight minutes. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier. Ind. Small town patronage.

SERVANT OF MANKIND: MGM Miniatures—This short must be played before "Edison, the Man" or it is no good. A swell build up for the feature mentioned. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SPOTS BEFORE YOUR EYES: Pete Smith Specialties—Just fair. All right for the women but just so-so for the entire audience. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

STORY OF DR. JENNER: Passing Parade, No. 4—Very good.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

STUFFIE: Pete Smith Specialties—Great human interest reel. A dog story.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

TOM TURKEY: MGM Cartoons—An amusing introduction to a new cartoon character.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

XXX MEDICO: Passing Parade, No. 12—Very good. Running time, 10 minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

Paramount

HUMAN FISH: Grantland Rice Sportlights—Couldn't be better. A first class novelty.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MUTINY AIN'T NICE: Popeye the Sailor—Popeye still has oomph.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

PARAMOUNT NEWS: No. 82—Roosevelt addresses the Virginia graduates and other stirring news of the present moment interest. Paramount always gives the news while it is new.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

SHAKESPEAREAN SPINACH: Popeye the Sailor—Okay.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SONG IS BORN, A: Headliners—If you like bands, this will please.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

TELEVISION PREVIEW: Paragraphics—Ted Husing gives you a look in on the possibilities of Television. There are small bits in it of Bob Hope, Akim Tamiroff and Bob Burns and is a very pleasing short subject. Running time, 10 minutes.—Stanley Lambert, Rialto Theatre, Racine, Wis. General patronage.

WAY BACK WHEN A NIGHT CLUB WAS A STICK: Stone Age Cartoons—Average black and white cartoon. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RKO Radio

MARCH OF TIME, NO. 5: Crisis in the Pacific—A very real and definite issue and the subject of Guam was deeply impressed on our minds.—F. G. Mills, Director of Motion Pictures, Prison Theatre, Florida State Prison, Raiford, Fla. Prison patronage.

MARCH OF TIME, No. 11: U. S. Navy—1940—An outstanding March of Time issue. Very entertaining and instructive and tells just what can be expected from the Navy Department with airplanes, undersea boats and sea soldiers, the Marines. Every young man and his daddy and all his relatives should see this picture. Running time, 21 minutes.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

MR. DUCK STEPS OUT: Walt Disney Cartoons—A very clever picture and should please both old and young. Running time, eight minutes.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

PATHE NEWS: As usual, excellent.—F. G. Mills, Director of Motion Pictures, Prison Theatre, Florida State Prison, Raiford, Fla. Prison patronage.

PATHE NEWS: Too much war news and helps to make the patrons war conscious and will skimp on movies to pay the extra taxation that confronts them.—Ben Brinck, West Point Theatre, West Point, Iowa. Small town patronage.

Twentieth Century-Fox

BARNYARD BASEBALL: Terry-Toons—This cartoon is passable.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

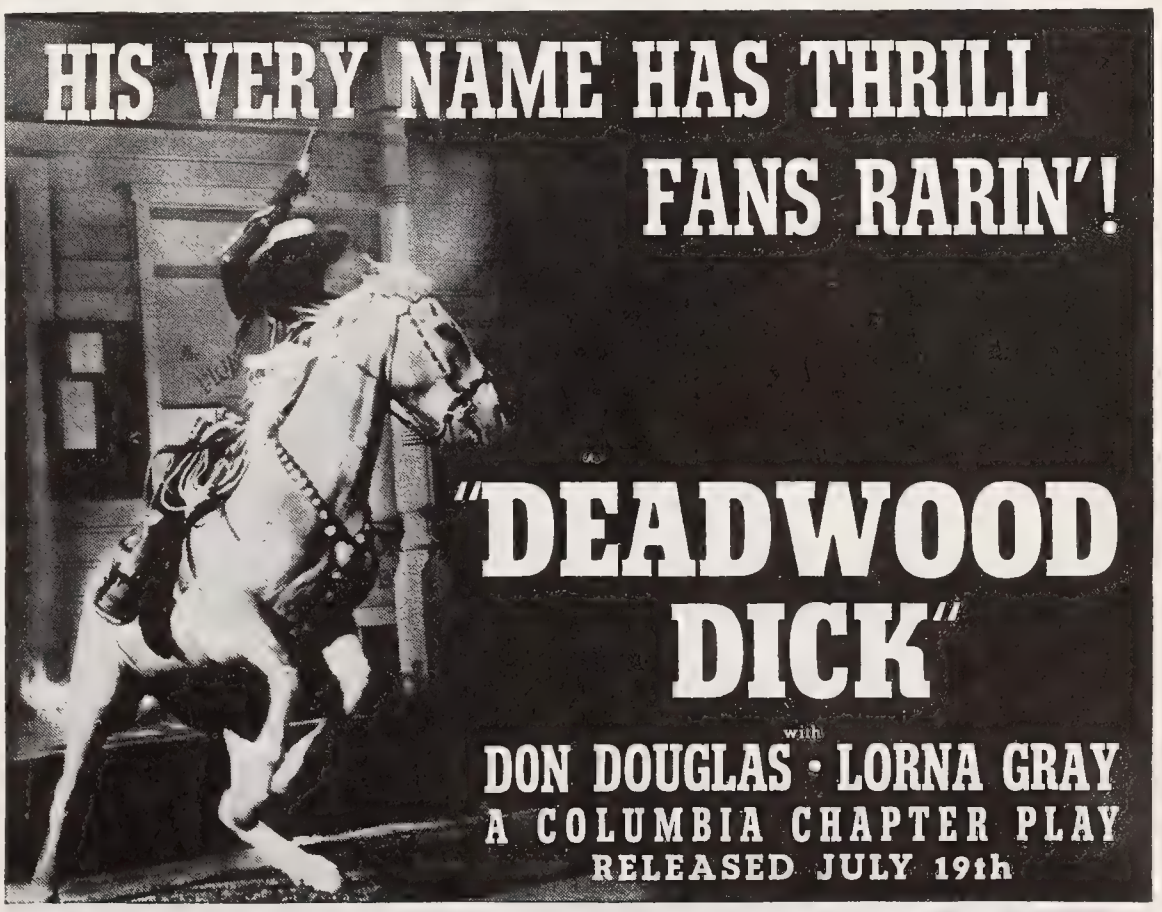
CATNIP CAPERS: Terry-Toons—Good cartoon with excellent color. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

FOLLOWING THE HOUNDS: Ed Thorgersen (Sports)—Beautiful color but not entertainment. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MOVIETONE NEWS: An entertaining newsreel. Not so much war news as some of the others.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

MUCH ADO ABOUT NOTHING: Terry-Toons—

(*Continued on following page*)



(*Continued from preceding page*)

Good color cartoon. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PROFESSOR OFFKEYSKI: Terry-Toons — Very poor.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

ROVER'S RESCUE: Terry-Toons—Black and white cartoon which will please. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Universal

GOING PLACES: No. 75—These seem to be always good.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SNOW FOLLIES: Two-Reel Musicals — Another dandy.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

STRANGER THAN FICTION: No. 75—As good as the balance of the series. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Vitaphone

LARRY CLINTON AND HIS ORCHESTRA: Melody Masters—Just no good. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

LEITH STEVENS AND HIS ORCHESTRA: Melody Masters—Not even a filler. Very amateurish and one audience laughed at it.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MECHANIX ILLUSTRATED, NO. 3: Color Parade—Entertaining. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PORKY'S POOR FISH: Looney Tunes—Average black and white cartoon. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PORKY'S POOR FISH: Looney Tunes—Better than the average of this series. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SINGING DUDE, THE: Dennis Morgan—"The Singing Dude" is a singing cowboy and very interesting throughout, and should please all classes of people. Running time, 18 minutes.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

SNIFFLES TAKES A TRIP: Merrie Melodies—A nice litle cartoon but nothing to rave about. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Miscellaneous

LOUIS-GODOY RETURN FIGHT FILM: Good scenes but failed to draw. Louis' superiority unquestionably revealed here in this. My personal opinion was that considerable cutting had been done to make the fight look more even than it was. Running time, 21 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

Mrs. F. D. R. on Documentaries

Mrs. Franklin D. Roosevelt was hostess on Tuesday to a meeting of representatives of the Women's Centennial Congress and the Association of Documentary Film Producers held at Hyde Park, her home. The purpose of the meeting was to discuss the making of a documentary film on woman's role in the American community. The film would be made available to educational groups, schools and women's organizations throughout the country.

Reappoint Marie Presstman

Marie Presstman has been reappointed secretary for three years, to the Maryland State Board of Motion Picture Censors.

Hull Appointed

Hadley Hull has been appointed assistant to G. C. Craddock, Universal exchange manager in Indianapolis.



Examination for Visual Information Specialists

The United States Civil Service Commission has announced an open competitive examination to secure specialists in the field of visual information to fill Government positions. The examination covers three grades, with salaries ranging from $2,600 to $3,800 a year, less a retirement deduction of 3½ per cent. Applications must be on file in the Commission's Washington office not later than July 30th if received from states east of Colorado, and not later than August 2nd, if received from Colorado and states westward.

Applicants must have completed a four-year college course; and, in addition, must have had responsible professional experience in the presentation and interpretation of facts and ideas by means of visual materials, such as exhibits, photographs, motion pictures, posters, or pictorial publications. Experience in addition to the amount prescribed for each grade may be substituted for the prescribed education. Applicants will not be given a written test, but will be rated on their qualifications as shown in their applications and on corroborative evidence.

Three Variety Golf Tournaments

The annual golf tournament of the Variety club of Minneapolis and Saint Paul, Minn., will be held at the Minnesota Valley Country Club on Friday. Gilbert Nathanson is in charge of the affair. In Indianapolis the local Variety club have made arrangements to hold their annual golf tournament August 26, at the Broadmoor Country Club. George Landis, 20th Century-Fox branch manager, again is general chairman of arrangements. Meanwhile, the Omaha Variety club has announced that it will hold its annual golf tournament and dinner-dance on July 15. Chief Barker Morris Cohn of the Strand theatre in Council Bluffs, Ia., Glenn Rogers, the Film Transport Co., and Meyer Stern, Capitol Pictures, are in charge of arrangements.

RKO Promotions

Five promotions in exchange offices of RKO have been made in Pittsburgh, Oklahoma City and Seattle. In Pittsburgh, Dave Silverman, formerly office manager of the exchange in that city was promoted to salesman. Carl Peppercorn, formerly office manager at Oklahoma City, was promoted to the same post at the Pittsburgh branch. In Oklahoma City, Don Tullius was promoted from assistant booker to booker and office manager in Carl Peppercorn's place and Dan Snider advanced from assistant shipper to assistant booker. With the resignation of Wade Renfro as office manager in Seattle, Floyd Heninger, assistant booker was promoted to that post.

Changes Company Name

The Oklahoma Theatre Supply Company, which has just taken over the Central Theatre Equipment Company, has changed its name to Missouri Theatre Supply Company. L. J. Kimbriel is manager.

Cagney Donates Ambulance

James Cagney has donated a fully equipped field ambulance to the Allied cause, according to word received from the Warner studio where he is currently working on "City for Conquest."

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

MORE SO TODAY

Just about one year ago, speaking before theatre circuit conventions, your Chairman struck upon the subject of happiness as concerns the theatreman and the welfare of his operation. If world conditions have since changed to make even more significant today what was pointed out in the Summer of 1939, then to be spotlighted again are the following quotes from the convention addresses:

* * *

"People flock to the motion picture theatre to seek happiness. And you, the manager, guide them to this happiness. You and you and you and the thousands of other theatremen over the country who package this commodity in advance to be sold to ready buyers.

"The theatreman who deep in his consciousness believes he is an important contributing factor to the production of happiness is not only a better theatreman but a happier man because he realizes the importance of the part he plays. Now, hastily, before I am accused of playing Pollyanna, or charged with any desire to cover up the not always enjoyable routine of operation and its difficulties, let me not paint a picture of a manager who springs from his bed in the early morning because he has nothing to do in the next 12 hours or more but clap hands and dance about.

* * *

"Your theatreman is a normal being and functions as one. As such, he is little different from the people who patronize his theatre. He has his moments of depression, his highs and his lows. Thus, he understands the need of doing everything possible to surround his entertainments with highlights of excitement to ease the mind of its burden and to bring further joy to the hearts of those who are joyous.

"He knows that whatever the day brings forth, no matter in what mood people go into the theatre, a significant part of his work is accomplished when those same people emerge refreshed, revitalized, entertained.

"We are providing happiness at a price within reach of all, happiness that might not be had were there no motion picture theatres. But to say this is enough is not so. That would be the point from where your manager takes off. This missionary, knowing in his heart that he has something to present to delight the thousands in his community, must by this knowledge and consciousness permeate his every action with the glow of such fulfillment. He makes this evident in his advertising, in his publicity, his personal and civic contacts. . . . "

St. Catharines, Ontario, is a small Canadian community, its Centre Theatre a "subsequent" situation, and "Four Feathers" a picture that had played to extended time in the town's first-run. Hardly deterred by these factors, Manager H. M. Yudin launched a vigorous promotion to include radio dramatization, fife-and-drum corps parade through the business section, and a more elaborate front than usual. The date played to capacity houses.

Writes the Round Tabler:

"In your contact with managers, you must know the difficulties we encounter in buying pictures and the time that elapses before we can play them. I am reporting my campaign to encourage other second-run managers to exploit pictures even though they have had previous first-run exploitation."

* * *

The industry's battle to offset war jitters expands to a wider front as more big guns of exhibition go into action. Intensifying the barrages laid down by RKO and Loew's, Tri-States inaugurates "Cheer-Up Week" over the circuit. On another page is to be noted the attack in Minneapolis, where Minnesota-men gain important newspaper support in clarioning "Go See a Movie".

▽ ▽ ▽

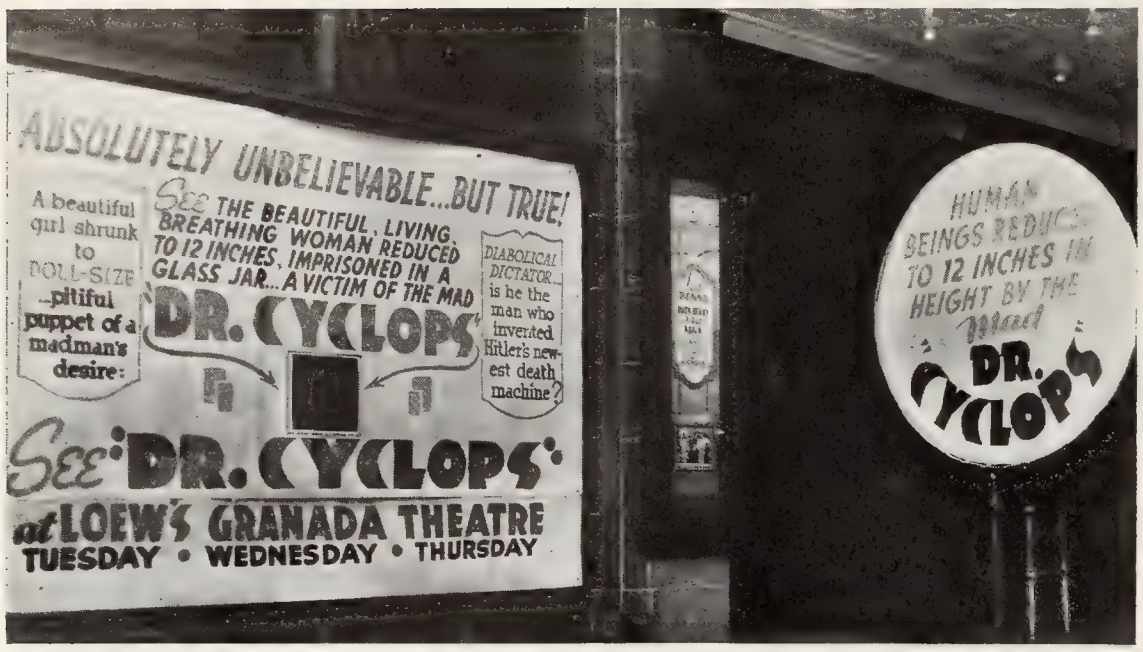
DOES SOUND FAMILIAR

First, E. V. ("Dinny") Dinerman, RKO Keith's, Cincinnati, Ohio; second, S. B. Hale, Jr., Lyric, Spearman, Texas; third, Charlie Smakwitz, Lincoln, Troy, N. Y. These are the winners in United Artists' contest for the best exploitation campaigns on "Zenobia". And all three are active members.

Checking back in the files, it appears more than a coincidence that Round Tablers finish up front in competitions of this kind. Or have we said that before.

A-Mike Vogel

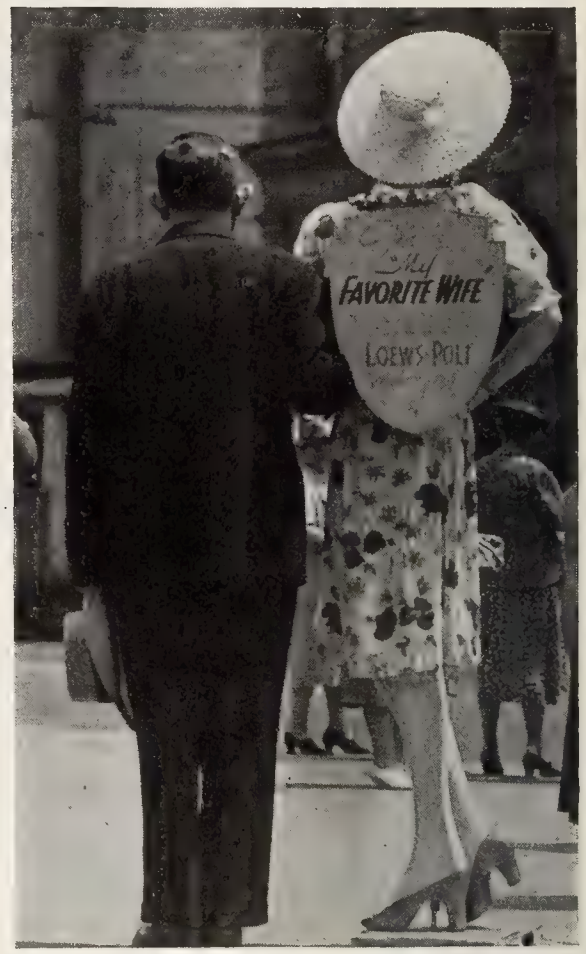
Round Table In Pictures



(Above) John Newkirk at Loew's Granada, Cleveland, brought "Dr. Cyclops'" 13-inch girl to life through use of reducing lens in main street store window. Passersby were invited to look through peephole and see the girl lolling languorously in a tropical setting.



(Left) Animation was provided in Wally Caldwell's "Flag Speaks" display at Loew's Valentine, Toledo, through use of air which was automatically blown through flag-wavers at base of flags to provide rippling breezes.



Reported by R. E. Russell at Loew's Poli, in New Haven, was assistant Jack Brassil's bally for "His Favorite Wife." Store dummy, dressed in latest fashion with back banner reading "This is my favorite wife", was planted on rollers and pushed about town by theatre attendant.



Entire front and lobby was decorated in advance by Ken Henry for his date on "Virginia City" at the Embassy, Port Chester, N. Y. Props consisted of money bags borrowed from Railway Express and local banks, background spotted with cut-outs of Errol Flynn in various action poses and scene stills.



Street bally conceived by Al Rey for "Doctor Takes a Wife" at the Stanley, in Philadelphia, consisted of man dressed as interne wearing stethoscope and carrying imprinted kit. "Doctor" distributed heralds, one side carrying pictures of the stars, reverse prescription reading: "A spring tonic and laugh treatment with Loretta Young and Ray Milland."

MINNEAPOLIS "SOFT-PEDALS" WAR

KNOW YOURSELF TO CONQUER FEAR---

To Escape War's Psychological Bombardment, Go See a Movie--

America is being bombed!
Effectively.
The impact of every bomb is felt here—psychologically.
The nation's psychiatrists have observed the e... here of horrifying, swift destruction in Europe's "... war."

Here in Minneapolis, far removed from either coast ... psychological effects may be less widespread, but never... they are apparent.

"It is becoming more and more obvious daily ... contacting large groups of the civilian population ... discussions and examinations, that there is an ... toward varying degrees of emotional reaction ... Europe," said Alexander G. Dumas, M. D., M...

* * *

"The mind of the average American ... information about the present war tha... possible throughout the history of ma... event in history."

(This is NOT a... paragraphs are al... terview Dr. Du... dwells on wa...

"The intelle... tion has cause... of anticipat... psychose...

He suggests an understanding of ... war first. Netherlands psychologist ... ago, before their country was s...
This paper ...

had hallucinations. She could hear the cannons in ... and they kept her awake.
... individual developed a psychosis in which the ... ed from the belief that all nations in ... uting to a campaign fund in order ... resident and thereby protect the ... and Fascism."

... is knowledge," the psy... and our affections are ...inst self-destruction ...

...in us is the ...

...ning else. ... unstable ...hould re... ...t. ...

...vents over... ...s, sports, ... relieve ...

LOCAL THEATER BANS ANY MENTION OF WAR

The Gopher theater today began a four week experiment in entertainment by eliminating from its screen every mention of war.

* * *

War shots will be eliminated from news reels, and features and short subjects will be booked for their avoidance of the subject.

* * *

The experiment is in line with the campaign to boost movie attendance to avoid "janglenerves" arising from war news.

Gopher Theater Bans War News From Screen

The Gopher theater began operating today on a plan of banning all war news from the program. Anything that pertains to the war will be excluded from newsreels and short subjects, Roy Slantz, manager, said. "We feel a lot of people go to a show to enjoy themselves and relax," Slantz said. "They are hearing an dreading and talking about the war so much ahey want a place to go where they can forget it." This experiment will last for four weeks.

Illustrated, at top, is six-column feature in the Minneapolis Star-Journal, written by a prominent local psychiatrist and planted by Ev Seibel, head of the circuit's Minneapolis ad forces, to note handling of war news by Minnesota Amusement-men. The second break, front-paged by the Times-Tribune, stresses war news ban at the circuit's Gopher, Minneapolis, by Manager Roy Slentz. Public interest in both campaigns was "terrific," according to Charlie Winchell, circuit ad and publicity chief.

Benefit for Camp Fund Tied to "Swiss Family"

Recently tied in by Glenn Nelson at the Harris, in Findlay, Ohio, was a benefit hookup with the Y.M.C.A. for "Swiss Family Robinson" proved as profitable for the Round Tabler as similar cooperations he is in the habit of effecting with leading organizations in his sector.

Knowing that the organization was interested in raising funds for their boys' camp, Glenn approached them with the idea of running the special show. A percentage of each ticket sold was applied to their camp fund and in order to protect his box-office, Nelson requested that all tickets be turned in or their equivalent in cash by noon of the day the picture opened. With 100 boys out selling the tickets three weeks ahead of opening, the picture and benefit received much word-of-mouth publicity and mention in cooperating newspapers. To encourage the boys in their effort, paper also ran listings of their sales standings from time to time.

"LET'S HEAR FROM YOU"

Steinbuch's "Storm" Contest

Reported as the first time cooperating daily paper had been cracked on a movie contest in six months was stunt put on by Ev Steinbuch at Loew's State, in Cleveland, for "Mortal Storm" with cash and guest tickets to those submitting best answers to the question: "Why is freedom a priceless possession?"

Lobby Stunts Prove Successful for Conner

For a novel lobby display, Marlowe Conner at Warners' Avalon, in Chicago, has procured an old-fashioned large tea kettle which he filled with water and into which he put some dry ice to produce a steaming effect. Kettle was placed on a shelf fastened to an easel with copy reading: "We're all steamed up over next week's show," etc.

Second lobby stunt consisted of writing desk with pen, etc., and postcards showing a photo of Ginger Rogers with handwritten message as follows: "Something to write home about, Ginger Rogers in 'Primrose Path,'" etc. Space on reverse side for message and address, cards available for patrons were mailed gratis.

MANDEL TIES CARTOON TO RKO UNDERLINE

Through a promotion engineered by Harry Mandel, RKO Theatres director of advertising and publicity, the Walt Disney cartoon strips in the New York Journal-American *now carry playdate underlines opposite cartoon titles.*

For a recent Donald Duck date, for instance, the copy ran: "See Donald Duck now showing at RKO Theatres in Manhattan, the Bronx and Westchester."

"Lincoln" Engagements Aided By School Participations

Theatremen able to secure cooperation of schools for dates on "Abe Lincoln in Illinois," found the picture received favorably enough to allow closer contacts with classes. In Chicago, as an instance, with a set of records of the stage play purchased for the purpose, Marlowe Conner obtained permission to play the records before school assemblies. The Round Tabler accompanied the program with a 30-minute talk on the date at the Avalon, a first-time incidentally that Conner was allowed to go directly to the students.

Other exploitation featured imprinted change envelopes holding five new Lincoln pennies, copy reading: "Five reminders to see," etc. Envelopes were used for change by restaurants, candy and drug stores, in addition to the theatre.

In Robinson, Ill., Manager Peter Nepote of the Lincoln, spotlighted his "Lincoln" campaign with a proclamation from the Mayor urging wide attendance. Thus unusual civic cooperation was given due attention in the press, which also noted the personal appearance of a local 90-piece high school band promoted by Nepote for the premiere. American Legion and other war organizations took part in the ceremonies.

The manager was also successful in having the grade and high school classes dismissed earlier so that the students might attend the special matinee organized with the cooperation of the school heads.

SHOWMEN'S LOBBY LAFFS



Another incident in the tumultuous career of the fabulous Marquee Mike, as depicted here by his creator, Glenn Franke of Cheviot, Ohio.

Star Impersonators Meet On Bridge for "Bridge"

A stunt designed to arouse curiosity was that arranged by M. R. Berman, manager of the Orpheum, in Springfield, Ill., for "Waterloo Bridge," by means of a personal notice run opening day on page two of local newspapers. Copy read: "Dear Roy, I will be at Waterloo Bridge, our bridge on South Sixth Street, this afternoon at 2.30. Must see you there at that time. Do not fail me. I am desperate. This is my last request. Your own, Myra."

At the appointed time, folks who had gathered witnessed the happy meeting of Berman's chief of service and a girl employee, dressed to impersonate Robert Taylor and Vivien Leigh, the Roy and Myra of the film. Waiting newspaper photographers took pictures of the "reconciliation" which were used together with stories the following day.

Berman also arranged for a petition to be drawn up addressed to the Mayor and city's commissioners asking that the name of South Street Bridge be changed to Waterloo Bridge. Signs were placed on the bridge reading: "Why shouldn't this bridge be renamed 'Waterloo Bridge'."

Contest angle was brought in with tickets going to those submitting best answers to the question: "Which gave you the greater thrill, Vivien Leigh and Clark Gable in 'Gone With the Wind,' or Miss Leigh and Robert Taylor in 'Waterloo Bridge'?" Another feature of the campaign was arranged in cooperation with leading paper, whereby its popular cooking school was held at the theatre one morning during engagement, with autographed photos of the stars distributed to everyone attending.

"LET'S HEAR FROM YOU"

Baby Carriage Street Stunt Ties Traffic for "My Way"

Since Hamilton, Ont., is a Saturday town when the downtown streets are packed with shoppers, the date on "If I Had My Way" at the FPC Palace, was brought to public notice with a baby carriage stunt conceived by Manager Stroud and assistant, Bert Brown. Bannered, the go-cart was turned loose under the direction of a "typical husband" who kept dropping his week-end purchases all over the streets and tying up all movement while he collected his shopping. As the crowds gazed at the troubled parent, they also had time enough to study the carriage with the theatre credits.

Unique Tire Tiein Used for "Russell"

Since the picture opened the following day, Ted Kirkmeyer secured a lot of smart advertising for "Lillian Russell" at the Egyptian, in Ogden, Utah, by offering free admissions at the Saturday matinee to youngsters bringing old auto tires lettered with the attraction and theatre. The offer widely publicized in the papers and over the radio, brought juveniles in sufficient number to form a line some 300 feet long at the boxoffice. Additional laughs were secured by the fact that many of the youngsters were smaller than their "admission tickets." In order to insure large lettering on the tires, Kirkmeyer had a signman on hand to revamp the amateur jobs of the children so that the title would stand out. The painting went on all afternoon out front to the accompaniment of a constant crowd of bystanders.

Admission costs were secured by the Round Tabler on a tiein with the city's largest dealer who paid 10 cents for each tire. Heaped out front and bannered for further attention, the tires later were turned over by the dealer to the yacht club for docking purposes during the annual regatta starting on the opening day of the date. In appreciation, the club announced the picture over their public address system.

The campaign covering a number of other effective tieins, was climaxed on the Saturday night ahead with a Lillian Russell Costume Ball at the city's amusement park. Publicized heavily a week in advance, the event drew capacity crowds to vie for the prizes promoted by the theatreman. These were given for the best Russell costume, to the 15 winners in the Russell waltz contest, and many others for door prizes. The ballroom was extensively decorated with picture banners and posters and all attending received autographed photos of the stars.

"LET'S HEAR FROM YOU"

Barcroft Promotes Orchids On "Brother Orchid" Tiein

Much was made locally of the florist tieup arranged by Johnny Barcroft for date on "Brother Orchid" at the RKO Palace, Columbus, Ohio, whereby blooms were distributed opening day, stunt being highlighted by girl cashier who visited city hall and pinned an "orchid" in Mayor Green's lapel which was good for stories and art in local dailies. Flowers were also pinned on state, and city officials in addition to critics opening day. Cafes featured a "Brother Orchid" cocktail, life size cutouts of Robinson were planted in front of house during run and announcements were made over the public address system at the Midget Auto Races before an estimated crowd of 40,000.

For "Torrid Zone," a cutout of Ann Sheridan, weather proofed, was frozen inside of block of ice and put on display in front; street bally consisted of man attired as Santa with back copy reading: "There's only one thing that would get me to come to Columbus from the North Pole, and that's Ann Sheridan in," etc., etc., and autographed pictures of the star were distributed to matinee audiences over the weekend in an Auto-Lite tieup.

'Men's Burlesque' Aids Charity Fund

To raise funds for the underprivileged children of Plainview, Texas, Manager Chet McSwain prevailed upon the dignified members of the local Kiwanis Club to sponsor his annual men's burlesque on the stage of the Granada Theatre, in which conventional bathing beauty and talent revues were amusingly cartooned. The theme of the advertising was emphasized with a figure of a female bathing beauty topped with the head of a cigar smoking male. Copy stressed such superlatives as stupendous, gigantic, colossal, etc., etc.

Following the usual procedure, leading local businesses were represented by the participating Kiwanians and identified with such burlesque names as "Miss Flicker," "Miss Ten Cent Store," "Miss Gas Pipe," "Miss Elevator," etc., as comic labels for the stores represented.

Publicity featured newspaper interviews with McSwain and outside advertising was made amusing by ordinary lettered burlap sacks hung from the marquees of buildings on the main street. The stage setting was made up of bear grass, willow trees, cactus and sun flowers backed by burlap bags which carried gag copy. Platform placed center stage and covered with green grass was used by the entrants who posed in the usual manner. The master of ceremonies identified each entrant, giving the merchant concerned a laugh or two in the sponsor's plugs. At the end of the show, all contestants were called on stage where the prizes were awarded. Chosen for laughs, the prizes included oversize shaving mugs, pots of grass, etc.

"LET'S HEAR FROM YOU"

Erickson Invites Patrons To Play "Singapore" Tunes

Unique lobby stunt was arranged by Manager E. R. Erickson at Warner's Rhodes in Chicago ahead and during run of "Road to Singapore." Studio piano with sheet music of hit tunes from the picture were set up and patrons invited to seat themselves and bat out a few numbers. Appropriate tiein card was placed on piano.

Additional gag slant was a set of drapes hung in corner of lobby with card reading: "Peek in and see Dorothy Lamour in person," etc. Card on inside read: "Darn it! She was here, but she has left. See Dorothy Lamour in," etc. Sarong was conspicuously planted on chair.

"LET'S HEAR FROM YOU"

Cat Resemblance Contest Inaugurated by Laby

George Laby's campaign on "Pinocchio" at the Victory, in Holyoke, Mass., sure was the cats, since the theatreman started something for himself when he advertised in local daily for 10 kittens most closely resembling Figaro, owners to bring the felines down to the City Hall lawn at a designated time. According to humorously handled newspaper stories, practically every kid in town with a cat arrived on the doorsteps of the Mayor's office to enter his pet in the resemblance contest. Prizes were awarded in connection with the stunt which created plenty of word-of-mouth comment.

Americanization Stressed By Indiana-Illinois Theatremen

Patronage of Indiana-Illinois circuit's Voge, in East Chicago, Ind., depends largely upon steelworkers and their families representing some 27 nationalities. The majority of these groups speak only their mother tongues and cling to the old customs, according to Manager Maurie Parfrey. It was this situation that motivated the theatreman's project of special Americanization programs for grade and high school students, put on for two days with the support of local organizations.

Following the successful procedure used by the circuit last year, Parfrey approached representative patriotic, civic and administrative groups which were sold on participation and agreed to pay all costs. With the heads of the schools concerned, morning and afternoon schedules were set up for the guidance of the students who paraded from schools to theatre, headed by bands, color guards, police escorts. Newspaper publicity was widespread in advance and after the showings.

Participating organizations were the American Legion, Veterans of Foreign Wars, Chamber of Commerce and junior association, Kiwanis, Lions and Elks Clubs, East Chicago Bar Association. The programs, running an hour and a half, started with patriotic talks by prominent locals, followed with the "to the colors" ceremony and pledge of allegiance to the flag. The screen units were the short subjects, Year of Dark Contrast, Bill of Rights, Old Glory, Sons of Liberty and Community Sing No. 10, the latter finishing with the singing of the national anthem.

Conducted jointly with Manager Jack Albertson, at the circuit's Indiana, in nearby Indiana Harbor, the showings were reported to have drawn an attendance of over 5,000 students.

In Elkhart, Ind., Art Wartha, manager of Indiana-Illinois' Elco, highlighted his "Americanization Week" celebration with a welcome to Raymond Kelley, national commander of the American Legion, in town for the civic celebration. To view the special program of patriotic short subjects, Wartha arranged with local school heads for special morning shows, with representatives of civic and fraternal organizations on hand to address the children. MGM's "The Flag Speaks" was featured in the screen program. The ceremonies, witnessed by some 4,000 school children, included colors presentation ceremony by the American Legion color guard, in addition to other patriotic observances.

Crawford Clothes Appeal Stressed on "Susan" Date

Stressing the star's clothes appeal as illustrated by the styles worn in "Susan and God," Charlie Taylor, Buffalo Theatres ad head featured his campaign on the picture with a six-day radio contest over WGR, the prizes awarded for the best 100-word letters on the subject "Do you agree that Joan Crawford is the best dressed woman on the screen?"

Star's popularity in the drawing area was hooked up to a tiein with Greyhound Busses traversing the suburban territory. These carriers were decorated with strip banners reading "Take this bus to Shea's Buffalo to see," etc. On a similar tiein the New York Central distributed special heralds in a 50-mile radius. Weighing machines in front of five-and-tens were used on a guest ticket tieup with certain numbers on the weight tabs entitling holders to free admissions. Patron list of local little theatre was informed of the picture which in play form had been shown by the amateur group.

"LET'S HEAR FROM YOU"

Patrons Roll Cantor's Eyes For "Little Mothers" Gag

Lobby stunt arranged by John Schultz at the Liberty in Sharon, Pa., for "Forty Little Mothers," and one which he reports as giving his patrons a great kick, consisted of a compo board circle on which were painted the eyes of Eddie Cantor, revolving disc of the star's face with eyes cut out was then tacked directly over the board and patrons were invited to spin the face. If it stopped in the proper place with the eyes showing, guest tickets were awarded.

Tieup was effected with local jeweler, whereby Schultz promoted 40 baby spoons to be given to the first 40 women attending show opening day. Cooperating merchant in addition to plugging the stunt in his window ran a two-column by six-inch ad. Station WPIC plugged hit tune from picture, roving cameraman ostensibly snapping passersby, distributed cards reading: "We didn't take your picture, but for the funniest picture of the year see," etc., and through tieup with distributor of record machines, cards were placed on all machines in the valley plugging hit tunes.

"LET'S HEAR FROM YOU"

Contests Aid Deering's "Tom Edison" Campaign

Planted in two of Houston's dailies were contests arranged by Round Tabler Francis Deering in advance of "Young Tom Edison" opening at Loew's. First slant offered set of fine records to persons presenting most antiquated Edison talking machine at the theatre. All machines so received were on display in the lobby ahead with appropriate tiein card. Second contest which was conducted on the sports page of the paper carried voting ballots on which contestants were requested to name the softball player whom they considered most valuable to the Houston team. Player receiving most votes was presented with a trophy from Mickey Rooney.

EXPLOITATION BRIEFS FROM A-FIELD

One of the highlights of the "Edison, the Man" campaign put over by S. Hanauer, at the Rialto, in Beaver Falls, Pa., was a display planted in the public library consisting of books about Thomas A. Edison and his inventions. Exhibit is reported to have attracted a great deal of interest and incidentally a demand for volumes dealing with the inventor's life.

▽

Stunt which is reported to have netted him considerable gratis display advertising space was the "chuckle contest" put over by Manager George D. Irwin at the Lyceum, in Duluth, Minn., for "Waterloo Bridge." Guest tickets went to those submitting funniest sentences constructed from various words taken from ads on classified page.

▽

Atmospheric front was constructed by Boyd F. Scott for his date on "Torrid Zone" at the Strand Theatre, in Uvalde, Texas, with palms hanging from under marquee and appropriate tiein copy. Cashier called telephone subscribers plugging the picture's opening, and for a gag, 200 bananas were distributed on streets ahead with small card attached, copy reading "A souvenir from Cagney, Sheridan, O'Brien," followed by playdates, etc.

▽

Effective were the two lobby displays arranged by Manager H. Crawford for his date on "Mr. Smith Goes to Washington" at the Cathay Theatre, Shanghai, China, which consisted of giant cutouts of Jean Arthur and James Stewart which were surrounded by scene stills planted in trellis which surrounded setpiece.

▽

Street stunt which proved an attractor for Arnold Gates at Loew's Park, in Cleveland, was that used for "Buck Benny Rides Again" consisting of lad dressed as cowboy who pulled a bannered donkey about the streets in downtown area. Tieup was also effected with well-known restaurant which featured a "steer sandwich" in honor of the picture.

▽

A model airport was constructed in the lobby of the Warner Theatre, in Morgantown, W. Va., in advance of "Enemy Agent" with many entries in the local model airplane club on exhibit. Also displayed was letter from Lt. Commander Sisson of the Naval Air Station at Washington, D. C., stressing the importance of encouraging air-minded youths.

▽

Rigging up his stage with bales of hay and other atmospheric paraphernalia, E. L. Carter at the Playhouse, in Statesville, N. C., held a barn dance at his house in connection with his opening of "Village Barn Dance." Hillbilly band furnished the music for the square dance put on by eight local couples and prizes were donated from merchants for the best individual dancers selected by audience applause. Announcements were made through press and from stage that all who wished could stay after the last show and dance on the stage in the lobby or mezzanine.

QUESTIONNAIRE FAVORS WAR NEWS EMPHASIS

Further reports from members on the handling of war news finds two additional opinions in favor of featuring spot news, one opinion directly influenced by a questionnaire among patrons of the Granada, Norfolk, Nebraska. According to Manager Dick Phillips, of 600 filled-in cards returned to the theatre, over 70 per cent definitely wanted war news in the newsreel, and the hotter, the better.

W-Clyde Smith believes it "absolutely essential" to plug war news "to cash in at the boxoffice." To do so, the Malco city manager in Hot Springs has a tieup with KWFC for a direct wire to all his theatres carrying spot announcements exactly as they are received at the station. Results are highly satisfactory as shown by the grosses, the Round Tabler emphasizes.

Through cooperation of 12 merchants about town, George Patterson, of the Rivoli, in Rutherford, N. J., for "Shop Around the Corner" ran the photos of 12 salesgirls in local paper, offering guest tickets to those correctly identifying the girls and names of shops at which they were employed.

▽

A "bridge contest," with readers of the local Globe & Mail asked to send in lists of films with the word "Bridge" in the title or in which bridges play important parts, was one of the highlights of the campaign on "Waterloo Bridge" put over by Stanley Gosnell, assistant manager of Loew's, Toronto, Canada, in advance of the film's showing there. Guest tickets were awarded to the winners.

▽

As a teaser in advance of his double horror show "Black Friday" and "House of Seven Gables," Manager George Sutermaster at the Majestic Theatre, in Springfield, Ohio, dressed one of his ushers in a black skeleton suit with mask and had him cover busy districts with appropriate tiein copy.

▽

Special screening of "Dr. Ehrlich" was held at the Orpheum, in Connellsville, Pa., by Round Tabler John G. Broumas for doctors, nurses, health officials, etc., with comment solicited and later used by the theatreman for his ad. Special trailer was also run ahead of screening thanking them for coming and requesting that they recommend the picture to their friends.

▽

Reported as a first time used in his district was the special newspaper ad for "The Bluebird" used by J. R. MacEachron at the Paramount, in Jackson, Tenn. Streamer across top of page and ad itself was printed in blue and is said to have created plenty of comment.

Copies of "Grapes of Wrath" were promoted from the publisher by Stan Andrews in advance of that picture's opening at the Capitol in Guelph, Ontario, pages torn from the book and overprinted in red with tiein copy and then distributed in a house-to-house canvass. In addition to copy to the effect that the herald was an actual page from the book, theatre, playdates and cast were also included.

▽

For his stage show "Revue Continental," Charlie Schiffhauer, at the Majestic, in Johnstown, Pa., distributed small cards to which were pasted slices of gum, copy reading: "It takes your breath away as you thrill to the talent in" etc. Directional arrows with tiein copy were planted on light poles adjacent to theatre, doorknob hangers used profusely and newspaper coverage was ample.

▽

Tinted teaser cards with attractive art work on Dorothy Lamour were distributed by Manny Pearlstein in advance of the Cleveland opening of "Johnny Apollo" at Warners' Hippodrome. Reverse side carried title, cast, playdates and other tiein copy. Newspaper coverage included large cooperative ad from downtown department store tying Tyrone Power into their men's clothes. In addition, the classified department of the Cleveland *News* came through with a four-column ad.

▽

Concentrating on newspaper publicity for "One Million B. C.," Bill Burke, manager of Schine's State, Fostoria, Ohio, planted four-day limerick contest, caption writing contest and a classified ad contest in two of the city's dailies. Readers and art breaks were also landed by the theatreman.

▽

Seven-foot lobby display sold Artie Cohn's date on "South of the Border" at the Roosevelt, in Philadelphia, highlight of which was photo of the manager receiving can of film from Gene Autry at the local airport. Automatic phonograph in lobby kept playing songs from the picture, special heralds were distributed and announcements of the opening made at kiddie show.

▽

In what is said to be a "hard to crack" window, Manager Bill Harwell at the Ohio, in Canton, Ohio, planted an effective display for "It's a Date." Three models were dressed in Durbin styles, while center of window contained a blowup photo of the starlet, flanked by scene stills and appropriate tiein copy.

▽

In addition to promoting a two-column cooperative ad on "Adventure in Diamonds" at the Victory, in Holyoke, Mass. Round Tabler George Laby also secured from the same merchant an entire window devoted to replicas of the biggest diamonds that have ever been mined, including replicas of the Crown Jewels of Russia and England. Dignified credit cards tied the display to picture at the Victory.

personalities

EMIL BERNSTECKER
former manager of the Carolina and city manager for Kincey in Charlotte, N. C., has been named district manager of the eastern theatres. NEIL McGILL, Imperial manager, has replaced Bernstecker. SANFORD JORDAN, Broadway manager, is now city manager in Lexington, N. C. DEWANNER STALLINGS, Lenoir city manager, has taken over the Imperial and CLYDE WOOTEN, of Danville, Va., is manager of the Broadway, in Charlotte. ROY L. SMART, former district manager, is handling buying and booking and HARRY HARDING, booker, is now district manager.

▽

HEROD JIMERSON
has been appointed assistant manager of the Rex, in Little Rock, Ark.

▽

HERSCHELL WHEELER
manager of the burned down Pace Theatre, at Gordon, Neb., has been moved by the Black Hills Amusement Company to Hot Springs, S. D., to manage the Hot Springs theatre, succeeding CLINTON ROBBINS, resigned.

▽

DALE CAMPBELL
has leased the Gem Theatre, in Walsenburg, Colo., from ED MAPEL.

▽

ROBERT CLICK
manager of the Eastern Theatre, in Columbus, Ohio, has been transferred to the Markham, succeeding EARL PEPPER, resigned. DARLEY THOMPSON, of the Cameo, moves into Glick's former post while DAVE PENCE, summer relief manager, will be in charge of the Cameo.

▽

RUSS HARDWICK
manager of the Lyceum Theatre, Clovis, N. M., paid a visit to Round Table headquarters recently.

JOE HORNREICH
is now managing the Empire Theatre, in Brooklyn.

▽

TED WILSON
manager of the Rex, Carlisle, Ark., has moved to Hayti, Mo. GARLAND BAIN of Sheridan, Ark., succeeds him.

▽

GUIDO TRUSTY
formerly at the Palace Theatre, in Greenfield, Tenn., is now managing the Roxy, in Alamo, Tenn.

▽

WILLIAM PRINCE
doorman of the Carolina, in Hendersonville, N. C., has been named assistant to Henry Brown at the Paramount, Hickory, N. C.

▽

C. B. STIFF
former manager of the South Dakota district for Minnesota Amusement Co., has replaced BARRY BURKE, who resigned as Twin Cities district manager. HARRY FRENCH replaces Stiff.

▽

TED HALMI
of the RKO Orpheum in Denver visited Round Table offices.



IRENE SMITH to BOB MILLER on Sunday, June 30th. Groom is manager of the Hohman Theatre in Hammond, Ind.

▽

EVELYN JOANNE VOLK to Lige Brien, on Sunday, July 14th, at the Schenley Hotel, Pittsburgh. Groom manages the Warner Prince, in Ambridge, Pa., and was the Quigley Bronze Grand Award winner for 1939.

ED SIEGAL ▽
is now managing the Boardwalk Theatre, in Arverne, N. Y.

Birthday Greetings

Nelson S. Amos	Allen Kahn
L. S. Bach	Paul M. Ketchum
Gene Basle	Ted Kirkmeyer
Mel Blieden	Mac Krim
Irving Blumberg	Paul W. Kunze
Russell A. Bovim	Philip Lerner
D. O. Brantley	George Littman
C. J. Brown	Albert J. L. Livermore
William G. Burke	Samuel J. London
Leo A. Buskey	W. Ray McCormack
Daniel C. Clinton	Robert D. McGran
Merrill I. Cowan	Christopher W. McHale
George A. Damon, Jr.	Charles H. McKinney
Anthony A. Dapice	Stewart R. Martin
Jim B. Daugherty	Edward C. May
Charles F. Deane	William Messer
A. D. Deason	Eugene Moll
Irving Dreeben	Harold J. Murphy
Henry C. Earle	Erik Paulson
Charles L. Epler	Abraham I. Perlman
Vernon H. Everroad	Roy O. Prytz
George Feder	Thomas N. Pyke
Paul O. Fiset	Marshall Rooks
Jimmie Fisher	Cecil B. Rosson
Harold Gabrilove	William Sage
Edmond E. Gentes	Charles Chuck Shannon
J. B. Giachette	Howard Simerson
Marsh Gollner	Charles E. Simpson
Wayne Goodwin	Louis Stone
J. Stoner Hadden	J. Knox Strachan
L. P. Hagemann	H. P. Thompson
Daniel Harris	Jack G. Van
Thor Hauschild	L. Vaughan
Robert Heekin	Bob Watson
Ken Henry	Wallace T. Witt
J. Dillard Hill	William D. Yeakle
Ernest F. Ingram	Clyde Young

FRANK MARGIOTTA
formerly at the Gem Theatre, in Brooklyn, N. Y., has been shifted to the new Beacon Theatre in Long Island City. The management of the Gem will be taken over by ED MALLOUF.

▽

OATY ELMORE
former assistant at the Best Theatre, in Charleston, West Va., is now managing the Alpine, in Gassaway, West Va.

▽

BERNARD LEWIS
manager of Affiliated Circuit's Lorraine, in Philadelphia, has moved to the Frolic with the closing of the former house.

▽

LARRY GRABURN
recently in charge of the Capitol, Halifax, has been appointed manager of the Capitol, in Regina, Saskatchewan, while S. GUNN, chief booker for Western Theatres, a subsidiary of FP Canadian, becomes manager of the Metropolitan Winnipeg, succeeding DON GAULD, promoted to assistant district manager under Edward Zorn. ARTHUR DUCHARME has been assigned to manage the Park, recently opened at Windsor, Ont., and has been succeeded by RALPH BARTLETT as assistant manager at the Tivoli, Windsor. ROBERT MAYNARD has resigned as manager of the Cartier, Hull, and has been replaced by LOUIS GAUTHIER, formerly assistant manager of the Capitol, Sudbury, with M. PHILLIPS of the Capitol, North Bay, being transferred to Sudbury as assistant to SID SCOTT.

▽

BEN BATTIN
assistant manager of the Rivoli, Toledo, has become manager of the Ritz, Mansfield. AL DENNIS, manager of the Palace, Toledo, succeeds Batin. HOWARD FEIGLEY, Jr., replaces Dennis while Feigley, Sr., manages the Rivoli.

▽

DALE CAMPBELL
has leased the Gem, Walsenburg, Colo., from ED MAPEL.

▽

RALPH HAMILTON
manager of the Gothic, Denver, and DICK DEKKER, manager of the Santa Fe, have switched posts.

▽

IRVING HELLER
formerly in Columbus, Neb., as city manager for Central States Theatres has swapped posts with HENRY SALTHUN of Ft. Dodge, Ia.

▽

GEORGE SEED
formerly manager of Fabian's Bleecker Hall is now located in Cohoes, N. Y., as city manager operating both the Rialto and Regent Theatres, succeeding FRANK X. SHAY, resigned.

▽

PERRY HOFFMAN
has taken over the operation of the Hollywood Theatre, Mount Carmel, Pa.

▽

HARRY WAXMAN
will open the Cinema, formerly the Royal, in Atlantic City, N. J.

IN COURTS

Court Enjoins Use of "Fifth Column" Title

Felix Benvenga, New York supreme court justice, Wednesday, July 3rd, enjoined the Film Alliance of the United States, Inc., and Midtown Theatre Corporation from using the title "Fifth Column Squad" in connection with an English film originally entitled "Spies of the Air." The complaint was filed by Ernest Hemingway, Benjamin F. Glazer and Theatre Guild, Inc.

Judge Benvenga found that the use of the "Fifth Column Squad" title by defendants would constitute unfair competition with the title of the plaintiff's play "The Fifth Column." He also pointed out in his opinion that such use by defendants would constitute an appropriation of the plaintiffs' property right to said title.

Actors Sue Loew's

A suit for $125,000 damages has been instituted in Brooklyn supreme court by Natalie Boyle and Paul Gerson against Loew's, Inc., WHN Artists Bureau and Loew's Poli, Bridgeport., Conn. The two performers were injured in an automobile crash on May 25th in which two performers were killed and two others injured en route from New York to Bridgeport to fill an engagement. The complaint charges the defendants were negligent in failing to provide safe transportation. The car was owned by Albert Vincent, one of the troupe.

Tax Case Adjourned

The trial of Monard Theatre Corporation and Albert I. Mackler, its president, charged by the Government with withholding $1,200 in admission taxes, has been adjourned to September 4th by Judge Robert A. Inch in Brooklyn federal court due to a crowded court calendar. Bail of $500 was continued.

Indianapolis Suit Filed

Immediate possession of real estate of the Ritz theatre, de luxe neighborhood house in Indianapolis, plus $10,000 damages is asked in a suit filed in superior court there by the owners of the property, Mr. and Mrs. Oscar Markun. Defendants are Ora C. Stewart, receiver of the Indianapolis Ritz Theatre Company; Charles M. Olson, stockholder in the company and head of the Olson circuit of which the Ritz is a unit; Jean D. Marks and William A. Brennan.

Roosevelt, Bronston Sued

Kurt Siodmak, writer, last week in Los Angeles filed suit for $11,800 against Samuel Bronston Productions and James Roosevelt's Globe Productions, seeking an amount claimed due him on a writing contract with the dissolved Commodore Pictures. Bronston and Globe acquired the assets of Commodore, Mr. Siodmak claims, and is therefore liable for his salary.

Elisburg Leaves Essaness

Herbert Elisburg, supervisor for and associated with Essaness Theatres in Chicago for the past 10 years, has resigned. He is negotiating a deal for a small theatre in Chicago's Loop.

Start Yiddish Film

Production of the first of three new Yiddish films of the Cinema Service Corporation has been started at the company's studio in Palisade, N. J. The pictures scheduled are "Eli, Eli," "Who Am I?" and "A Day Before the Wedding."

Courts Dismiss And Reverse in Goldwyn Actions

The action of Samuel Goldwyn and Samuel Goldwyn, Inc., to cancel his contract with United Artists as against London Film Productions, Ltd., and Alexander Korda, was dismissed Friday, July 5th, by Judge Vincent L. Leibell in federal court in New York.

This decision followed the reversal in part by the U. S. circuit court of appeals Wednesday, July 3rd, in Philadelphia of a decision of the federal district court in Wilmington which dismissed the suit of Mr. Goldwyn against United Artists.

The appellate court, however, instructed John P. Nields, federal judge, to hold a hearing to determine whether Mr. Goldwyn should be permitted to proceed with the Wilmington suit, in view of the fact that he has another suit pending on similar grounds in New York federal court, or whether the Wilmington suit should be dismissed and the trial continued in New York.

The basis of the appellate court's reversal was the fact that Judge Nields previously had held that Mr. Korda and the late Douglas Fairbanks were required as defendants in the suit. In disposing of this contention, the appellate court ruled that Mr. Korda and Mr. Fairbanks were not "indispensable."

In New York Monday Judge Leibell signed an order for Mr. Korda to appear for examination before trial on Thursday in Mr. Goldwyn's New York suit against United Artists. Mr. Korda was asked to bring all records pertaining to the UA-Goldwyn contract situation at issue.

Form Ohio Company

Real Art Pictures, Inc., has been formed in Ohio with Herbert Ochs president and general manager; Nate Gerson, vice-president, and Richard Deutsch, secretary and treasurer. The new company will distribute film throughout the midwest, at present confining efforts to Ohio and Kentucky for which states they have the franchise for Film Alliance of the United States. Mr. Ochs, until recently, was Warner manager in Cleveland.

Form Distributing Company

Trio Films, Inc., has been formed by Martin J. Lewis, H. S. Rosenwald and Harold S. Neuberger in New York to distribute films. The company's first release will be "Break the News," an English musical comedy, produced by Jack Buchanan and directed by Rene Clair. Maurice Chevalier heads the cast.

Pullen on Columbus Board

William Pullen, operating the neighborhood Linden, has been appointed a member of the Columbus, Ohio, licensing board to represent exhibitor interests in accordance with an amendment to the ordinance governing operators, passed by the city council recently.

Bernie Rubin Promoted

Bernie Rubin, head booker of the Cleveland branch of Producers Distributing Corp., has been appointed branch manager, it has been announced by Lee Goldberg, local president. Maurice Kinzler, former manager, is now sales representative.

OBITUARIES

George W. Bailey, Exhibitor, Dead

George W. Bailey, 62, owner of Wilmington Theatres, Inc., Wilmington, N. C., died June 30th at Wrightsville Beach, N. C. Mr. Bailey owned the Carolina, Royal and Bijou theatres in Wilmington and recently has started work on the erection of a new theatre there, to be known as the Colonial.

D. W. Scott

Daniel Warner Scott, 50, salesman for Twentieth Century-Fox in Dallas, died there July 2nd of a heart attack.

Lex Neal Dies

Lex Neal, writer and gagman for Harold Lloyd and Buster Keaton in the days of the silent film, died July 4th in Los Angeles after a three-day illness. He was 46.

Harold Van Duzee

Harold Van Duzee, director of the Kansas City Conservatory of Music, died July 3rd in that city at the age of 48. He formerly was the leading tenor in the late S. L. Rothafel troupe, known on stage and radio as "Roxy and His Gang."

Thomas D. Culverhouse

Thomas Durrell Culverhouse, auditor and comptroller for Dwight Deere Wiman, theatrical producer, died July 8th at Fifth Avenue Hospital, New York.

Kenneth Wright

Kenneth Norman Wright, former Scottish sales representative for RCA Photophone, has been killed in action while serving with the British Army.

Alex Papand

Alex Papand, who was interested in the White Way, Powhattan and Avalon theatres in St. Louis, died last week while visiting relatives in Mexico, Mo. Mr. Papand, a native of Greece, was 57.

J. M. Trefry

J. M. Trefry, managing director of the Yarmouth Theatre and Amusement Company, operating the Capitol in Yarmouth, N. S., died July 7th following a heart attack.

Granville Bates

Funeral services for Granville Bates, 58, character actor, were held in Hollywood on Wednesday. Mr. Bates had appeared in numerous plays and films, beginning his screen career at the old Essanay studios in Chicago.

Reorganization of Kolorama Approved

The reorganization of Kolorama Laboratories, Inc., color television company, has been approved by Vice Chancellor Stein in Irvington, N. J. The court also has rejected bids of $4,028 made June 3rd at receiver's sale and instructed Herbert J. Hannoch, receiver, to return the property to the concern's officers.

Officers who will provide $4,000 additional capital are Donald Jacocks of Montclair, president; Frank J. Damis of East Orange, secretary; Emily A. Kern of South Orange, vice-president, and George P. Skouras, president of Skouras Theatre.

THE RELEASE CHART

INDEX

On this and the following page appears an alphabetical index to the titles of all features listed in this week's Release Chart, with additional information for the exhibitor.

The number immediately following the title is the production number. Also given is information regarding the classification of the subject matter. A melodrama is denoted by the abbreviation Mel., Comedy by Com., Comedy-Melodrama by Com.-Mel., Musical by Mus., Musical Comedy by Mus.-Com., Western by West. If the production is made in color, the letter "C" appears in parenthesis after the classification. Thus: Com.-Mel. (C) denotes a Comedy-Melodrama in Color.

At the extreme right of the line containing the title of the production is the name of the distributor.

A

Abe Lincoln in Illinois, 009, Mel.....RKO
Abuna Messias, Mel.....Foreign
Adventure in Diamonds, 3928, Mel.....Para
Aldrich Family in Life with Henry, Com. Para
Alias the Deacon, 4015, Com.....Univ
All Aorund the Town, Mel.....Mono
Allegheny Uprising, 006, Mel.....RKO
All This and Heaven Too, Mel.....FN
All Women Have Secrets, 3914, Mel.....Para
Amazing Mr. Williams, Com.-Mel.....Col
American Gang Busters, Mel.....St. Rts
And One Was Beautiful, Mel.....MGM
Andy Hardy Meets Debutante, 43, Com...MGM
Angel from Texas, An, 468, Mel.....FN
Anne of Windy Poplars, 035, Mel.....RKO
Another Thin Man, 13, Com.-Mel.....MGM
Argentine Nights, Mus.-Com.....Univ
Arise My Love, Mel.....Para
Arizona, Mel. .....Col
Arizona Frontier, West.....Mono

B

Babies for Sale, Mel.....Col
Bad Man from Red Butte, 4063, West...Univ
Bad Man of Wyoming, Mel.....MGM
Baker's Wife, The, Com.....Foreign
Balalaika, 17, Mus.....MGM
Band Wagon, Mus.....Foreign
Barricade, 026, Mel.....20th-Fox
Before I Die, Mel.....Col
Beyond Tomorrow, 031, Mel.....RKO
Big Guy, The, 4016, Mel.....Univ
Bill of Divorcement, 028, Mel.....RKO
Billy the Kid Outlawed, West.....Producers
Billy the Kid Returns, 851, West.....Rep
Biscuit Eater, The, 3935, Mel.....Para
Black Diamonds, 4057, Mel.....Univ
Black Eyes, Mel.....Foreign
Black Friday, 4018, Mel.....Univ
Blazing Six Shooters, West.....Col
Blondie Brings Up Baby, Com.....Col
Blondie Has Servant Trouble, Com.....Col
Blondie on a Budget, Com.....Col
Blondie Takes a Vacation, Com.....Col
Blue Bird, The, 025, Com. (C).....20th-Fox
Boom Town, Mel.....MGM
Boys of the City, Mel.....Mono
Boys from Syracuse, Mus.-Com.....Univ
Bride Wore Crutches, Mel.....20th-Fox
Briggs Family, The, Mel.....Foreign
Brigham Young, Mel. 20th-Fox
British Intelligence, 416, Mel.....WB
Broadway Melody of 1940, 21, Mus.....MGM
Broken Strings, Mel.....St. Rts
Brother Rat and a Baby, 406, Com.....WB
Brother Orchid, 405, Mel.....WB
Buck Benny Rides Again, 3932, Com....Para
Bullet Code, 083, West.....RKO
Bullets for Rustlers, West.....Col
Buried Alive, Mel.....Producers
Busman's Honeymoon, Mel.....MGM

C

Cafe Hostess, Mel.....Col
Call a Messenger, 4020, Mel.....Univ
Calling Philo Vance, 420, Mel.....WB
Captain Caution, Mel.....UA
Captain Is a Lady, 42, Com.....MGM
Captain Moonlight, Mel.....Foreign
Carolina Moon, West.....Rep
Carson City Kid, 955, West.....Rep
Castle on the Hudson, 459, Com.-Mel.....FN
Cat and the Canary, The, 3909, Mel.....Para
Chamber of Horrors, Mel.....Mono
Charlie Chan in Panama, 035, Mel...20th-Fox
Charlie Chan in the Wax Museum, Mel. 20th-Fox
Charlie Chan's Murder Cruise, 048, Mel. 20th-Fox
Charlie McCarthy, Detective, 4011, Com..Univ
Chasing Trouble, 3917, Mel.....Mono
Cherokee Strip, Mel.....Para
Cheyenne Kid, The, 3962, West.....Mono
Child Is Born, A, 415, Mel.....WB
Chip of the Flying U, 4060, West.....Univ
Chump at Oxford, Com.....UA
Cisco Kid and the Lady, The, 012, Mel. 20th-Fox
City for Conquest, Mel.....WB
City in Darkness, 021, Mel.....20th-Fox
City of Chance, 023, Mel.....20th-Fox
Claudine, Mel. .....Foreign
Comin' Round The Mountain, Com.....Para
Confessions of a Nazi Spy, Mel.....WB
Congo Maisie, 10, Com.-Mel.....MGM
Conquest of the Air, Mel.....Foreign
Contraband, Mel. .....Foreign
Convicted Woman, Mel.....Col
Convoy, Mel. .....Foreign
Courageous Dr. Christian, 030, Mel...RKO
Covered Trailer, 915, Com.....Rep
Covered Wagon Days, 965, West.....Rep
Covered Wagons Trails, 3963, West.....Mono
Cowboy from Sundown, 3955, West.....Mono
Cowboys from Texas, 962, West.....Rep
Crooked Road, 923, Mel.....Rep
Cross Country Romance, 039, Mel.....RKO
Curse of the Swastika, Documentary...Foreign
Curtain Call, 027, Mel.....RKO

D

Dance, Girl, Dance, 040, Mel.....RKO
Dancing on a Dime, Mus.....Para
Danger Ahead, 3939, Mel.....Mono
Danger Flight, 3816, Mel.....Mono
Danger on Wheels, 4055, Mel.....Univ
Dark Command, 901, Mel.....Rep
Date with Destiny, A, Mel.....Para
Days of Jesse James, 953, West.....Rep
Day-Time Wife, 020, Mel.....20th-Fox
Dead End Kids on Dress Parade, 413, Com.-Mel. .....WB
Destry Rides Again, 4002, Com.-Mel....Univ
Diamond Frontier, Mel.....Univ
Disputed Passage, 3908, Mel.....Para
Dr. Christian Meets the Women, 036, Mel. RKO
Dr. Cyclops, 3929, Mel. (C).....Para
Dr. Ehrlich's Magic Bullet, 457, Mel.....FN
Dr. Kildare's Strange Case, 30, Mel...MGM
Dr. O'Dowd, Mel. .....Foreign
Doctor Takes a Wife, The, Com.....Col
Double Alibi, Mel.....Univ
Down Argentine Way, Mus.-Com.....20th-Fox
Dreaming Out Loud, Com.....RKO
Drums Along the Mohawk, 015, Mel. (C) 20th-Fox
Dulcy, Com. .....MGM
Durango Kid, West.....Col

E

Earl of Chicago, 18, Mel.....MGM
Earthbound, 034, Mel.....20th-Fox
East Side Kids, 3924, Mel.....Mono
Edison, the Man, 36, Mel.....MGM
Elsa Maxwell's Public Deb No. 1, Mel. 20th-Fox
Emergency Squad, 3917, Mel.....Para
Enemy Agent, 4033, Mel.....Univ
Escape, Mel. .....MGM
Escape, The, Mel.....20th-Fox
Escape to Paradise, 945, Mus.....RKO
Eternally Yours, Com.-Mel.....UA
Everything Happens at Night, 029, Mel. 20th-Fox
Everything's On Ice, 946, Mel.....RKO

F

Face Behind the Scar, Mel.....Foreign
Farmer's Daughter, The, 3927, Com.....Para
Fatal Hour, 3907, Mel.....Mono
Fight for Life, Mel.....Col
Fighting Mad, 3937, West.....Mono
Fighting 69th, 451, Mel.....FN
First World War, 062, Mel.....20th-Fox
Five Little Peppers in Trouble, Com.....Col
Five Little Peppers at School, Com.....Col
Flight Angels, 466, Mel.....FN
Florian, 29, Mel.....MGM
Flotsam, Mel. .....UA
Flowing Gold, Mel.....WB
Flying Deuces, 010, Com.....RKO
Flying Squad, The, Mel.....Foreign
For Beauty's Sake, Mel.....20th-Fox
Foreign Correspondent, Mel.....UA
For Freedom, Documentary.....Foreign
Forgotten Girls, 920, Mel.....Rep
40 Little Mothers, 34, Com.....MGM
Four Sons, 047, Mel.....20th-Fox
Four Wives, 453, Mel.....FN
Framed, 4032, Mel.....Univ
Free, Blonde and Twenty-one, 037, Mel. 20th-Fox
French Without Tears, 3930, Com.....Para
Frontier Crusader, West.....Producers
Fugitive, The, Mel.....Univ
Fugitive at Large, Mel.....Col
Fugitive from a Prison Camp, Mel.....Col
Fugitive from Justice, 473, Mel.....FN

G

Gambling on the High Seas, 424, Mel....WB
Gangs of Chicago, 906, Mel.....Rep
Gaslight, Mel. .....Foreign
Gaucho Serenade, 943, West.....Rep
Gentleman from Arizona, 3912, West. (C) Mono
George and Margaret, Com.....Foreign
George Washington Carver, Mel.....St. Rts
Geronimo, 3918, Mel.....Para
Gestapo, Mel.....Foreign
Ghost Breakers, The, 3938, Com.-Mel...Para
Ghost Comes Home, The, 27, Com.....MGM
Ghost of Cisco Kid, Mel.....20th-Fox
Ghost Valley Raiders, 991, West.....Rep
Girl from Avenue A, Com.....20th-Fox
Girl from God's Country, Mel.....Rep
Girl in 313, 051, Mel.....20th-Fox
Girl Must Live, Com.....20th-Fox
Girls of the Road, Mel.....Col
Golden Fleecing, Mel.....MGM
Golden Gloves, Mel.....Para
Golden Trail, The West.....Mono
Gold Rush, Maisie, Com.....MGM
Gone With the Wind, Mel. (C).....MGM
Goose Step, Mel.....Producers
Granny Get Your Gun, 421, Mel.....WB
Grand Ole Opry, 908, Com.....Rep
Grandpa Goes to Town, 922, Com.....Rep
Grapes of Wrath, The, 040, Mel....20th-Fox
Great McGinty, The.....Para
Great Plane Robbery, Mel.....Col
Great Profile, The, Com.....20th-Fox
Great Swindle, The, Mel.....Col
Great Victor Herbert, The, 3916, Mus....Para
Green Hell, 4011, Mel.....Univ
Gulliver's Travels, 3915, Cartoon (C)....Para
Gun Code, West.....Producers

H

Half a Sinner, 4040, Mel.....Univ
Haunted House, Mel.....Mono
Heaven With a Barbed Wire Fence, 019, Mel. 20th-Fox
He Married His Wife, 023, Mel.....20th-Fox
He Stayed for Breakfast, Com.....Col
Henry Goes Arizona, 2, Cem.....MGM
Heroes in Blue, 3919, Mel.....Mono
Hidden Enemy, Mel.....Mono
Hidden Gold, 3958, West.....Para
Hidden Menace, Mel.....Foreign
High School, 028, Com.....20th-Fox
Hired Wife, Com.....Univ
His Girl Friday, Com.-Mel.....Col
Hi-Yo Silver, 129, West.....Rep
Hold That Woman, Com.-Mel.....Producers
Hollywood Cavalcade, Mel. (C).....20th-Fox
Honeymoon Deferred, 4038, Mel.....Univ
Honeymoon's Over, The, 024, Com.Mel. 20th-Fox
Hot Steel, 4056, Mel.....Univ.
Horrors of War, Mel.....St. Rts
House Across the Bay, Mel.....UA
Housekeeper's Daughter, Com.....UA
House of Seven Gables, 4013, Mel.....Univ
Howards of Virginia, The, Mel.....Col
Human Monster, The, 3916, Mel.....Mono
Hunchback of Notre Dame, 015, Mel.....RKO

I

I Can't Give You Anything But Love, Baby, 4037, Mus. .....Univ
If I Had My Way, 4005, Mus.....Univ
I Love You Again, Mel.....MGM
I Married Adventure, Mel.....Col
I'm Nobody's Sweetheart Now, Mus.-Com. Univ
In Old Missouri, 921, Com.....Rep
Inspector Hornleigh on Holiday, 029, Mel. 20th-Fox
Invisible Killer, The, Mel.....Producers
Invisible Man Returns, 4009, Mel.....Univ
Invisible Stripes, 408, Mel.....WB
Irene, 024, Mus.....RKO
Island of Doomed Men, Mel.....Col
Isle of Destiny, 017, Mel (C).....RKO
I Take This Oath, Mel.....Producers
I Take This Woman, 26, Mel.....MGM
It All Came True, 407, Mel.....WB
It's a Date, 4001, Mus.-Com.....Univ
I Want a Divorce, Mel.....Para
I Was an Adventuress, 038, Mel.....20th-Fox

J

Jamaica Inn, 3906, Mel.....Para
Jeepers Creepers, 914, Com.....Rep
Joe and Ethel Turp Call on the President, 14, Com.-Mel. .....MGM
Johnny Apollo, 042, Mel.....20th-Fox
Judge Hardy and Son, 16, Com.....MGM

K

Kansas Terrors, The, 951, West.....Rep
Kid from Santa Fe, The, 3965, West....Mono
Kid Nightingale, 411, Mel.....WB
Killers of the Wild, Mel.....St. Rts
King of the Lumberjacks, 422, Mel.....WB
Kit Carson, Mel.....UA
Knights of the Range, 3923, West.....Para
Knute Rockne—All American, Mel.....WB

L

La Conga Nights, 4029, Com.....Univ
Laddie, Com.-Mel .....RKO
Ladies Must Live, The, Com.....WB
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Law of the Pampas, 3955, West.....Para
Law of the Texan, West.....Col
Legion of Lost Flyers, 4053, Mel.....Univ
Legion of the Lawless, 082, West.....RKO
Leopard Men of Africa, Mel.....St. Rts
Let George Do It, Com.....Foreign
Letter, The, Mel.....WB
Life of Giuseppi Verdi, Mus.....Foreign
Light of the Western Stars, 3931, West..Para
Lights Out in Europe, Documentary...Foreign
Light That Failed, The, 3921, Mel....Para
Lillian Russell, 045, Mus.....20th-Fox
Lion Has Wings, Mel.....UA
Little Accident, 4019, Com.....Univ
Little Bit of Heaven, A, Mus.....Univ
Little Miss Mollie, Mel.....Foreign
Little Orvie, 020, Com.....RKO
Little Old New York, 031, Mel.....20th-Fox
Llano Kid, 3913, West.....Para
Lone Wolf Meets a Lady, Mel.....Col
Lone Wolf Strikes, Mel.....Col
Long Voyage Home, Mel.....UA
Lost on the Western Front, Mel.....Foreign
Lost Squadron, The, 994, Mel.....RKO
Louise, Mus.....Foreign
Love, Honor and Oh, Baby, 4036,Mel....Univ
Lucky Cisco Kid, 049, Mel.....20th-Fox
Lucky Partners, 038, Com.-Mel.....RKO
Lucky Texan, West.....Mono

M

Mad Empress, The, 481, Mel.....WB
Mad Men of Europe, Mel.....Col
Main Street Lawyer, 905, Mel.....Rep
Mal He's Making Eyes at Me, 4022, Com. Univ
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Man from Fleet Street, Mel.....WB
Man from Montreal, 4054, Mel.....Univ
Man from Tumbleweeds, West.....Col
Man I Married, The, Mel.....20th-Fox
Man Who Talked Too Much, Mel.....FN
Man Who Wouldn't Talk, 030, Mel...20th-Fox
Manhattan Heartbeat, 046, Com.....20th-Fox
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Margie, Com. .....Univ.
Marines Fly High, 018, Mel.....RKO
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Marshal of Mesa City, 081, West.....RKO
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Meet Dr. Christian, 005, Mel.....RKO
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Men Against the Sky, Mel.....RKO
Men on Her Mind, Mel.....WB
Men Without Souls, Mel.....Col
Men with Steel Faces, Mel.....St. Rts
Mercy Plane, Mel.....Producers
Mexican Spitfire, 016, Com.-Mel.....RKO
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Millionaire Playboy, 022, Com.....RKO
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Mortal Storm, The, 41, Mel.....MGM
Mummy's Hand, The, Mel.....Univ
Murder in the Air, 472, Mel.....WB
Murder on the Yukon, 3928, Mel.....Mono
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My Favorite Wife, 025, Com.....RKO
My Little Chickadee, 4004, Com.....Univ
My Love Came Back, Mel.....WB
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Mysterious Mr. Reeder, 3926, Mel.....Mono
Mystery In Swing, Mel.....St Rts.
Mystery of Room 13, Mel.....Foreign
Mystery Sea Raider, Mel.....Para
My Wife's Relatives, 810, Com.-Mel.....Rep

N

New Moon, 31, Mus.....MGM
New Yorkers, The, Com.....Para
Nick Carter, Master Detective, 15, Mel..MGM
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Night of Nights, 3912, Mel.....Para
Ninotchka, 7, Com.....MGM
North West Mounted Police, Mel. (C)...Para
Northwest Passage, 25, Mel. (C).....MGM
No Time for Comedy, Com.....WB

O

Of Mice and Men, Mel.....UA
Oh, Johnny, How You Can Love, 4021, Mel. .....Univ
Oklahoma Frontier, 4059, West.....Univ
Oklahoma Renegades, West.....Rep
On Your Toes, 463, Mus.-Com.....FN
One Crowded Night, 042, Mel.....RKO
One Hour to Live, 4030, Mel.....Univ
One Night in Paris, Mel.....Foreign
One Man's Law, The, 992, Mel.....Rep
One Million B.C., Mel.....UA
On Their Own, 044, Com.....20th-Fox
On the Night of the Fire, Mel.....Foreign
On the Spot, 3915, Mel.....Mono
Opened by Mistake, 3933, Mel.....Para
Orphans of the North, Mel.....Mono
Our Neighbors—the Carters, 3911, Com..Para
Our Town, Mel.....UA
Outside These Walls, Mel.....Col
Out West with the Peppers, Com.....Col
Overland Stage Raiders, West.....Rep
Over the Moon, Mel. (C).....UA

P

Pack Up Your Troubles, 011, Com..20th-Fox
Pals of the Saddle, West.....Mono
Pals of the Silver Sage, 3954, West...Mono
Parole Fixer, 3920, Mel.....Para
Passport to Alcatraz, Mel.....Col
Phantom Raiders, 40, Mel.....MGM
Phantom Strikes, The, 3923, Mel.....Mono
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Philadelphia Story, Com.....MGM
Pier 13, Mel.....20th-Fox
Pinocchio, 091, Cartoon (C).....RKO
Pioneer Days, 3961, West.....Mono
Pioneers of the Frontier, West.....Col
Pioneers of the West, 964, West.....Rep
Pinto Kid, The, West.....Col
Pop Always Pays, 034, Com.....RKO
Prairie Law, West.....RKO
Pride and Prejudice, 46, Com.....MGM
Pride of the Blue Grass, 418, Mel.....WB
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Primrose Path, The, 023, Com.-Mel....RKO
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Private Lives of Elizabeth and Essex, The, 402 Mel. (C).....WB

Q

Queen of Destiny, 061, Mel. (C).....RKO
Queen of the Mob, 3939, Mel.....Para

R

Raffles, Mel.....UA
Ragtime Cowboy Joe, West.....Univ
Rainbow Over the Range, West.....Mono
Rancho Grande, 942, West.....Rep
Range Busters, West.....Mono
Ranger and the Lady, West.....Rep
Rangers of Fortune, Mel.....Para
Rebecca, Mel.....UA
Remember? 11, Com.....MGM
Remember the Night, 3919, Mel.....Para
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Return of Dr. X, 464, Mel.....FN
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Return of Wild Bill, West.....Col
Rhythm of the Rio Grande, 3953, West..Mono
Rhythm on the River, Mus.....Para
Riders from Nowhere, 3966, West.....Mono
Riders of Destiny, West.....Mono
Riders of Pasco Basin, 4062, West.....Univ
Ride, Tenderfoot, Ride, West.....Rep
River's End, Mel.....WB
Road Back, 4074, Mel.....Univ
Road to Glory, 061, Mel.....20th-Fox
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Roaring Twenties, The, 403, Mel.....WB
Rocky Mountain Rangers. 966, West.....Rep
Roll, Wagons, Roll, 3951, West.....Mono
Rovin' Tumbleweeds, 848, West.....Rep
Rulers of the Sea, 3910, Mel.....Para

S

Sabotage, 913, Mel.....Rep
Safari, 3937, Mel.....Para
Saga of Death Valley, 952, West.....Rep
Sagebrush Family Trails West, West.Producers
Sagebrush Trail, West.....Mono
Sailor's Lady, 052, Mel.....20th-Fox
Saint's Double Trouble, 021, Mel.....RKO
Saint Strikes Back, 918, Mel.....RKO
Saint Takes Over, The, 033, Mel.....RKO
Sandy Is a Lady, 4008, Com.....Univ
Santa Fe Marshal, 3956, West.....Para
Santa Fe Stampede. 863, West.....Rep
Saps at Sea, Com.....UA
Saturday's Children, 410, Com.-Mel.....WB
Scatterbrain, 909, Com.....Rep
Sea Hawk, Mel.....WB
Secret Four, The, 3918, Mel.....Mono
Secret of a Model, Mel.....St. Rts
Secret of Dr. Kildare, 12, Mel.....MGM
Secret Seven, The, Mel.....Col
Seventeen, 3924, Com.....Para
Shadows Over Chinatown, Mel.....Mono
Shipyard Sally, 018, Com.....20th-Fox
Shooting High, 041, West.....20th-Fox
Shop Around the Corner, 20, Mel.....MGM
Should Wives Work? Com.....Rep
Showdown, 3957, West.....Para
Sidewalks of London, 3922, Mel.....Para
Singapore, Mel. .....Col.
Sing, Dance, Plenty Hot, Mus.....Rep
Skeleton on Horseback, Mel.....Foreign
Ski Patrol, 4031, Mel.....Univ
Sky Bandits, 3929, Mel.....Mono
Slightly Honorable, Mel.....UA
Slightly Tempted, Com.-Mel.....Univ
Smashing the Money Ring, Mel.....FN
Song of the Road, Mus.-Com.....Foreign
Song of the Windmills, Mus.....Foreign
Son of Monte Cristo, Mel.....UA
Son of the Navy, 3902, Mel.....Mono
Son of Roaring Dan, West.....Univ
So This Is London, 043, Com.....20th-Fox
South of the Border, 941, West.....Rep
South of Pago Pago, Mel.....UA
South to Karanga, Mel.....Univ
So You Won't Talk, Com.....Col
Spies in the Air, Mel.....Foreign
Sporting Blood, 44, Mel.....MGM
Spring Parade, Mus.-Com.....Univ
Spy for a Day, Com.....Foreign
Stage Coach War, West.....Para
Stage to Chino, 085, West.....RKO
Star Dust. 036, Mel.....20th-Fox
Stars Look Down, The, 38, Mel.....MGM
Strange Cargo, 23, Mel.....MGM
Stranger on the Third Floor, Mel.....RKO
Stranger from Texas, The, West.....Col
Street of Memories, Mel.....20th-Fox
Strike Up the Band, Mus.-Com.....MGM
Student Nurse, Mel.....WB
Sued for Libel, Mel.....RKO
Susan and God, 39, Com.....MGM
Swanee River, 017, Mus. (C).....20th-Fox
Swiss Family Robinson, 019, Mel.....RKO

T

Taming of the West, West.....Col
Tear Gas Squad, 423, Mel.....WB
Television Spy, 3907, Mel.....Para
Terror, The, Mel.....Foreign
Tevya, Mel. .....Foreign
Texas Rangers Ride Again, Mel.....Para
Texas Renegades, West.....Producers
Texas Stagecoach, West.....Col
That's Right, You're Wrong, 011, Mus...RKO
There's Magic in Music. Mus.....Para
They Came by Night, 033, Mel.....20th-Fox
They Drive by Night.....FN
They Knew What They Wanted 992, Mel.RKO
Thief of Bagdad, Mel. (C).....UA
Those Were the Days, 3936, Com.-Mel...Para
Thou Shalt Not Kill, 916, Mel.....Rep
Three Cheers for the Irish, 465, Mel.....FN
Three Faces West, 903, Mel.....Rep
Three Men from Texas, West.....Para
Three Sons, 004, Mel.....RKO
Thundering Frontier, West.....Col
'Til We Meet Again, 848, Mel.....FN
Tomboy, 3911, Mel.....Mono
Tom Brown's School Days, 029, Mel....RKO
Too Busy to Work, 016, Com.....20th-Fox
Too Many Girls, Mus.-Com.....RKO
Too Many Husbands, Com.....Col
Torrid Zone, 455, Mel.....FN
Torpedo Raider, 3925, Mel.....Mono
Torture Ship, Mel.....Producers
Touchdown, Mel. .....Para
Tower of London, 4012, Mel.....Univ
Triple Justice, 085, West.....RKO
Tugboat Annie Sails Again, Com.....WB
20 Mule Team, 35, Mel.....MGM
20,000 Men a Year, 013, Mel.....20th-Fox
Tropic Fury, 4052, Mel.....Univ
Tulsa Kid, The, West.....Rep
Turnabout, Com.-Mel. .....UA
21 Days Together, Mel.....Col
Two Fisted Rangers, West.....Col
Two Girls on Broadway, Mel.....MGM
Two Thoroughbreds, 013, West.....RKO
Typhoon, 3934, Mel. (C).....Para

U

Ultimatum, Mel. .....Foreign
Untamed, Mel. (C) .....Para

V

Vengeance of the Deep, Mel.....Foreign
Victory, Mel. .....Para
Vigil in the Night, 007, Mel.....RKO
Villain Still Pursued Her, Com.....RKO
Village Barn Dance, 919, Mus.-Com.....Rep
Virginia City, 404, Mel.....WB
Viva Cisco Kid, 039, Mel.....20th-Fox

W

Wagons Westward, 907, Mel.....Rep
Waterloo Bridge, 37, Mel.....MGM
Way of All Flesh, 3940, Mel.....Para
We Are Not Alone, 458, Mel.....FN
Westbound Stage, 3952, West.....Mono
Westerner, The, Mel.....UA
West of Abilene, West.....Col
West of Carson City, 4061, West.....Univ
West of the Divide, West.....Mono
We Who Are Young, 45, Mel.....MGM
What a Life, 3995, Com.....Para
When the Daltons Rode, Mel.....Univ
Wild Cat Bus, Mel.....RKO
Wild Horse Range, 3960, West.....Mono
Wizard of Death, Mel.....Col
Wolf of New York, 918, Mel.....Rep
Women in War, 902, Mel.....Rep
Women Without Names, 3925, Mel.....Para

Y

You Can't Fool Your Wife, 032, Com....RKO
Young As You Feel, 032, Com.....20th-Fox
Young Buffalo Bill, 954, West.....Rep
Young People, The, Com.....20th-Fox
Young Tom Edison, 28, Mel.....MGM
You're Not So Tough, 4023, Mel.....Univ
Yukon Flight, 3938, Mel.....Mono

Z

Zanzibar, Mel. .....Univ

(THE RELEASE CHART--CONT'D)

THE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger (†) symbol indicates picture is of the 1939-40 season. Asterisk (*) after title of feature denotes first appearance of picture in Release Chart.

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amazing Mr. Williams, The (G) 30	Joan Blondell-Melvyn Douglas	Nov. 23,'39†	86.	Nov. 25,'39
(Exploitation: Dec. 2,'39, p. 75.)				
Babies for Sale	Glenn Ford-Rochelle Hudson	May 16,'40†	64	
(See "In the Cutting Room," May 4,'40.)				
Blazing Six Shooters (G)	Charles Starrett-Iris Meredith-Sons of the Pioneers	Apr. 4,'40†	63.	Mar. 16,'40
Blondie Brings Up Baby (G)	P. Singleton-A. Lake-L. Simms	Nov. 9,'39†	69.	Nov. 11,'39
Blondie on a Budget (G)	P. Singleton-A. Lake-L. Simms	Feb. 29,'40†	73.	Mar. 2,'40
Bullets for Rustlers	Charles Starrett-Lorna Gray	Mar. 5,'40†	58	
(See "In the Cutting Room," Nov. 25,'39.)				
Cafe Hostess (A)	Preston Foster-Ann Dvorak	Nov. 30,'39†	63.	Jan. 20,'40
Convicted Woman (G)	Rochelle Hudson - June Lang - F. Innescort-L. Lane-G. Ford	Jan. 31,'40†	66.	Mar. 2,'40
Doctor Takes a Wife, The (A)	L. Young-R. Millard-G. Patrick	Apr. 25,'40†	68.	Apr. 27,'40
Five Little Peppers at Home	Edith Fellows-Dorothy Peterson	Feb. 8,'40†	65	
(See "In the Cutting Room," Jan. 13,'40.)				
Fugitive at Large (G)	Jack Holt-Patricia Ellis	Dec. 7,'39†	66.	Aug. 5,'39
Girls of the Road	A. Dvorak-H. Mack-L. Lane	June 20,'40†	61	
His Girl Friday (A)	C. Grant-R. Russell-R. Bellamy	Jan. 18,'40†	92.	Jan. 13,'40
(Exploitation: Jan. 27,'40, pp. 71, 76; Feb. 24,'40, p. 55; Mar. 2,'40, p. 68; June 22,'40, p. 76.)				
Island of Doomed Men (A)	Peter Lorre-Rochelle Hudson	May 20,'40†	67.	June 15,'40
Lone Wolf Meets a Lady, The (G)	Warren William-Jean Muir	May 30,'40†	71.	June 22,'40
Lone Wolf Strikes, The (G)	Warren William-Joan Perry	Jan. 26,'40†	67.	Feb. 10,'40
Mad Men of Europe	Edmund Gwenn-Mary Maguire	June 3,'40†	73	
Man from Tumbleweeds, The (G)	Bill Elliott-Iris Meredith	May 2,'40†	59.	June 22,'40
Man With Nine Lives, The (A)	Boris Karloff - Jo Ann Sayers - Roger Pryor	Apr. 18,'40†	73.	May 4,'40
Men Without Souls (G)	John Litel-Rochelle Hudson	Mar. 14,'40†	62.	May 18,'40
Music In My Heart (G)	Tony Martin - Rita Hayworth - Edith Fellows - Eric Blore	Jan. 10,'40†	70.	Jan. 13,'40
My Son Is Guilty (G)	Jacqueline Wells-Bruce Cabot	Dec. 28,'39†	63.	Jan. 20,'40
Outside the Three Mile Limit (G)	J. Holt-D. Purcell-I. Ware	Mar. 7,'40†	65.	Feb. 17,'40
Out West with the Peppers	Edith Fellows-Tommy Bond	June 30,'40†	62	
Passport to Alcatraz (G)	Jack Holt-Noah Beery, Jr.	June 6,'40†	60.	June 22,'40
Pioneers of the Frontier	Bill Elliott-Linda Winters	Feb. 1,'40†	58	
Return of Wild Bill (G)	Bill Elliott-Iris Meredith	June 27,'40†	60.	July 13,'40
Stranger from Texas, The	Charles Starrett - Lorna Gray - Sons of the Pioneers	Nov. 2,'39†	54	
Taming of the West	Bill Elliott-Iris Meredith	Dec. 7,'39†	55	
Texas Stagecoach (G)	Charles Starrett-Iris Meredith	May 23,'40	59.	Mar. 30,'40
Too Many Husbands (A)	Jean Arthur -Fred MacMurray - Melvyn Douglas	Mar. 21,'40†	84.	Mar. 9,'40
(Exploitation: May 18,'40, p. 78; June 22,'40, p. 75.)				
21 Days Together (A)	Vivien Leigh-Laurence Oliver	May 16,'40†	72.	June 1,40
Two Fisted Rangers	Charles Starrett - Lorna Gray - Sons of the Pioneers	Jan. 4,'40†	62	

Coming Attractions

Title	Star
Arizona	Jean Arthur-Wm. Holden
Before I Die	Douglas Fairbanks, Jr. - Rita Hayworth
Blondie Has Servant Trouble	P. Singleton-A. Lake-L. Simms
Durango Kid	Chas. Starrett - Luana Walters - Sons of the Pioneers
Fight for Life (A)	Myron McCormick
Five Little Peppers In Trouble	Edith Fellows-Dorothy Ann Seese
Fugitive From a Prison Camp	Jack Holt-Marian Marsh
Great Plane Robbery, The	Jack Holt-Vicki Lester
(See "In the Cutting Room," May 25,'40.)	
Great Swindle, The	Jack Holt-Marjorie Reynolds
He Stayed for Breakfast	Loretta Young-Melvyn Douglas
Howards of Virginia, The	Cary Grant - Martha Scott - Richard Carlson - Sir Cedric Hardwicke
I Married Adventure	Osa Johnson
Lady in Question, The	Brian Aherne-Rita Hayworth
Military Academy	Tommy Kelly-Bobby Jordan
Pinto Kid, The	Chas. Starrett-Louise Currie
Secret Seven, The	Bruce Bennett-Florence Rice
Singapore	Melvyn Douglas-Miriam Hopkins
So You Won't Talk	Joe E. Brown-Frances Robinson
Thundering Frontier, The	Chas. Starrett-Iris Meredith-Sons of the Pioneers
West of Abilene	Chas. Starrett-Marjorie Cooley-Sons of the Pioneers
(See "In the Cutting Room," May 25,'40.)	
Wizard of Death	Boris Karloff-Evelyn Keyes

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Before I Die	Douglas Fairbanks, Jr. - Rita Hayworth			
Blondie Has Servant Trouble	P. Singleton-A. Lake-L. Simms	July 25,'40†		
Durango Kid	Chas. Starrett - Luana Walters - Sons of the Pioneers	Aug. 15,'40†		
Fight for Life (A)	Myron McCormick		69.	Mar. 16,'40
Five Little Peppers In Trouble	Edith Fellows-Dorothy Ann Seese			
Fugitive From a Prison Camp	Jack Holt-Marian Marsh			
Great Plane Robbery, The	Jack Holt-Vicki Lester			
(See "In the Cutting Room," May 25,'40.)				
Great Swindle, The	Jack Holt-Marjorie Reynolds			
He Stayed for Breakfast	Loretta Young-Melvyn Douglas	Aug. 22,'40†		
Howards of Virginia, The	Cary Grant - Martha Scott - Richard Carlson - Sir Cedric Hardwicke	Aug. 29,'40†		
I Married Adventure	Osa Johnson	July 24,'40†		
Lady in Question, The	Brian Aherne-Rita Hayworth			
Military Academy	Tommy Kelly-Bobby Jordan	July 18,'40†		
Pinto Kid, The	Chas. Starrett-Louise Currie			
Secret Seven, The	Bruce Bennett-Florence Rice	Aug. 8,'40		
Singapore	Melvyn Douglas-Miriam Hopkins			
So You Won't Talk	Joe E. Brown-Frances Robinson			
Thundering Frontier, The	Chas. Starrett-Iris Meredith-Sons of the Pioneers			
West of Abilene	Chas. Starrett-Marjorie Cooley-Sons of the Pioneers			
(See "In the Cutting Room," May 25,'40.)				
Wizard of Death	Boris Karloff-Evelyn Keyes			

FIRST NATIONAL
(See Warner Brothers)

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
And One Was Beautiful (G) 32	Jean Muir-Laraine Day-Robert Cummings-Billie Burke	Apr. 5,'40†	70.	Apr. 6,'40
Andy Hardy Meets Debutante (G) 43	M. Rooney-J. Garland-L. Stone-Cecilia Parker - Fay Holden - Ann Rutherford	July 5,'40†	89.	July 6,'40
Another Thin Man (G) 10	Myrna Loy - William Powell - Ruth Hussey-Virginia Grey	Nov. 17,'39†	102.	Nov. 18,'39
(Exploitation: Dec. 2,'39, p. 73; Dec. 16,'39, p. 68; Feb. 24,'40, p. 52; Mar. 16,'40, p. 61.)				
Balalaika (G) 17	Nelson Eddy-Ilona Massey-Chas. Ruggles-Frank Morgan	Dec. 29,'39†	102.	Dec. 23,'39
(Exploitation: Mar. 23,'40, p. 61; Mar. 30,'40, p. 89.)				
Broadway Melody of 1940 (G) 21	E. Powell-F. Astaire-G. Murphy	Feb. 9,'40†	101.	Feb. 10,'40
(Exploitation: Apr. 6,'40, p. 58.)				
Captain Is a Lady, The (G) 42	C. Coburn-B. Bondi-B. Burke	June 21,'40†	65.	June 22,'40
Congo Maisie (A) 19	Ann Sothern - John Carroll - Rita Johnson	Jan. 19,'40†	70.	Jan. 20,'40
Dr. Kildare's Strange Case (G) 30	L. Ayres-L. Barrymore-L. Day	Apr. 12,'40†	77.	Apr. 6,'40
(Exploitation: June 29,'40, p. 53.)				
Earl of Chicago (G) 18	Robert Montgomery - Reginald Owen - Edward Arnold	Jan. 5,'40†	87.	Dec. 30,'39
Edison, the Man (G) 18	Spencer Tracy - Rita Johnson - Gene Lockhart-Charles Coburn	May 10,'40†	107.	May 25,'40
(Exploitation: June 15,'40, pp. 56, 57, 59; June 22,'40, p. 76; July 6,'40, p. 47.)				
Florian (G) 29	Robert Young-Helen Gilbert	Mar. 29,'40†	93.	Mar. 30,'40
(Exploitation: June 8,'40, p. 52.)				
Forty Little Mothers (A) 34	Eddie Cantor - Rita Johnson - Bonita Granville-J. Anderson	Apr. 26,'40†	90.	Apr. 20,'40
(Exploitation: May 25,'40, p. 67; June 22,'40, p. 74.)				
Ghost Comes Home, The (G) 27	Frank Morgan - Billie Burke - Ann Rutherford	Mar. 8,'40†	79.	Mar. 2,'40
Henry Goes Arizona 2	Frank Morgan-Virginia Weidler	Dec. 8,'39†	67	
(See "In the Cutting Room," Aug. 12,'39.)				
I Take This Woman (G) 26	Spencer Tracy-Hedy Lamarr	Feb. 2,'40†	97.	Feb. 3,'40
Joe and Ethel Turp Call on the President (G) 14	Ann Sothern-William Gargan	Dec. 1,'39†	70.	Dec. 9,'39
(Exploitation: June 15,'40, p. 59.)				
Judge Hardy and Son (G) 16	Lewis Stone - Mickey Rooney - Cecelia Parker - Fay Holden	Dec. 22,'39†	90.	Dec. 10,'39
(Exploitation: Feb. 10,'40, p. 69; Feb. 14,'40, p. 52; Mar. 16,'40, p. 61; May 11,'40, p. 68.)				
Lambeth Walk, The (G)	L. Lane-S. Gray-S. Hicks	Jan. 26,'40†	66.	Apr. 22,'39
Man from Dakota (G) 24	W. Beery-D. Del Rio-J. Howard	Feb. 16,'40†	77.	Feb. 17,'40
Mortal Storm, The (A) 41	Margaret Sullavan-James Stewart-Robert Young	June 14,'40†	100.	June 15,'40
(Exploitation: July 6,'40, p. 48.)				
New Moon (G) 31	Jeanette MacDonald - Nelson Eddy - M. Boland	June 28,'40†	104.	June 22,'40
Nick Carter, Master Detective (G) 15	Walter Pidgeon-Rita Johnson	Dec. 15,'39†	60.	Dec. 9,'39
Ninotchka (G) 7	G. Garbo-M. Douglas-I. Claire	Nov. 3,'39†	110.	Oct. 14,'39
(Exploitation: Jan. 13,'40, pp. 52, 53; Jan. 27,'40, p. 72; Feb. 10,'40, p. 70; Feb. 24,'40, p. 55.)				
Northwest Passage (G) 25	S. Tracy-R. Young-W. Brennan	Feb. 23,'40†	126.	Feb. 17,'40
(Exploitation: Mar. 2,'40, pp. 66, 67; Apr. 6,'40, p. 59; May 4,'40, pp. 72, 76; May 18,'40, p. 76; June 8,'40, p. 50.)				
Phantom Raiders (G) 40	Walter Pidgeon-Florence Rice	May 31,'40	70.	June 1,'40
Remember? (A) 11	R. Taylor-G. Garson-L. Ayres	Nov. 10,'39†	83.	Nov. 11,'39
(Exploitation: Dec. 16,'39, p. 69.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. date	Running Time Minutes	Reviewed
Secret of Dr. Kildare (G) 12	Lionel Barrymore - Lew Ayres - Laraine Day-Helen Gilbert	Nov. 24,'39†	85.	Nov. 25,'39
(Exploitation: Feb. 3,'40, p. 73.)				
Shop Around the Corner (G) 20	Margaret Sullavan-James Stewart-Frank Morgan	Jan. 12,'40	100.	Jan. 6,'40
(Exploitation: Jan. 27,'40, pp. 66, 67; Mar. 2,'40, p. 68; May 4,'40, p. 72.)				
Sporting Blood (G) 44	Robert Young - Lewis Stone - Maureen O'Sullivan	July 12,'40†	82.	July 13,'40
Strange Cargo (A) 23	Clark Gable - Joan Crawford - Peter Lorre-Ian Hunter	Mar. 1,'40†	113.	Mar. 9,'40
(Exploitation: June 8,'40, p. 51.)				
Susan and God (A) 39	J. Crawford - F. March - Rita Quigley-R. Hussey-J. Carroll-B. Cabot	June 7, 40†	117.	June 8,'40
Twenty Mule Team (G) 35	W. Beery-L. Carrillo-A. Baxter	May 3,'40	83.	May 4,40
(Exploitation: June 1,'40, p. 58; June 8,'40, p. 52; June 29,'40, p. 56.)				
Two Girls on Broadway (G) 33	Blondell-L. Turner-G. Murphy	April 19,'40†	73.	Apr. 20,'40
Waterloo Bridge (A) 37	Vivien Leigh-Robert Taylor	May 17,'40†	108.	May 18,'40
(Exploitation: June 15,'40, p. 58; June 22,'40, pp. 72, 76; June 29,'40, p. 52.)				
Young Tom Edison (G) 28	Mickey Rooney-Gene Reynolds-Virginia Weidler-Fay Bainter-George Bancroft	Mar. 15'40†	85.	Feb. 17,'40
(Exploitation: Mar. 9,'40, pp. 77, 79; Apr. 6,'40, p. 69; Apr. 13,'40, p. 66; Apr. 20,'40, p. 56; May 4,'40; pp. 70, 71; May 11,'40, p. 72; May 18,'40, p. 76.)				

Coming Attractions

Bad Man of Wyoming, The	Wallace Beery-Ann Rutherford		
Boom Town	Clark Gable - Spencer Tracy - Claudette Colbert-Hedy Lamarr	Aug. 9,'40†	
Busman's Honeymoon	Robt. Montgomery - Constance Cummings	Aug. 30,'40†	
Dulcy	Ann Sothern-Ian Hunter-Billie Burke-Roland Young		
Escape	N. Shearer-R. Taylor-Nazimova		
Golden Fleecing	L. Ayres-R. Johnson-V. Grey	Aug. 16,'40†	
Gold Rush Maisie	Ann Sothern - Lee Bowman - Virginia Weidler	Aug. 2,'40†	
Gone With the Wind (A)	Vivien Leigh - Clark Gable - Leslie Howard - Olivia de Havilland	228.	Dec. 16,'39
(Exploitation: Jan. 20,'40, p. 67; Jan. 27,'40, p. 71; Feb. 3,'40, p. 74; Feb. 17,'40, p. 56; Feb. 24,'40, p. 53; Mar. 23,'40, p. 64; Apr. 20,'40; p. 48; Apr. 27,'40, p. 78; May 11,'40, p. 73.)				
I Love You Again	William Powell-Myrna Loy	Aug. 23,'40†		
Philadelphia Story*	K. Hepburn-C. Grant-J. Stewart			
Pride and Prejudice (G) 46	Greer Garson-Laurence Olivier-Mary Boland-Maureen O-Sullivan	July 26,'40†	118.	July 13,'40
Stars Look Down, The (A) 38	Margaret Lockwood - Michael Redgrave-Emlyn Williams		103.	Jan. 27,'40
Strike Up the Band	M. Rooney-J. Garland-J. Preisser			
We Who Are Young 45	Lana Turner-John Shelton	July 19,'40†		

MONOGRAM

Title	Star	Rel. date	Running Time Minutes	Reviewed
Chasing Trouble (G) 3917	Frankie Darro-Marjorie Reynolds	Jan. 30,'40†	64.	Feb. 3,'40
Cheyenne Kid, The 3962	Jack Randall-Louise Stanley	Feb. 20,'40†	50.	
(See "In the Cutting Room," Feb. 17,'40.)				
Covered Wagon Trails (G) 3963	Jack Randall	Apr. 10,'40†	52.	May 11,'40
Cowboy from Sundown (G) 3955	Tex Ritter	May 9,'40†	58.	May 11,'40
Danger Ahead (G) 3939	James Newill	Jan. 10,'40†	60.	July 6,'40
Danger Flight (G) 3816	J. Trent-M. Reynolds-M. Stone	Nov. 1,'39	65.	Oct. 28,'39
East Side Kids (G) 3924	Dennis Moore-Vince Barnett	Feb. 10,'40†	62.	Feb. 24,'40
Fatal Hour (G) 3907	Boris Karloff-Marjorie Reynolds-Grant Withers	Jan. 15,'40†	68.	Jan. 20,'40
Fighting Mad 3937	James Newill	Nov. 5,'39†	60.	
Gentleman from Arizona (G) 3912	Craig Reynolds-John King	Dec. 25,'39†	76.	Dec. 9,'39
Golden Trail, The (G)	Tex Ritter	July 3,'40†	52.	July 6,'40
Heroes in Blue (G) 3919	D. Purcell-B. Hayes-C. Quigley	Nov. 7,'39†	61.	Nov. 25,39
Hidden Enemy 3922	Warren Hull-Kay Linaker	Jan. 20,'40†	63.	
Human Monster, The (A) 3916	Bela Lugosi	Mar. 9,'40†	76.	Nov. 18,'39
(Reviewed under the title, "Dark Eyes of London.")				
Kid from Santa Fe, The, 3965	Jack Randall	May 23,'40†	50.	
Land of the Six Guns (G) 3964	Jack Randall-Louise Stanley	May 2,'40†	54.	June 29,'40
Last Alarm, The, (G) 3927	Polly Ann Young-Warren Hull	June 25,'40†	61.	June 29,'40
Lucky Texan (reissue) (G)	John Wayne	Dec. 10,'39†	56.	Jan. 27,'34
Midnight Limited (G) 3921	Marjorie Reynolds-John King	Mar. 20,'40†	61.	Mar. 23,'40
Murder on the Yukon 3928	James Newill	Feb. 25,'40†	58.	
Mysterious Mr. Reeder, The (G) 3926	Will Fyffe	Apr. 30,'40	77.	Mar. 11,'39
(Reviewed under the title, "The Mind of Mr. Reeder.")				
On the Spot (G) 3915	Frankie Darro-Mary Kornman	June 11,'40†	62.	June 8,'40
Pals of the Silver Sage (G) 3954	Tex Ritter	Apr. 20,'40†	52.	May 4,'40
Phantom Strikes, The (G) 3923	S. Hale-W. Lawson-L. Henry	Nov. 15,'39†	58.	Nov. 18,'39
Pioneer Days 3961	Jack Randall	Jan. 25,'40†	51.	
(See "In the Cutting Room," Jan. 13,'40.)				
Rhythm of the Rio Grande (G) 3953	Tex Ritter-Susan Dale	Mar. 2,'40†	53.	Apr. 27,'40
Riders from Nowhere 3966	Jack Randall-Margaret Roach	May 30,'40†	45.	
(See "In the Cutting Room," May 11,'40.)				
Riders of Destiny (reissue) (G)	John Wayne-Cecilia Parker	Oct. 20,'39	58.	Jan. 27,'34
Roll, Wagons, Roll (G) 3951	Tex Ritter	Nov. 25,'39	52.	Dec. 23,'39
Sagebrush Trail (G) (reissue)	John Wayne	Oct. 20,'39	55.	Dec. 23,'33
Secret Four, The (A) 3918	H. Sinclair-F. Lawton-A. Lee	Jan. 15,'40†	85.	June 24,'39
(Reviewed under the title, "Four Just Men.")				
Sky Bandits 3929	James Newill-Louise Stanley	Apr. 15,'40†	56.	
Sons of the Navy (G) 3902	J. Parker-J. Dunn-M. Spellman	Mar. 30,'40†	72.	Apr. 6,'40
Torpedo Raider (G) 3925	B. Mackay-B. Balfour-J. Mills	Feb. 28,'40†	55.	June 1,'40
Tomboy (G) 3911	Jackie Moran-Marcia Mae Jones	Apr. 20,'40†	70.	Apr. 27,'40
Westbound Stage (G) 3952	Tex Ritter	Dec. 15,'39†	56.	Feb. 24,'40
West of the Divide (reissue) (G)	John Wayne	Dec. 10,'39†	55.	Jan. 20,'34
Wild Horse Range 3960	Jack Randall-Phyllis Ruth	June 25,'40†	57.	
(See "In the Cutting Room," May 18,'40.)				
Yukon Flight (G) 3938	James Newill-Louise Stanley	Dec. 5,'39†	57.	July 6,'40

Coming Attractions

All Around the Town	F. Darro-J. Hodges-G. Heuston	Aug. 12,'40†	
Arizona Frontier	Tex Ritter	Aug. 19,'40†	
Boys of the City	East Side Kids	July 15,'40†	
Chamber of Horrors	Leslie Banks-Gina Malo	Aug. 5,'40†	
Haunted House	Marcie Mae Jones-Jackie Moran	July 22,'40†	
Missing People*	Will Fyffe	Aug. 19,'40†	
Orphans of the North		July 29,'40†	
Rainbow Over the Range	Tex Ritter-Dorothy Fay	July 29,'40†	
Range Busters*	J. King-R. Corrigon-M. Terhune	Aug. 12,'40†	
Shadows Over Chinatown	Boris Karloff-Grant Withers	Aug. 5,'40†	

PARAMOUNT

Title	Star	Rel. date	Running Time Minutes	Reviewed
Adventure in Diamonds (G) 3928	Isa Miranda-George Brent	Apr. 5,'40†	76.	Jan. 20,'40
(Exploitation: Jan. 20,'40, p. 56; Apr. 27,'40, p. 78; May 25,'40, pp. 68, 72; June 29,'40, p. 56.)				
All Women Have Secrets (A) 3914	Jos. Allen-Jean Cagney-V. Dale	Dec. 15,'39†	74.	Dec. 9,'39
(Exploitation: Mar. 2,'40, p. 64.)				
Biscuit Eater, The (G) 3935.	Billy Lee-Cordell Hickman	May 24,'40†	81.	Apr. 13,'40
(Exploitation: May 18,'40, p. 79; June 8,'40, p. 50.)				
Buck Benny Rides Again (G) 3932	Jack Benny - Ed Rochester" Anderson-Andy Devine	May 3,'40†	85.	Apr. 20,'40
(Exploitation: June 1,'40, p. 60.)				
Cat and the Canary, The (G) 3909	Bob Hope-Paulette Goddard	Nov. 10,'39†	74.	Oct. 29,'39
Disputed Passage (G) 3908	Dorothy Lamour-Akim Tamiroff-John Howard	Oct. 27,'39†	91.	Oct. 21,'39
Dr. Cyclops (G) 3929	Albert Dekker-Janice Logan	Apr. 12,'40†	77.	Mar. 9,'40
(Exploitation: Mar. 16,'40, p. 59; Apr. 27,'40, p. 76; May 4,'40, p. 72; May 11,'40, p. 69; June 1,'40, pp. 59, 61; June 22,'40, p. 72; July 6,'40, p. 46.)				
Emergency Squad (G) 3917	W. Henry-R. Page-L. Campbell	Jan. 5,'40†	58.	Jan. 13,'40
Farmer's Daughter, The (G) 3927	Martha Raye-Charlie Ruggles	Mar. 29,'40†	61.	Feb. 17,'40
French Without Tears (A) 3930	Ray Milland-Ellen Drew	Apr. 19,'40†	67.	Nov. 11,'39
Geronimo 3918	P. Foster-A. Devine-E. Drew	Jan. 12,'40†	90.	Nov. 25,'39
(Exploitation: Apr. 13,'40, p. 64; Apr. 27,'40, p. 80; May 18,'40, p. 80; May 25,'40, p. 70.)				
Ghost Breakers, The (G) 3938.	B. Hope-P. Goddard-R. Carlson	June 21,'40†	85.	June 15,'40
(Exploitation: June 8,'40, p. 51.)				
Great Victor Herbert, The (G) 3916	Allan Jones - Mary Martin - Walter Connolly	Dec. 29,'39†	91.	Dec. 2,'39
(Exploitation: Jan. 20,'40, p. 67; Feb. 3,'40, pp. 74, 80; Feb. 10,'40, p. 70; Mar. 2,'40, p. 68.)				
Gulliver's Travels (G) 3915	Color Cartoon-Feature	Dec. 22,'39†	77.	Dec. 16,'39
(Exploitation: Dec. 23,'39, p. 56; Jan. 27,'40, p. 71; Feb. 3,'40, pp. 72, 74, 76, 78; Feb. 17,'40, pp. 54, 55; Mar. 2,'40, p. 68; Mar. 23,'40, p. 61; Mar. 30,'40, pp. 68, 90; May 4,'40, p. 76; May 11,'40, p. 69; May 18,'40, pp. 77, 79.)				
Hidden Gold (G) 3958	W. Boyd-R. Hayden-R. Rogers	June 7,'40†	61.	May 18,'40
Jamaica Inn (A) 3906	Charles Laughton-Leslie Banks-Maureen O'Hara-Emlyn Williams	Oct. 13,'39†	99.	May 27,'39
(Exploitation: Oct. 7,'39, p. 66.)				
Knights of the Range (G) 3923.	Russell Hayden-Jean Parker	Feb. 23,'40†	70.	Feb. 24,'40
Law of the Pampas (G) 3955.	W. Boyd-R. Hayden-S. Duna	Nov. 3,'39	74.	Oct. 21,'39
Light of the Western Star (G) 3931	V. Jory-R. Hayden-N. Beery, Jr.	Apr. 19,'40†	67.	Apr. 20,'40
Light that Failed, The (G) 3921	R. Colman-W. Houston-I. Lupino	Feb. 9,'40†	99.	Dec. 23,'39
(Exploitation: Feb. 10,'40, p. 70; Feb. 17,'40, p. 53.)				
Llano Kid (G) 3913	Tito Guizar-Gale Sondergaard	Dec. 8,'39†	86.	Nov. 25,'39
Night of Nights (G) 3912	P. O'Brien-O. Bradna-R. Young	Dec. 1,'39†	*68.	May 11,'40
Opened by Mistake (G) 3933.	C. Ruggles-R. Paige-J. Logan	May 10,'40†	67.	May 11,'40
Our Neighbors—the Carters (G) 3911	Fay Bainter-Frank Craven	Nov. 24,'39†	85.	Nov. 4,'39
(Exploitation: May 4,'40; p. 74.)				
Parole Fixer (G) 3920	W. Henry-V. Dale-R. Paige	Feb. 2,'40†	68.	Feb. 17,'40
Queen of the Mob (A) 3939	Ralph Bellamy - Jean Cagney - Wm. Henry-Blanche Yurka	June 28,'40†	61.	June 22,'40
Remember the Night (G) 3919.	Barbara Stanwyck - Fred MacMurray-Beulah Bondi-Elizabeth Patterson	Jan. 19,'40†	94.	Jan. 13,'40
(Exploitation: Jan. 27,'40, p. 71; Mar. 30,'40, p. 87; Apr. 20,'40, p. 57.)				
Road to Singapore (G) 3926	B. Crosby-D. Lamour-B. Hope	Mar. 22,'40†	85.	Feb. 24,'40
(Exploitation: Mar. 9,'40, p. 79; Mar. 23,'40, p. 60; Mar. 30,'40, p. 87; May 18,'40, p. 76.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Rulers of the Sea (G) 3910	Douglas Fairbanks, Jr.-Margaret Lockwood-Will Fyffe	Nov. 17,'39†	97.	Sept. 16,'39
(Exploitation: Feb. 24,'40, p. 55.)				
Safari (G) 3937	Madeleine Carroll-Douglas Fairbanks, Jr.	June 14,'40†	81.	June 8,'40
Santa Fe Marshal (G) 3956	William Boyd-Russell Hayden	Jan. 26,'40†	68.	Jan. 13,'40
Seventeen (G) 3924	J. Cooper-B. Field-O. Kruger	Mar. 1,'40†	78.	Feb. 24,'40
(Exploitation: Mar. 2,'40, p. 65.)				
Showdown (G) 3657	Wm. Boyd-Russell Hayden	Mar. 8,'40†	63.	Mar. 2,'40
Sidewalks of London (A) 3922	Charles Laughton-Vivien Leigh	Feb. 16,'40†	86.	Feb. 10,'40
(Exploitation: Feb. 17,'40, p. 53.)				
Stagecoach War (G)	Wm. Boyd-Russell Hayden	July 12,'40†	63.	June 29,'40
Television Spy (G) 3907	Judith Barrett-Wm. Henry	Oct. 20,'39†	60.	Oct. 14,'39
Those Were the Days (G) 3936	Wm. Holden - J. Barrett - B. Granville-E. Stone-V. Glaser	May 31,'40†	75.	May 18,'40
Typhoon (A) 3934	Dorothy Lamour-Robert Preston	May 17,'40†	71.	May 4,'40
(Exploitation: June 22,'40, p. 76; June 29,'40, p. 53.)				
Way of All Flesh (G) 3940	A. Tamiroff-Wm. Henry-Gladys George-Muriel Angelus	July 5,'40†	86.	June 1,'40
What a Life (G) 3905	Jackie Cooper - Betty Field - Lionel Stander - John Howard	Oct. 6,'39†	79.	Sept. 23,'39
(Exploitation: Nov. 11,'39, p. 66; Jan. 6,'40, p. 72.)				
Women Without Names (G) 3925	Ellen Drew-Robert Paige	Mar. 15,'40†	63.	Feb. 24,'40

Coming Attractions

Aldrich Family in Life with Henry	Jackie Cooper-Lella Ernest	Sept. 13,'40	
(See "In the Cutting Room," Apr. 20,'40.)			
Arise My Love	Claudette Colbert	Oct. 25,'40	
Cherokee Strip	Richard Dix-Florence Rice		
Comin' Round the Mountain	Bob Burns-Una Merkel	Aug. 16,'40	
Dancing on a Dime	Grace MacDonald-Robt. Paige	Nov. 1,'40	
Date with Destiny, A	B. Rathbone-E. Drew-J. Howard	Nov. 15,'40	
(See "In the Cutting Room," Mar. 30,'40.)			
Golden Gloves	Jean Cagney-Richard Denning	Aug. 2,'40†	
(See "In the Cutting Room," Jan. 13,'40.)			
Great McGinty, The	Brian Donlevy-Akim Tamiroff-Muriel Angelus	Aug. 23,'40†	
(See "Down Went McGinty," "In the Cutting Room." Feb. 10,'40.)			
I Want a Divorce	Joan Blondell-Dick Powell	Sept. 20,'40	
(See "In the Cutting Room," May 18,'40.)			
Moon Over Burma	D. Lamour-R. Preston-P. Foster		
Mystery Sea Raider	Henry Wilcoxon-Carole Landis	Aug. 9,'40	
New Yorkers, The	Dick Powell-Ellen Drew		
Night at Earl Carroll's, A	Ken Murray-Rose Hobart	Oct. 18,'40	
North West Mounted Police	Gary Cooper-Madeleine Carroll-Robt. Preston-P. Goddard	Nov. 22,'40	
Rangers of Fortune	Fred MacMurray-Albert Dekker-Patricia Morison	Oct. 11,'40	
Rhythm on the River	Bing Crosby-Mary Martin-Basil Rathbone-Oscar Levant	Sept. 6,'40	
Texas Rangers Ride Again	J. Howard-E. Drew-M. Robson		
There's Magic in Music	A. Jones-S. Foster-M. Lindsay		
Three Men from Texas	W. Boyd-R. Hayden-A. Clyde	Nov. 8,'40	
(See "In the Cutting Room." May 18,'40.)			
Touchdown	Wayne Morris-Virginia Dale	Oct. 4,'40	
Untamed (A)	Ray Milland-Patricia Morison-Akim Tamiroff	July 26,'40†	*83. June 29,'40
Victory	Fredric March-Betty Field	Sept. 27,'40	

PRODUCERS RELEASING CORP.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Buried Alive	Beverly Roberts-Robert Wilcox	Nov. 6,'39†	62.	
Frontier Crusader (G)	Tim McCoy	June 21,'40†	62.	June 15,'40
Goose Step (G)	Roland Drew-Steffi Duna	Oct. 29,'39†	84.	Nov. 25,'39
(Reviewed under the title, "Beasts of Berlin.")				
Hold That Woman! 102	J. Dunn-F. Gifford-M. Spellman	June 28,'40†	67.	
Invisible Killer, The (G)	Grace Bradley-Roland Drew	Nov. 14,'39†	61.	Feb. 24,'40
I Take This Oath (G)	Gordon Jones	May 20,'40†	67.	July 6,'40
Mercy Plane	James Dunn-Frances Gifford	Dec. 4,'39	58.	
(See "In the Cutting Room," Dec. 9,'39.)				
Sagebrush Family Trails West, The	Bobby Clark-Earle Hodgins	Jan. 14,'40†		
Texas Renegades	Tim McCoy	Jan. 21,'40†		
Torture Ship	Lyle Talbot-Jacqueline Wells	Oct. 22,'39†	64.	
(See "In the Cutting Room," Sept. 16,'39.)				

Coming Attractions

Billy the Kid Outlawed	Bob Steele	July 20,'40	60.
Gun Code	Tim McCoy	July 28,'40†	

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Carson City Kid, The (G) 955	Roy Rogers - Geo. "Gabby" Hayes - Pauline Moore - Bob Steele	July 1,'40†	57.	June 22,'40
Covered Trailer, The 915	Jas., Lucile & Russell Gleason	Nov. 10,'39†	66.	Nov. 11,'39
Covered Wagon Days (G) 965	Three Mesquiteers	Apr. 22,'40†	56.	May 11,'40
Cowboys from Texas (G) 962	Three Mesquiteers	Nov. 29,'39†	57.	Dec. 9,'39
Crooked Road, The (G) 923	Edmund Lowe - Irene Hervey - Henry Wilcoxon	May 10,'40†	66.	May 11,'40
Dark Command (G) 901	J. Wayne-C. Trevor-W. Pidgeon	Apr. 15,'40†	94.	Apr. 13,'40
(Exploitation: May 25,'40, p. 67.)				
Days of Jesse James (G) 953	Roy Rogers-Geo. "Gabby" Hayes	Dec. 20,'39†	63.	Dec. 23,'39
Forgotten Girls (G) 920	Louise Platt-Donald Woods	Mar. 15,'40†	68.	Mar. 23,'40
Gangs of Chicago (G) 908	L. Lane-L. Nolan-B. MacLane	May 19,'40†	66.	May 25,'40
Gaucho Serenade (G) 943	G. Autry-S. Burnette-J. Storey	May 10,'40†	66.	May 18,'40
Ghost Valley Raiders (G) 991	Donald Barry-Lona Andre	Mar. 26,'40†	57.	Apr. 6,'40
Grand Ole Opry (G) 908	Weaver Bros. & Elviry	June 25,'40†	68.	July 6,'40
Grandpa Goes to Town (G) 922	James, Lucile, Russell Gleason	Apr. 19,'40	66.	Apr. 20,'40
Heroes of the Saddle (G) 963	Three Mesquiteers	Jan. 12,'40†	56.	Jan. 20,'40
Hi-yo Silver (G) 129	Silver Chief - Chief Thunder Cloud - Lynn Roberts	Apr. 10,'40	69.	Apr. 20,'40
In Old Missouri (G) 921	Weaver Bros. & Elviry	Apr. 17,'40†	67.	May 4,'40
Jeepers Creepers (G) 914	Weaver Bros. & Elviry - Roy Rogers	Oct. 27,'39†	69.	Nov. 4,'39
Kansas Terrors, The (G) 961	3 Mesquiteers-Jacqueline Wells	Oct. 6,'39†	57.	Oct. 21,'39
Main Street Lawyer 905	Edward Ellis-Anita Louise	Nov. 3,'39†	72	Nov. 11,'39
Money to Burn (G) 917	Jas., Lucille & Russell Gleason	Dec. 28,'39†	69.	Dec. 30,'39
Pioneers of the West (G) 964	Three Mesquiteers	Mar. 12,'40†	56	Mar. 16,'40
One Man's Law (G) 992	Don "Red" Barry-Janet Waldo	June 29,'40†	57.	July 13,'40
Rancho Grande (G) 942	G. Autry-S. Burnette-J. Storey	Mar. 22,'40†	68.	Mar. 30,'40
Rocky Mountain Rangers (G) 966	Three Mesquiteers-R. Towne	May 24,'40†	58.	June 8,'40
Revin' Tumbleweeds (G) 848	G. Autry-S. Burnette-M. Carlisle	Nov. 16,'39	64.	Nov. 25,'39
Sabotage (G) 913	Chas. Grapewin-Arleen Whelan-Gordon Oliver	Oct. 13,'39†	69.	Oct. 14,'39
Saga of Death Valley (G) 952	Roy Rogers-George Hayes	Nov. 22.'39†	58.	Nov. 25,'39
South of the Border (G) 941	Gene Autry-Smiley Burnette	Dec. 15,'39†	71.	Dec. 16,'39
(Exploitation: Apr. 27,'40, p. 77.)				
Thou Shalt Not Kill (A) 916	Charles Bickford - Owen Davis, Jr.-Doris Day	Dec. 22,'39†	68.	Dec. 16,'39
Three Faces West 903	J. Wayne-C. Coburn-S. Gurie	July 12,'40†	81.	June 15,'40
(Reviewed under the title, "The Refugee.")				
Village Barn Dance (G) 919	Richard Cromwell - Doris Day - Lulu Belle & Scotty	Jan. 30,'40†	74.	Feb. 3,'40
Wagons Westward (G) 907	Chester Morris - Anita Louise - O. Munson-B. Jones-G. Hayes	June 19,'40†	69.	June 29,'40
Wolf of New York (G) 918	Edmund Lowe - Rose Hobart - James Stephenson	Jan. 25,'40†	69.	Jan. 27,'40
Women in War (G) 902	E. Janis-W. Barrie-P. Knowles	June 6,'40†	71.	May 25,'40
Young Buffalo Bill (G) 954	R. Rogers-G. Hayes-P. Moore	Apr. 12,'40†	59.	Apr. 20,'40

Coming Attractions

Carolina Moon	G. Autry-S. Burnette-J. Storey		
Girl from God's Country	C. Morris-J. Wyatt-C. Bickford	July 30,'40†	
Oklahoma Renegades	3 Mesquiteers-F. McKinney		
Ranger and the Lady, The	R. Rogers-Geo. "Gabby" Hayes-J. Wells	July 30,'40†	
Ride, Tenderfoot, Ride	G. Autry-S. Burnette-J. Storey		
Scatterbrain (G) 909	Judy Canova - Alan Mowbray - Ruth Donnelly	July 20,'40†	73. July 6,'40
Should Wives Work?	James, Lucile & Russell Gleason		
Sing, Dance, Plenty Hot	Johnny Downs-Ruth Terry	Aug. 10,'40†	
Tulsa Kid, The*	Don "Red" Barry-L. Walters		

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Abe Lincoln In Illinois (G) 009	R. Massey-R. Gordon-M. Howard	Apr. 19,'40†	110. Jan.	27,'40
(Exploitation: Jan. 27,'40, p. 71; Feb. 3,'40, p. 74; Mar. 16,'40, p. 59; Apr. 6,'40, pp. 56. 57; May 4,'40, p. 73; May 25,'40, pp. 67, 70.)				
Allegheny Uprising (G) 006	John Wayne-Claire Trevor-Brian Donlevy-George Sanders	Nov. 10,'39†	81. Oct.	28,'39
(Exploitation: Jan. 6,'40, pp. 66, 67; Mar. 30,'40, p. 90.)				
Anne of Windy Poplars (G) 035	Anne Shirley-James Ellison	June 28,'40†	86. June	22,'40
Beyond Tomorrow (G) 031	Chas. Winninger-Harry Carey-Jean Parker-Richard Carlson	May 10,'40†	84. Mar.	30,'40
Bill of Divorcement, A (A) 028	Maureen O'Hara-Adolphe Menjou-Fay Bainter-H. Marshal	May 31,'40†	74. Mar.	16,'40
(Exploitation: June 1,'40, p. 59.)				
Bullet Code (G) 083	George O'Brien-Virginia Vale	Apr. 12,'40	58. Apr.	13,'40
Courageous Dr. Christian (G) 030	Jean Hersholt-Dorothy Lovett	Apr. 5,'40†	67. Mar.	30,'40
Cross Country Romance (G) 039	Gene Raymond-Wendy Barrie	July 12,'40†	68. June	29,'40
Curtain Call (G) 027	B. Read-J. Archer-H. Vinson	Apr. 26,'40†	63. Apr.	13,'40
Dr. Christian Meets the Women (G) 036	Jean Hersholt-Dorothy Lovett	July 5,'40†	*65. June	29,'40
Escape to Paradise (G) 945	Bobby Breen-Kent Taylor	Dec. 22,'39	62. Dec.	9,'39
Everything's On Ice (G) 946	Irene Dare-Edgar Kennedy	Oct. 6,'39	67. Sept.	9,'39
Flying Deuces (G) 010	Laurel & Hardy-J. Parker	Nov. 3,'39†	65. Oct.	14,'39
Hunchback of Notre Dame, The (A) 015	C. Laughton-M. O'Hara-Sir C. Hardwicke - W. Hampden - T. Mitchell - B. Rathbone	Dec. 29,'39†	115. Dec.	23,'39
(Exploitation: Mar. 23,'40, p. 63.)				
Irene (G) 024	Anna Neagle - Ray Milland - R Young-M. Robson-B. Burke	May 3,'40†	101. Apr.	20,'40
(Exploitation: June 1,'40, p. 61; June 29,'40, p. 56.)				
Isle of Destiny (G) 017	W. Gargan-W. Ford-J. Lang	Mar. 8,'40†	83. Mar.	9,'40
Legion of the Lawless (G) 042	George O'Brien-Virginia Vale	Jan. 5,'40†	59. Nov.	25,'39
Little Orvie (G) 020	J. Sheffield-E. Truex-A. Todd	Mar. 1,'40†	66. Mar.	9,'40
Marines Fly High (G) 018	R. Dix-C. Morris-L. Ball	Feb. 2,'40†	68. Feb.	17,'40
Married and In Love (G) 014	Alan Marshal - Barbara Read - Helen Vinson-Patric Knowles	Jan. 19,'40†	59. Dec.	18,'39
Marshal of Mesa City (G) 081	George O'Brien-Virginia Vale	Nov. 3,'39†	62. Oct.	7,'39
Meet Dr. Christian (G) 005	Jean Hersholt-Dorothy Lovett	Nov. 17,'39†	70. Oct.	21,'39
Mexican Spitfire (G) 016	L. Velez-D. Woods-L. Errol	Jan. 12,'40†	67. Dec.	16,'39
Millionaire Playboy (G) 022	Joe Penner-Linda Hayes	Mar. 15,'40†	64. Mar.	2,'40
My Favorite Wife (A) 025	Irene Dunne-Cary Grant-Randolph Scott-Gail Patrick	May 17,'40†	88. May	4,'40
(Exploitation: June 1,'40, p. 59; June 15,'40, p. 59.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Pinocchio (G) 091	Disney Feature Cartoon	Feb. 23,'40†	87.	Feb. 3,'40
(Exploitation: Feb. 17,'40, p. 53; Mar. 9,'40, p. 77; Mar. 16,'40, p. 59; Mar. 23,'40, p. 61; Apr. 6,'40, p. 57; Apr. 13.'40, pp. 65, 66; Apr. 20,'40, p. 57; Apr. 27,'40, p. 79; May 4,'40, p. 73; May 25,'40, p. 71; June 8,'40, p. 53; June 29,'40, p. 56; July 6,'40, p. 49.)				
Pop Always Pays (G) 034	L. Errol-D. O'Keefe-A. Pearce	June 21,'40†	67.	June 22,'40
Prairie Law (G) 084	George O'Brien-Virginia Vale	June 14,'40†	59.	June 22,'40
Primrose Path (A) 023	Ginger Rogers-Joel McCrea	Mar. 22,'40†	93.	Mar. 16,'40
(Exploitation: Apr. 6,'40, p. 57.)				
Reno (G) 008	R. Dix-G. Patrick-A. Louise	Dec. 1,'39†	73.	Nov. 18,'39
Saint's Double Trouble (G) 021	George Sanders-Helene Whitney-Bela Lugosi	Jan. 26,'40†	68.	Jan. 20,'40
Saint Takes Over, The (G) 033	George Sanders-Wendy Barrie	June 7,'40†	69.	Apr. 27,'40
Sued for Libel (G) 012	Kent Taylor-Linda Hayes	Oct. 27,'39†	69.	Mar. 25,'39
Swiss Family Robinson (G) 019	Thomas Mitchell - Edna Best - Freddie Bartholomew - Terry Kilburn - Tim Holt	Feb. 16,'40†	91.	Feb. 3,'40
(Exploitation: Feb. 24,'40, p. 63; Mar. 2,'40, p. 65; Apr. 27,'40, p. 77.)				
That's Right, You're Wrong (G) 011	Kay Kyser & Orch.-A. Menjou-May Robson - E. E. Horton - Lucille Ball	Nov. 24,'39†	91.	Nov. 18,'39
(Exploitation: Jan. 13,'40, p. 56; Feb. 10,'40, p. 71.)				
Three Sons (G) 004	E. Ellis-W. Gargan-K. Taylor	Oct. 13,'39†	72.	Sept. 30,'39
Two Thoroughbreds (G) 013	Jimmy Lydon-Joan Brodel	Dec. 8,'39†	62.	Dec. 2,'39
Vigil in the Night (A) 007	Carole Lombard-Anne Shirley-Brian Aherne	Feb. 9,'40†	96.	Feb. 10,'40
(Exploitation: Feb. 17,'40, p. 53; Mar. 30,'40, p. 89; June 15,'40, p. 58.)				
You Can't Fool Your Wife (A) 032	Lucille Ball-James Ellison	May 24,'40†	68.	May 18,'40

Coming Attractions

Dance, Girl, Dance 040	Maureen O'Hara-Louis Hayward Lucille Ball-Ralph Bellamy	Aug. 30,'40†		
Dreaming Out Loud	Lum & Abner-Frances Langford-Frank Craven-Bobs Watson			
Laddie	T. Holt-V. Gilmore-J. Carroll			
Lucky Partners 038	Ronald Colman-Ginger Rogers	Aug. 23,'40		
Men Against the Sky	R. Dix-W. Barrie-E. Lowe			
Millionaires in Prison (G) 037	Lee Tracy-Linda Hayes	July 26,'40†	64.	June 29,'40
One Crowded Night 042	Billie Seward-Wm. Haade	Aug. 9,'40†		
Queen of Destiny (G) 061	Anna Neagle-Anton Walbrook-C. Aubrey Smith	Aug. 2,'40†	95.	Oct. 29,'38
(Reviewed under the title, "Sixty Glorious Years.")				
Stage to Chino 085	George O'Brien-Virginia Vale	July 26,'40†		
Stranger on the Third Floor	Peter Lorre - John McGuire - Margaret Tallichet	Aug. 16,'40†		
They Knew What They Wanted	Chas. Laughton-Carole Lombard			
Tom Brown's Schooldays (G) 029	Sir Cedric Hardwicke - F. Bartholomew-Jimmy Lydon-Josephine Hutchinson	July 19,'40†	*81.	June 22,'40
Too Many Girls	Lucille Ball - Richard Carlson - Desi Arnaz - Eddie Bracken - Frances Langford-Ann Miller			
Triple Justice 085	George O'Brien-Virginia Vale	Sept. 27,'40†		
Villain Still Pursued Her, The	Anita Louise-Richard Cromwell-Hugh Herbert-Buster Keaton			
(See "In the Cutting Room," Apr. 27,'40.)				
Wild Cat Bus	Fay Wray-Charles Lang	Aug. 23,'40†		

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Barricade (G) 026	Alice Faye-Warner Baxter	Dec. 8,'39†	71.	Dec. 16,'39
Blue Bird (G) 025	Shirley Temple-Spring Byington	Mar. 22,'40†	83.	Jan. 27,'40
(Exploitation: Apr. 20,'40, p. 57; May 4,'40, p. 74.)				
Charlie Chan in Panama (G) 035	Sidney Toler-Jean Rogers	Mar. 1,'40†	67.	Feb. 10,'40
Charlie Chan's Murder Cruise (G) 048	Sidney Toler-Marjorie Weaver	June 21,'40†	75.	May 11,'40
Cisco Kid and the Lady, The (G) 012	C. Romero-V. Field-M. Weaver	Dec. 29,'39†	73.	Dec. 2,'39
City in Darkness (G) 021	Sidney Toler-Lynn Bari	Dec. 1,'39†	74.	Nov. 18,'39
City of Chance (G) 027	Lynn Bari-Donald Woods	Jan. 12,'40†	57.	Dec. 30,'39
Day-Time Wife (A) 020	Tyrone Power - Linda Darnell - Warren William - B. Barnes	Nov. 24,'39†	72.	Nov. 18,'39
Drums Along the Mohawk (A) 015	Henry Fonda-Claudette Colbert-Edna May Oliver	Nov. 10,'39†	103.	Nov. 11,'39
(Exploitation: Nov. 25,'39, p. 56; Dec. 2,'39, pp. 72, 75; Dec. 9,'39, p. 94; Dec. 16,'39, pp. 66, 69; Dec. 30,'39, pp. 64, 65; Jan. 13,'40, p. 56.)				
Earthbound (A) 034	Warner Baxter-Andrea Leeds	June 7,'40†	67.	June 8,'40
Escape, The (G) 010	Amanda Duff-Kane Richmond	Oct. 6,'39†	58.	Nov. 11,'39
Everything Happens at Night (G) 029	Sonja Henie - Ray Milland - Robert Cummings	Dec. 22,'39†	77.	Dec. 23,'39
(Exploitation: Feb. 10,'40, p. 69.)				
First World War, The (reissue) (A) 062	Documentary	Oct. 27,'39†	78.	Nov. 17,'34
Four Sons (G) 047	D. Ameche-Mary Beth Hughes	June 14,'40†	88.	June 1,'40
Free, Blonde and Twenty-one (A) 037	L. Bari-J. Davis-H. Wilcoxon	Mar. 29,'40†	67.	Feb. 17,'40
Girl in 313 (G) 051	Kent Taylor-Florence Rice	May 31,'40†	56.	June 15,'40
Grapes of Wrath, The (A) 040	Henry Fonda - Dorris Bowdon - Charley Grapewin - Jane Darwell	Mar. 15,'40†	128.	Jan. 27,'40
(Exploitation: Mar. 2,'40, p. 65; Mar. 9,'40, p. 77; Apr. 27,'40, pp. 76, 81; May 4,'40, pp. 73, 76; May 11,'40, p. 69; May 18,'40, p. 76; June 8,'40, p. 53; June 22,'40, pp. 75, 76; June 29,'40, p. 58.)				
Heaven with a Barbed Wire Fence (G) 019	Jean Rogers-Glenn Ford	Nov. 3,'39†	62.	Oct. 7,'39
He Married His Wife (A) 023	J. McCrea-N. Kelly-M. Boland	Jan. 19,'40†	83.	Jan. 20,'40
High School (G) 028	Jane Withers-Joe Brown, Jr.	Jan. 26,'40†	74.	Jan. 6,'40
Hollywood Cavalcade (G) 007	Alice Faye - Don Ameche - Stuart Erwin-Buster Keaton	Oct. 13,'39†	96.	Oct. 7,'39
(Exploitation: Nov. 4,'39, p. 67; Dec. 9,'39, p. 94; Dec. 23,'39, p. 57; Dec. 30,'39, p. 65.)				
Honeymoon's Over, The (G) 024	M. Weaver-S. Erwin-P. Knowles	Dec. 15,'39†	70.	Nov. 25,'39
Inspector Hornleigh on Holiday (A) 022	Gordon Harker-Alastair Sim	Dec. 1,'39†	74.	Nov. 18,'39
I Was an Adventuress (G) 038	Zorina - Richard Greene - Erich Von Stroheim-Peter Lorre	May 10,'40†	81.	May 4,'40
Johnny Apollo (A) 042	Tyrone Power-Dorothy Lamour-Edward Arnold-Lloyd Nolan	Apr. 19,'40†	93	Apr. 20,'40
(Exploitation: Apr. 27,'40, p. 77; May 25,'40, p. 66.)				
Lillian Russell (A) 045	A. Faye-D. Ameche-H. Fonda-Edw. Arnold-Warren William-Leo Carrillo-Weber & Fields	May 24,'40†	127.	May 18,'40
(Exploitation: June 1,'40, p. 59; June 22,'40, pp. 72, 74.)				
Little Old New York (G) 031	Alice Faye - Fred MacMurray - Richard Greene-Brenda Joyce	Feb. 9,'40†	100.	Feb. 10,'40
(Exploitation: Feb. 10,'40, p. 70; May 4,'40, p. 72.)				
Lucky Cisco Kid (G) 049	Cesar Romero-Evelyn Venable	June 28,'40†	68.	June 1,'40
Manhattan Heartbreak (G) 046	Virginia Gilmore-Robt. Sterling	July 12,'40†	71.	June 1,'40
Man Who Wouldn't Talk, The (G) 030	L. Nolan-J. Rogers-M. Marsh	Feb. 2,'40†	72.	Jan. 20,'40
On Their Own (G) 044	Spring Byington-Ken Howell	May 17,'40†	63.	Apr. 13,'40
Pack Up Your Troubles (G) 014	J. Withers-Ritz Brothers-Lynn Bari-Stanley Fields	Oct. 20,'39†	75.	Oct. 14,'39
Road to Glory (reissue) (G) 061	Fredric March-Lionel Barrymore-Warner Baxter-June Lang	Oct. 13,'39†	101.	June 6,'36
Sailor's Lady (A) 052	Jon Hall-Nancy Kelly	July 5,'40†	66.	July 6,'40
Shipyard Sally (A) 018	Gracie Fields-Sidney Howard	Oct. 20,'39†	79.	July 29,'39
Shooting High (G) 041	J. Withers-G. Autry-M. Weaver	Apr. 26,'40†	65.	Mar. 9,'40
So This Is London (A) 043	Geo. Sanders-Berton Churchill	May 3,'40†	84.	Feb. 4,'39
Star Dust (G) 036	Linda Darnell - John Payne - Charlotte Greenwood - Roland Young	Apr. 5,'40†	85.	Apr. 6,'40
Swanee River (G) 017	D. Ameche-A. Jolson-A. Leeds	Jan. 5,'40†	86.	Dec. 23,'39
(Exploitation: Feb. 24,'40, p. 55.)				
They Came By Night (G) 033	Will Fyffe-Phyllis Calvert	Feb. 23,'40†	73.	Mar. 16,'40
Too Busy to Work (G) 016	J. Prouty-S. Byington-J. Davis	Nov. 17,'39†	65.	Nov. 4,'39
20,000 Men a Year (G) 013	R. Scott-P. Foster-M. Lindsay	Nov. 17,'39†	84.	Oct. 28,'39
Viva Cisco Kid (G) 039	Cesar Romero-Jean Rogers	Apr. 12,'40†	70.	Mar. 23,'40
Young As You Feel (G) 032	Jed Prouty-Spring Byington	Feb. 16,'40†	59.	Feb. 3,'40

Coming Attractions

Bride Wore Crutches, The	Lynn Roberts-Ted North			
Bringham Young	T. Power-L. Darnell-J. Carradine-B. Donlevy-J. Darwell-J. Rogers-M. Astor-V. Price	Aug. 16,'40		
Charlie Chan in the Wax Museum	Sidney Toler-Marguerite Chapman			
Down Argentine Way*	D. Ameche-B. Grable-C. Greenwood			
Elsa Maxfell's Public Deb No. 1	Brenda Joyce - Ralph Bellamy - George Murphy-Mischa Auer-Charles Ruggles	Sept. 27,'40		
(See "In the Cutting Room," May 25,'40.)				
For Beauty's Sake	Ted North-Marjorie Weaver			
Ghost of Cisco Kid	Cesar Romero-Sheila Ryan			
Girl from Avenue A	Jane Withers-Kent Taylor	Aug. 23,'40		
Girl Must Live, A (A)	Lilli Palmer-Margaret Lockwood		92.	May 13,'39
(See "In the Cutting Room," Apr. 27,'40.)				
Great Profile, The	John Barrymore-John Payne-Mary Beth Hughes-G. Ratoff			
Man I Married, The	Joan Bennett - Francis Lederer - Lloyd Nolan-Anna Sten	Aug. 30,'40		
Maryland (G) 050	Brenda Joyce - John Payne - Walter Brennan-Fay Bainter-Chas. Ruggles	July 19,'40†	*92.	July 6,'40
Pier 13	Lynn Bari-Lloyd Nolan	Sept. 6,'40		
(See "In the Cutting Room," May 25,'40.)				
Return of Frank James, The	H. Fonda-A. Leeds-J. Cooper	Sept. 13,'40		
Street of Memories (G)	Lynn Roberts-Guy Kibbee	Aug. 9,'40	*65.	June 29,'40
Young People, The	Shirley Temple-Charlotte Greenwood - Jack Oakie - Arleen Whelan	Sept. 27,'40	*78.	July 13,'40

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chump at Oxford (G)	Laurel and Hardy	Feb. 16,'40†	63.	Mar. 2,'40
(Exploitation: Apr. 20,'40, p. 56.)				
Eternally Yours (A)	Loretta Young - David Niven - H. Herbert-B. Burke-Z. Pitts	Oct. 12,'39†	95.	Oct. 7,'39
(Exploitation: July 22,'39, p. 81; Dec. 30,'39, p. 66.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
House Across the Bay (G)	Joan Bennett-Geo. Raft-Lloyd Nolan-Gladys George	Mar. 1,'40†	88.	Mar. 2,'40
(Exploitation: Mar. 30,'40, p. 87.)				
Housekeeper's Daughter (G)	Joan Bennett-Adolphe Menjou	Oct. 26,'39†	80.	Sept. 16,'39
(Exploitation: Dec. 30,'39, p. 66.)				
Lion Has Wings, The (G)	Merle Oberon-Ralph Richardson-June Duprez-Flora Robson	Jan. 19,'40†	73.	Nov. 18,'39
(Exploitation: Dec. 23,'39, pp. 57, 59; Jan. 20,'40, p. 72; Mar. 16,'40, p. 60.)				
My Son, My Son (A)	Brian Aherne-Madeleine Carroll-Louis Hayward-Laraine Day	Mar. 22,'40†	117.	Mar. 9,'40
(Exploitation: Apr. 13,'40, p. 65; Apr. 27,'40, p. 76; May 11,'40, pp. 69, 70; May 25,'40, pp. 68, 69; June 29,'40, p. 56.)				
Of Mice and Men (A)	Burgess Meredith-Lon Chaney, Jr.-Betty Field-Chas. Bickford	Jan. 12,'40†	106.	Dec. 30,'39
(Exploitation: Jan. 20,'40, pp. 66, 67; Jan. 27,'40, p. 70; Feb. 3,'40, p. 78; Mar. 2,'40, p. 64.)				
One Million B.C. (G)	Carole Landis-Lon Chaney, Jr.-John Hubbard	Apr. 5,'40†	80.	Apr. 13,'40
(Exploitation: Apr. 13,'40, p. 65; May 18,'40, p. 79; June 1,'40, p. 61; June 8,'40, p. 50; July 6,'40, p. 46.)				
Our Town (A)	Frank Craven - Martha Scott - Wm. Holden-B. Bondi-Thos. Mitchell-Fay Bainter - Stuart Erwin	May 24,'40†	*90.	May 18,'40
(Exploitation: Mar. 30,'40, p. 87; May 25,'40, p. 71; June 1,'40, p. 59; June 29,'40, pp. 52, 53; July 6,'40, p. 48.)				
Over the Moon (A)	Merle Oberon-Rex Harrison	Mar. 29,'40†	78.	Dec. 30,'39
Raffles (G)	David Niven-Olivia de Havilland	Dec. 29,'39†	71.	Dec. 23,'39
(Exploitation: Jan. 20,'40, p. 67; Mar. 9,'40, p. 76.)				
Rebecca (A)	Laurence Olivier-Joan Fontaine-Judith Anderson-Geo. Sanders	Apr. 12,'40†	130.	Mar. 30,'40
(Exploitation: Apr. 13,'40, p. 66; Apr. 20,'40, p. 57; June 1,'40, p. 60; June 15,'40, p. 59.)				
Saps at Sea (G)	Laurel and Hardy	May 3,'40†	57.	May 4,'40
Slightly Honorable (A)	Pat O'Brien-Ruth Terry-Broderick Crawford-Edward Arnold	Dec. 22,'39†	85.	Jan. 13,'40
South of Pago Pago	Jon Hall - Victor McLaglen - Frances Farmer	July 4,'40†		
Turnabout (A)	Carole Landis - John Hubbard - Adolphe Menjou-Wm. Gargan-Mary Astor	May 17,'40†	83.	May 4,'40
(Exploitation: June 8,'40, p. 51.)				

Coming Attractions

Captain Caution	Victor Mature-Louise Platt
Flotsam	Fredric March-Marg't Sullavan
Foreign Correspondent	Joel McCrea - Laraine Day - Herbert Marshall-R. Benchley
Kit Carson	Jon Hall-Lynn Bari
Long Voyage Home	J. Wayne-T. Mitchell-I. Hunter-W. Lawson - B. Fitzgerald - Shields
Son of Monte Cristo	L. Hawyard - J. Bennett - G. Sanders
Thief of Bagdad	Sabu-J. Duprez-C. Veidt
Westerner, The	Gary Cooper-Doris Davenport-F. Stone-L. Bond-W. Brennan
(See "In the Cutting Room," Feb. 10,'40.)	

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias the Deacon (G) 4015	B. Bruns-M. Auer-D. O'Keefe	May 17,'40†	72.	May 4,'40
Bad Man from Red Butte (G) 4063	Johnny Mack Brown-Bob Baker-Fuzzy Knight	May 31,'40†	58.	June 15,'40
Big Guy, The (G) 4016	Victor McLaglen-Jackie Cooper	Nov. 24,'39†	78.	Dec. 2,'39
Black Friday (G) 4018	Boris Karloff-Bela Lugosi	Apr. 12,'40†	70.	Mar. 9,'40
(Exploitation: Mar. 9,'40, p. 77.)				
Call a Messenger (G) 4020	Billy Halop-Huntz Hall-Mary Carlisle-Larry Crabbe	Nov. 3,'39†	65.	Sept. 23,'39
Charlie McCarthy, Detective (G) 4011	E. Bergen-"Charlie McCarthy"-"Mortimer Snerd" - Robert Cummings-Constance Moore	Dec. 22,'39†	77.	Dec. 23,'39
Chip of the Flying "U" (G) 4060	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Doris Weston	Nov. 24,'39†	55.	Jan. 27,'40
Danger on Wheels 4055	R. Arlen-A. Devine-P. Moran	Feb. 2,'40†	61	
(Exploitation: July 6,'40, p. 46.)				
Destry Rides Again (A) 4002	Marlene Dietrich-Jas. Stewart-Chas. Winninger-Mischa Auer	Dec. 29,'39†	94.	Dec. 2,'39
(Exploitation: Mar. 2,'40, p. 64.)				
Double Alibi (G) 4034	Wayne Morris-Margaret Lindsay	Mar. 1,'40†	60.	Mar. 23,'40
Enemy Agent (G) 4033	Richard Cromwell-Helen Vinson	Apr. 19,'40	61.	Apr. 13,'40
First Love (G) 3002	Deanna Durbin-Helen Parrish-Robert Stack-Eugene Pallette-Leatrice Joy	Nov. 10,'39	84.	Nov. 4,'39
(Exploitation: Dec. 2,'39, p. 72; Dec. 30,'39, p. 66; Mar. 23,'40, p. 64.)				
Framed 4032	Constance Moore-F. Albertson	Feb. 23,'40†	60	
(See "In the Cutting Room," Nov. 18,'39.)				
Fugitive, The (pre-release)	Ralph Richardson-Diana Wynward	June 28,'40	76	
Green Hell (G) 4041	Douglas Fairbanks, Jr. - Joan Bennett - John Howard - Alan Hale - George Sanders-George Bancroft - Vincent Price	Jan. 26,'40†	87.	Jan. 20,'40
Half a Sinner 4040	Heather Angel-John King	Apr. 5,'40†	59	

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Honeymoon Deferred (G) 4038	Edmund Lowe-Margaret Lindsay	Feb. 16,'40†	59.	Feb. 24,'40
Hot Steel (G) 4056	Richard Arlen-Andy Devine	May 24,'40†	61.	June 29,'40
House of Seven Gables (G) 4013	Vincent Price-Margaret Lindsay-N. Grey-G. Sanders-D. Foran	Apr. 12,'40†	89.	Mar. 9,'40
(Exploitation: Mar. 9,'40, p. 77.)				
I Can't Give You Anything But Love, Baby (G) 4037	Johnny Downs - Peggy Moran - Broderick Crawford	June 21,'40†	60.	May 11,'40
If I Had My Way (G) 4005	Bing Crosby-Gloria Jean	May 3,'40†	93.	May 4,'40
(Exploitation: May 25,'40, p. 67.)				
Invisible Man Returns (G) 4009	Vincent Price-Sir Cedric Hardwicke-Nan Grey	Jan. 12,'40†	81.	Jan. 13,'40
(Exploitation: Jan. 20,'40, p. 66; Jan. 27,'40, p. 70; Mar. 16,'40, p. 58; May 4,'40, p. 74; May 18,'40, p. 78.)				
It's a Date (G) 4001	Deanna Durbin-Kay Francis-Walter Pidgeon	Mar. 22,'40†	103.	Mar. 23,'40
(Exploitation: June 1,'40, p. 61; June 15,'40, p. 56.)				
La Conga Nights (G) 4029	Hugh Herbert-Dennis O'Keefe-Constance Moore	May 31,'40†	59.	May 18,'40
Laugh It Off (G) 4026	C. Moore-J. Downs-E. Kennedy	Dec. 1,'39†	63.	Dec. 30,'39
Legion of Lost Flyers (G) 4053	R. Arlen-A. Devine-A. Nagel	Nov. 3,'39†	63.	Nov. 4,'39
Little Accident (G) 4019	Baby Sandy - Hugh Herbert - Richard Carlson - Florence Rice - Joy Hodges	Oct. 27,'39†	65.	Nov. 4,'39
Love, Honor and Oh, Baby (G) 4036	W. Ford-K. Adams-D. Woods	June 7,'40†	59.	June 8,'40
Ma! He's Making Eyes at Me (G) 4022	Tom Brown-Constance Moore	Mar. 15,'40†	61.	Apr. 6,'40
Man from Montreal 4054	R. Arlen-A. Devine-A. Gwynne	Dec. 8,'39†	60	
Missing Evidence (G) 4028	Preston Foster-Irene Hervey	Dec. 15,'39†	64.	Nov. 25,'39
My Little Chickadee (A) 4004	Mae West - W. C. Fields - Jos. Calleia - D. Foran - A. Nagel	Feb. 9,'40†	84.	Feb. 10,'40
Oh, Johnny, How You Can Love 4021	Tom Brown-Peggy Moran	Jan. 5,'40†	63	
(See "In the Cutting Room," Dec. 30,'39.)				
Oklahoma Frontier 4059	Johnny Mack Brown-Bob Baker-Fuzzy Knight	Oct. 20,'39†	58	
One Hour to Live (G) 4030	C. Bickford-D. Nolan-J. Litel	Nov. 10,'39†	59.	Nov. 11,'39
Private Affairs (G)	Nancy Kelly - Roland Young - Hugh Herbert-Robt. Cummings	July 5,'40†	74.	June 29,'40
Riders of Pasco Basin (G) 4062	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Frances Robinson	Apr. 5,'40†	56.	May 25,'40
Sandy Is a Lady (G) 4008	Baby Sandy-Nan Grey-T. Brown-E. Pallette-E. Kennedy	June 14,'40†	63.	May 25,'40
Ski Patrol (G) 4031	Luli Deste-Philip Dorn	May 10,'40†	64.	May 11,'40
Tower of London (G) 4012	Basil Rathbone-Boris Karloff-N. Grey-B. O'Neil-I. Hunter	Nov. 17,'39†	92.	Nov. 25,'39
(Exploitation: Feb. 3,'40, p. 72.)				
Tropic Fury 4052	R. Arlen-A. Devine-B. Roberts	Oct. 13,'39†	62½	
(See "In the Cutting Room," July 29,'39.)				
West of Carson City (G) 4061	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Peggy Moran	Jan. 19,'40†	55.	May 11,'40
Zanzibar (G) 4025	Lola Lane-James Craig	Mar. 8,'40†	69.	Mar. 30,'40

Coming Attractions

Argentine Nights	Ritz Bros. - Andrews Sisters - Constance Moore-Geo. Reeves
Black Diamonds 4057	Richard Arlen-Andy Devine
Boys from Syracuse	Allan Jones - Martha Raye - Joe Penner-Rosemary Lane
Diamond Frontier	V. McLaglen-J. Loder-A. Nagel
Hired Wife	R. Russell-B. Aherne-V. Bruce
I'm Nobody's Sweetheart Now	H. Parrish-D. O'Keefe-C. Moore
Little Bit of Heaven, A	Gloria Jean - Robt. Stack - N. Grey-H. Herbert-S. Erwin
Margie	N. Grey-T. Brown-M. Auer
Mummy's Hand, The	Dick Foran-Peggy Moran
Ragtime Cowboy Joe*	Johnny Mack Brown-Bob Baker-Fuzzy Knight
Slightly Tempted	H. Herbert-J. Downs-P. Moran
Son of Roaring Dan 4064	Johnny Mack Brown-Bob Baker-Fuzzy Night
South to Karanga	C. Bickford-J. Craig-L. Deste
(See "In the Cutting Room," May 11,'40.)	
Spring Parade	Deanna Durbin - Robt. Cummings-Mischa Auer
When the Daltons Rode	K. Francis-R. Scott-B. Donlevy
You're Not So Tough (G) 4023	"Dead End Kids"-Nan Grey

WARNER BROTHERS-FIRST NATIONAL

First National Pictures

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All This and Heaven Too (A)	Bette Davis - Charles Boyer - Jeffrey Lynn-Virginia Weidler	June 29,'40†	143.	June 22,'40
Angel from Texas, An (G) 468	Eddie Albert - Rosemary Lane - Wayne Morris-Ronald Reagan-Jane Wyman	Apr. 27,'40†	69.	May 18,'40
Castle on the Hudson (G) 459	John Garfield - Pat O'Brien - Ann Sheridan - Burgess Meredith	Feb. 17,'40†	77.	Mar. 2,'40
(Exploitation: Feb. 24,'40, p. 53.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. date	Running Time Minutes	Reviewed
Dr. Ehrlich's Magic Bullet (G) 457	Edw. G. Robinson-Ruth Gordon-Donald Crisp-Otto Kruger	Mar. 2,'40†	103.	Feb. 10,'40
(Exploitation: Feb. 17,'40, p. 53; Mar. 2,'40, p. 65; Mar. 9,'40, p. 79; May 4,'40, p. 73; May 11,'40, p. 72.)				
Fighting 69th (G) 451	J. Cagney-P. O'Brien-J. Lynn-G. Brent-A. Hale-D. Morgan	Jan. 27,'40†	90.	Jan. 13,'40
(Exploitation: Jan. 20,'40, p. 67; Feb. 3,'40, pp. 74, 78; Feb. 24,'40, pp. 52, 56; Apr. 13,'40, p. 66; May 4,'40, p. 73.)				
Flight Angels (G) 466	Virginia Bruce-Dennis Morgan-Ralph Bellamy-Jane Wyman-Wayne Morris	May 18,'40	74.	May 11,'40
Four Wives (A) 453	Lane Sisters-G. Page-J. Garfield - E. Albert - C. Rains - J. Lynn-D. Foran-F. McHugh-M. Robson	Dec. 25,'39†	99.	Nov. 25,'39
(Exploitation: Dec. 16,'39, p. 67.)				
Fugitive From Justice (G) 473.	Roger Pryor-Lucille Fairbanks	June 15,'40†	53.	June 22,'40
Man Who Talked Too Much (G)	G. Brent-V. Bruce-B. Marshall	July 6,'40†	75.	July 6,'40
Murder in the Air (G) 472	R. Reagan-J. Litel-L. Lys	June 1,'40†	55.	July 13,'40
On Your Toes (G) 463	Zorina-Eddie Albert-A. Hale-J. Gleason-G. Dickson	Oct. 14,'39†	94.	Oct. 28,'39
Private Detective (G) 471	Jane Wyman-Dick Foran	Dec. 9,'39†	55.	Dec. 9,'39
Return of Dr. X, The (G) 464.	Wayne Morris - H. Bogart - Lya Lys-Rosemary Lane	Dec. 2,'39†	62.	Dec. 2,'39
(Exploitation: Jan. 20,'40, p. 66.)				
Smashing the Money Ring (G) 470	R. Reagan-Margot Stevenson	Dec. 21,'39†	57.	Nov. 25,'39
Three Cheers for the Irish (G) 465	Priscilla Lane-Dennis Morgan-Thomas Mitchell-Alan Hale	Mar. 16,'40†	100.	Mar. 16,'40
(Exploitation: Apr. 20,'40, p. 58; May 18,'40, p. 77.)				
'Til We Meet Again (G) 456.	Merle Oberon - George Brent - Pat O'Brien-Geraldine Fitzgerald	Apr. 20,'40†	99.	Apr. 13,'40
(Exploitation: Apr. 27,'40, p. 77; June 1,'40, p. 60.)				
Torrid Zone (A), 455	James Cagney-Ann Sheridan-Pat O'Brien-Andy Devine	May 25,'40†	88.	May 11,'40
We Are Not Alone (G) 458	Paul Muni - Jane Bryan - Flora Robson - Una O'Connor	Nov. 25,'39†	112.	Nov. 11,'39
(Exploitation: June 15,'40, p. 57.)				

Coming Attractions

They Drive by Night (A)	Ann Sheridan - George Raft - Humphrey Bogart-Ida Lupino	Aug. 16,'40†	*95.	July 13,'40

Warner Brothers

Title	Star	Rel. date	Running Time Minutes	Reviewed
British Intelligence (G) 416	Boris Karloff-Margaret Lindsay	Jan. 29,'40†	62.	Feb. 17,'40
Brother Orchid (G) 405	Edw. G. Robinson-Ann Sothern-Humphrey Bogart - Ralph Bellamy	June 8,'40†	91.	June 1,'40
Brother Rat and a Baby (G) 406	W. Morris-P. Lane-J. Bryan-R. Reagan-J. Wyman-E. Albert	Jan. 13,'40†	87.	Jan. 13,'40
(Exploitation: Apr. 6,'40, p. 57; May 25,'40, pp. 69, 72.)				
Calling Philo Vance (G) 420.	J. Stephenson-Margot Stevenson	Feb. 3,'40†	62.	Feb. 17,'40
Child Is Born, A (A) 415	Geraldine Fitzgerald - Jeffrey Lynn-Gladys George	Jan. 6,'40†	79.	Jan. 6,'40
(Exploitation: Dec. 9,'39, p. 96; Jan. 27,'40, p. 72; Feb. 3,'40, p. 75; Feb. 10,'40, p. 71; Feb. 24,'40, p. 53; Mar. 9,'40, p. 78; Mar. 16,'40, p. 61; Mar. 30,'40, pp. 88, 89; Apr. 6,'40, p. 57; May 4,'40, p. 73; June 15,'40, p. 58; June 22,'40, p. 76.)				
Dead End Kids on Dress Parade (G) 413	Dead End Kids-John Litel	Nov. 18,'39†	62.	Nov. 4,'39
Gambling on the High Seas 424	W. Morris-J. Wyman-J. Litel	June 22,'40†	56	
Granny, Get Your Gun 421	May Robson-Harry Davenport-Margot Stevenson	Feb. 10,'40†	56	
Invisible Stripes (G) 408	George Raft - William Holden - Humphrey Bogart-Jane Bryan	Dec. 30,'39†	82.	Jan. 6,'40
It All Came True (A) 407	Ann Sheridan - Jeffrey Lynn - Humphrey Bogart-Zasu Pitts	Apr. 6,'40†	97.	Apr. 6,'40
(Exploitation: Apr. 13,'40, p. 65; May 18,'40, p. 80.)				
Kid Nightingale (G) 411	J. Payne-J. Wyman-W. Catlett	Nov. 4,'39†	57.	Sept. 23,'39
King of the Lumberjacks (G) 422	John Payne-Gloria Dickson	Apr. 13,'40†	58.	Apr. 27,'40
Mad Empress, The (G) 420	M. Novara-C. Nagel-L. Atwill	Dec. 16,'39†	72.	Apr. 22,'39
(Reviewed under the title, "Juarez and Maximilian.")				
Pride of the Blue Grass (G) 418.	Edith Fellows-James McCallion	Oct 7,'39	65.	Nov. 11,'39
Private Lives of Elizabeth and Essex, The (G) 402	Bette Davis - Errol Flynn - O. de Havilland-Vincent Price	Nov. 25,'39†	106.	Sept. 30,'39
(Exploitation: Dec. 2,'39, p. 72; Dec. 23,'39, p. 58; Jan. 13,'40, p. 53; Mar. 30,'40, pp. 86, 90.)				
Roaring Twenties, The (G) 403.	Jas. Cagney-Humphrey Bogart-Priscilla Lane-Jeffrey Lynn	Oct. 28,'39†	106.	Oct. 21,'39
(Exploitation: Nov. 25,'39, p. 59; Feb. 17,'40, p. 54.)				
Saturday's Children (A) 410.	J. Garfield-A. Shirley-C. Rains	May 11,'40†	101.	Apr. 13,'40
Tear Gas Squad (G) 423	D. Morgan-J. Payne-G. Dickson	May 4,'40†	55.	June 8,'40
Virginia City (G) 404	Errol Flynn - Miriam Hopkins - R. Scott-A. Hale-H. Bogart	Mar. 23,'40†	121.	Mar. 23,'40
(Exploitation: Mar. 30,'40, pp. 86, 87; Apr. 13,'40, p. 64; May 4,'40, p. 70; May 25,'40, p. 69; June 15,'40, p. 58; June 22,'40, pp. 74, 76; July 6,'40, p. 48.)				

Coming Attractions

City for Conquest	James Cagney-Ann Sheridan			
Confessions of a Nazi Spy (G).	Edw. G. Robinson - Francis Lederer - Geo. Sanders - Paul Lukas	Apr. 29,'39	102.	
(See "New 'Nazi Spy'," June 1,'40, p. 8.)				

Title	Star	Rel. date	Running Time Minutes	Reviewed
Flowing Gold	Pat O'Brien - John Garfield - Frances Farmer-Dennis Morgan	Aug. 31,'40†		
Knute Rockne—All American	Pat O'Brien-Gale Page			
Ladies Must Live	Wayne Morris-Rosemary Lane	July 27,'40†		
Letter, The	Bette Davis-Herbert Marshall			
Man from Fleet Street, The	Edw. G. Robinson-Edna Best-Eddie Albert-Otto Kruger			
Money and the Woman	Jeffrey Lynn-Brenda Marshall	Aug. 17,'40†		
My Love Came Back (G)	Olivia de Havilland - Jeffrey Lynn - Chas. Winninger - Jane Wyman-Eddie Albert	July 20,'40†	*85.	June 29,'40
No Time for Comedy	James Stewart-Rosalind Russell			
Rivers End	Dennis Morgan-Elizabeth Earl	Aug. 10,'40†		
Sea Hawk	Errol Flynn-Brenda Marshall-Alan Hale-Claude Rains-Flora Robson--Una O'Connor	Aug. 24,'40†		
(See "In the Cutting Room," May 11,'40.)				
Student Nurse	Marie Wilson-Marg't Lindsay-Rosella Towne	July 27,'40†		
Tugboat Annie Sails Again	Marjorie Rambeau-Alan Hale-Ronald Reagan-Jane Wyman			

STATE RIGHTS

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
American Gang Busters (G)		Times	Apr. 20,'40	65.	Mar. 30,'40
George Washington Carver (G)	G. W. Carver	Bryant	Apr. 16,'40	69.	Apr. 20,'40
Horrors of War (G)	Documentary	Merit	Feb. 7,'40	51.	Feb. 17,'40
Killers of the Wild	Joan Valerie	Fine Arts	Mar. 28,'40	57.	Apr. 13,'40
Leopard Men of Africa, The (A)	Dr. P. L. Hoefler	Select	June 20,'40	65.	June 29,'40
Men With Steel Faces (G)	Gene Autry	Levine	Apr. '40	70.	May 4,'40
Secrets of a Model (A)	Sharon Lee	Continental	May 4,'40	60.	Apr. 27,'40

Coming Attractions

Broken Strings (G)	Clarence Muse	International	*60.	Mar.	23,'40
Mr. Washington Goes to Town (G)	F. E. Miller	Buell	*55.	Apr.	20,'40
Mystery in Swing (G)	Monte Hawley	International	*75.	Mar.	7,'40

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Abuna Messias (G)	Camillo Pilotto	Borano-Hutchison		90.	May 25,'40
Baker's Wife, The (La Femme du Boulanger) (A)	Raimu	"Baker's Wife Inc."	Feb. 26,'40	98.	Mar. 2,'40
Band Wagon (G)	Arthur Askey	Central		85.	Feb. 24,'40
Black Eyes	Otto Kruger	Film Alliance	May 15,'40		
Briggs Family, The (G)	Edward Chapman	Warner Bros.		69.	Apr. 13,'40
Captain Moonlight (A)	John Garrick	Atlas	Apr. 17,'40	58.	May 11,'40
Claudine (A)	Blanchette Brunoy	French M.P. Cp.	Mar. 30,'40	82.	Apr. 6,'40
Conquest of the Air (G)	Laurence Olivier	United Artists		71.	June 8,'40
Contraband (G)	Conrad Veidt	Anglo-American		91.	Apr. 13,'40
Convoy (A)	Clive Brook	Assoc. British		90.	June 29,'40
Curse of the Swastika, The	Documentary	Pathe		46.	Apr. 27,'40
Dr. O'Dowd (A)	Shaun Glenville	Warner Bros.		76.	Mar. 2,'40
Face Behind the Scar, The	Griffith Jones	Film Alliance	Feb. 29,'40	72.	Mar. 9,'40
Flying Squad, The (A)	Phyllis Brooks	Assoc. British		64.	May 11,'40
For Freedom (G)	Will Fyffe	General		85.	May 11,'40
Gaslight (A)	Anton Walbrook	Anglo American		89.	June 15,'40
George and Margaret (G)	Marie Lohr	Warner Bros.		77.	Apr. 6,'40
Gestapo (A)	Margaret Lockwood	MGM		95.	June 8,'40
Hidden Menace, The (G)	Otto Kruger	Film Alliance	Jan. 15,'40	59.	Apr. 13,'40
Let George Do It (G)	George Formby	ABFD		82.	Mar. 30,'40
Life of Giuseppi Verdi, The (G)	Fosco Giachetti	Esperia	Apr. 3,'40	111.	Apr. 6,'40
Lights Out in Europe (A)	Documentary	Mayer-Burstyn	Apr. 13,'40	66.	Apr. 6,'40
Little Miss Molly	Maureen O'Hara	Film Alliance	Mar. 5,'40	67	
Lost on the Western Front (G)	Paul Cavanaugh	World	Jan. 10,'40	63.	Jan. 20,'40
Louise (A)	Grace Moore	Mayer-Burstyn	Feb. 2,'40	80.	Feb. 10,'40
Mayor's Dilemma, The (A). (Reviewed under the title, "Les Otages.")	Charpin	Film Alliance	Apr. 22,'40	90.	Apr. 22,'39
Mein Kampf, My Crimes (A)	Documentary	Assoc. British		75.	May 25,'40
Monkey Into Man (A)		World	May 1,'40	65.	Mar. 30,'40
Mystery of Room 13	Gibb McLaughlin	Film Alliance	June 15,'40		
One Night in Paris	John Lodge	Film Alliance	Feb. 15,'40		
On the Night of the Fire (A)	Ralph Richardson	General		94.	Jan. 6,'40
Phantom Wagon, The (La Charrette Fantome).	Pierre Fresnay	Columbia	May 27,'40	91.	June 1,'40
Proud Valley, The (A)	Paul Robeson	ABFD		77.	Jan. 27,'40
Skeleton on Horseback (G).	Hugo Haas	C. L. Import Corp.		78.	Feb. 24,'40
Song of the Windmills (Molinos de Viento) (G)	Maria Mercader	Atlas	Feb. 23,'40	73.	Mar. 2,'40
Song of the Road (G)	Harry Lauder	Select	May 4,'40	69.	May 11,'40
Spies in the Air (A)	Barry K. Barnes	Film Alliance	July 15,'40	62.	July 13,'40
Spy for a Day (G)	Duggie Wakefield	Paramount		71.	Jan. 27,'40
Terror, The	Wilfrid Lawson	Film Alliance	Apr. 15,'40		
Tevya (G)	Maurice Schwartz	Maymon	Feb. 5,'40	93.	Jan. 13,'40
Ultimatum (G)	Eric Von Stroheim	Hoffberg	Feb. 3,'40	75.	Feb. 24,'40
Vengeance of the Deep (G)	Lloyd Hughes	Astor	Feb. 22,'40	70.	Mar. 2,'40

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (4-20-40) April 20, 1940. Numerals following review dates are production numbers.]

COLUMBIA

ALL STAR COMEDIES

Title	Rel. Date	Min.
All American Blondes (11-11-39) 1423	Oct. 20,'39	†17....
Andy Clyde		
Andy Clyde Gets Spring Chicken (12-30-39) 1426	Dec. 15,'39	†19....
A Plumbing We Will Go 1406	June 1,'40	†.2 rls.
(3 Stooges)		
Awful Goof, The, 1427	Dec. 22,'39	†17....
Charley Chase		
Boobs in the Woods (6-22-40) 1435	May 31,'40	†16....
Andy Clyde		
Fireman Save My Choo Choo 1438	Aug. 9,'40	†.2 rls.
Andy Clyde		
Glove Slingers (1-6-40) 1425	Nov. 24,'39	†18....
(All Star)		
Heckler, The (2-10-40) 1430	Feb. 16,'40	†17....
Charley Chase		
His Bridal Fright 1437	July 12,'40	†.2 rls.
Charley Chase		
How High Is Up? 1408	July 26,'40	†.2 rls
(3 Stooges)		
Mr. Clyde Goes to Broadway 1429	Feb. 2,'40	†17....
Andy Clyde		
Money Squawks 1432	Apr. 5,'40	†.2 rls.
Andy Clyde		
Nothing But Pleasure (2-24-40) 1428	Jan. 5,'40	†17½..
Buster Keaton		
Oh, You Nazty Spy (2-24-40) 1404	Jan. 19,'40	†18....
(3 Stooges)		
Oily to Bed, Oily to Rise (10-14-39) 1402	Oct. 6,'39	.18½..
(3 Stooges)		
Pardon My Berth Marks (3-16-40) 1431	Mar. 22,'40	†16....
Buster Keaton		
Rockin' Thru the Rockies (3-16-40) 1405	Mar. 8,'40	†18....
(3 Stooges)		
Skinny the Moocher 1421	Sept. 8,'39	†16½..
Charley Chase		
South of the Boudoir (6-22-40) 1434	May 17,'40	†18½.
Charley Chase		
Static in the Attic 1422	Sept. 22,'39	†19....
Walter Catlett		
Taming of the Snood, The 1436	June 28,'40	..2 rls.
Teacher's Pest 1424	Nov. 3,'39	†16½..
Charley Chase		
Three Sappy People 1403	Dec. 1,'39	†18½..
(3 Stooges)		
You're Next (6-15-40) 1433	May 24,'40	†17....
Walter Catlett		

CINESCOPES

Title	Rel. Date	Min.
Berth of a Queen (4-27-40) 1974	Mar. 15,'40	†11....
Fashion Takes a Holiday (3-16-40) 1973	Mar. 8,'40	†11....
Odd Vacations 1975	May 24,'40	†.1 rl..
Threads of a Nation, The (2-10-40) 1972	Feb. 9.'40	†11....
World of 1960 (Futurama) (1-6-40) 1971	Dec. 22,'39	† 9....

COLOR RHAPSODIES

Title	Rel. Date	Min.
Blackboard Revue 1508	Mar. 15,'40	† 7....
Boy, a Gun and Birds, A (12-30-39) 1506	Jan. 12,'40	† 7½..
Dreams on Ice (10-7-39) 1503	Oct. 20,'39	† 6½..
Egg Hunt, The (6-22-40) 1510	May 31,'40	† 7½..
Greyhound and the Rabbit (4-27-40) 1589	Apr. 19,'40	† 7½..
Happy Tots' Expedition 1507	Feb. 9,'40	† 6½..
Mother Goose in Swingtime 1505	Dec. 19.'39	† 7....
Mountain Ears (11-11-39) 1504	Nov. 3,'39	† 7....
Timid Pup, The 1512	Aug. 1,'40	..8....
Ye Old Swap Shoppe 1511	June 28,'40	†.1 rl..

COLUMBIA TOURS

Title	Rel. Date	Min.
Beautiful Switzerland (1-6-40) 1553	Nov. 17,'39	†10....
Historic Cities of India 1552	Oct. 27.'39	†10....
Holland and the Zuyder Zee (11-25-39) 1551	Sept. 15,'39	†10....
In the Land of Pagodas 1558	June 14,'40	†.1 rl..
Life in Paris 1554	Dec. 22,'39	†11....
New Hampshire (3-30-40) 1555	Feb. 9,'40	†11....
(color)		
Pleasure Bound in Canada 1557	May 3,'40	†.1 rl..
Unveiling Algeria (4-27-40) 1556	Mar. 1,'40	†10....

COMMUNITY SING
(Series 4)

Title	Rel. Date	Min.
No. 3 1653	Oct. 13,'39	†10....
(College Songs)		
No. 4 1654	Nov. 17,'39	†11....
(Stephen Foster Songs)		
No. 5 (3-10-40) 1655	Dec. 29,'39	†10....
(Gypsy Songs)		
No. 6 1656	May 28,'40	†.1 rl..
(Songs of Hit Parade)		

FABLES CARTOONS

Title	Rel. Date	Min.
Barnyard Babies 1754	June 14,'40	†.1 rl.
Little Lost Sheep 1751	Oct. 6,'39	†.7...
Park Your Baby (2-24-40) 1752	Dec. 22,'39	†.6...
Pooch Parade 1755	July 19,'40	†.1 rl..
Practice Makes Perfect (4-27-40) 1753	Apr. 5,'40	†.6...

FOOLS WHO MADE HISTORY

Title	Rel. Date	Min.
No. 2 (Charles Goodyear) 1602	Oct. 6,'39	†10½..

SPECIAL (HAPPY HOUR)

Title	Rel. Date	Min.
No. 1 (11-11-39) 1520 (Book of Books)	Oct. 6,'39	†10....
No. 2 1521 (Building of Boys)	Oct. 12,'39	†11....

PHANTASIES CARTOON

Title	Rel. Date	Min.
Fish Follies 1705	May 10,'40	†.1 rl..
Man of Tin 1704	Feb. 23,'40	†.6½..
Millionaire Hobo 1702	Nov. 24,'39	†.7....
Mouse Exterminator, The (3-16-40) 1703	Jan. 26,'40	†.6½..
News Oddities 1706	July 19,'40	†.1 rl..

SCREEN SNAPSHOTS
(Series 19)

Title	Rel. Date	Min.
No. 1 (10-14-39) 1851 (Art of Makeup	Sept. 22,'39	†.9½..
No. 2 (11-18-39) 1852 (Training Animal Stars)	Nov. 10,'39	†10....
No. 3 1853 (Novelty Parties)	Dec. 1,'39	†10....
No. 4 1854 (Trip Thru Studios)	Jan. 5,'40	†10....
No. 5 (3-16-40) 1855 (Art in Hollywood)	Feb. 23,'40	†10....
No. 6 (4-27-40) 1856 (Hollywood Recreations)	Mar. 29,'40	†10....
No. 7 1857 (Wardrobe Designers)	May 3,'40	†10....
No. 8 1858	June 7,'40	†.1 rl..
No. 9 1859	July 10,'40	†.1 rl..
No. 10 1860	Aug. 1,'40	†.1 rl..

SPORT THRILLS

Title	Rel. Date	Min.
Bows and Arrows 1801	Oct. 6,'39	†.9....
Canvas Capers 1809	July 19,'40	†.1 rl..
Flying Targets (3-16-40) 1804	Feb. 16,'40	†10....
Jai Alai (1-6-40) 1802	Nov. 30,'39	†.8½..
Rough House Fiesta 1805	Mar. 8,'40	†10....
Saving Strokes with Sam Snead 1808	June 21,'40	†.1 rl..
Skiing Technique 1803	Jan. 19,'40	†.9½..
Sport of Kings (6-15-40) 1807	May 24,'40	†10....
Tomorrow's Stars (4-27-40) 1806	Apr. 19,'40	†10....

WASHINGTON PARADE

Title	Rel. Date	Min.
No. 1 (11-25-39) 1901	Nov. 10,'39	†11....
(Smithsonian Institution)		

1939-40

Title	Rel. Date	Min.
No. 2 (2-17-40) 1902	Dec. 29,'39	†11....
(U. S. Treasury)		
No. 3 1903	Feb. 9,'40	†11....
(Inside the F. B. I.)		
No. 4 (6-15-40) 1904	Apr. 26,'40	†10....
(Social Security)		
No. 5 1905	June 28,'40	†.1 rl..
(The Archives)		

MGM

CARTOONS
(Color)

Title	Rel. Date	Min.
Blue Danube, The (12-23-39) W-891	Dec. 16,'39	..7....
Fishing Bear, The (2-3-40) W-83	Jan. 20,'40	†.8....
Home on the Range (3-30-40) W-85	Mar. 23,'40	†.8....
Mad Maestro, The (2-3-40) W-82	Dec. 30,'39	†.8....
Milky Way, The (7-6-40) W-89	June 22,'40	†.8....
One Mother's Family (11-11-39) W-890	Sept. 30,'39	..9....
Peace on Earth (12-9-39) W-81	Dec. 9,'39	†.9....
Puss Gets the Boot (3-9-40) W-84	Feb. 10,'40	†.9....
Rainy Day, A W-86	Apr. 20,'40	†.7....
Swing Social (6-1-40) W-87	May 18,'40	†.8....
Tom Turkey W-88	June 8,'40	†.7....

CRIME DOESN'T PAY

Title	Rel. Date	Min.
No. 25—Drunk Driving (10-28-39) P-816	Oct. 28,'39	.21....
Dick Purcell-Joe Ann Sayers		
No. 26—Pound Foolish (1-27-40) P-1	Dec. 23.'39	†20....
Neil Hamilton-Lynn Carver		
No. 27—Know Your Money (2-3-40) P-2	Jan. 27,'40	†21....
Dennis Morgan-Noel Madison		
No. 28—Jack Pot (4-13-40) P-3	Mar. 9,'40	†19....
Tom Neal-Ann Morriss		
No. 29—Women in Hiding P-4	June 22,'40	†22....
Marsha Hunt		

FITZPATRICK TRAVELTALKS

Title	Rel. Date	Min.
Calling on Columbia (5-4-40) T-59	Mar. 16,'40	†.8....
Land of Alaska Nellie (2-3-40) T-55	Dec. 23.'39	†.9....
Modern New Orleans (6-15-40) T-61	May 11,'40	†.8....
Natural Wonders of Washington State (10-21-39) T-52	Oct. 7,'39	†.9....
Night Descends on Treasure Island (3-9-40) T-57	Jan. 20,'40	†.8....
Old Natchez (2-10-40) T-56	Dec. 30,'39	†.9....
Quaint St, Augustine (12-2-39) T-53	Nov. 4,'39	†.9....
Seattle, Gateway to the Northwest (4-6-40) T-58	Feb. 17,'40	†.9....
Sitka and Juneau (4-27-40) T-60	Apr. 13,'40	†.9....
Suva, Pride of Fiji (6-1-40) T-62	June 8,'40	†.9....
Valiant Venezuela (12-30-39) T-54	Nov. 25,'39	†.9....

MGM MINIATURES

Title	Rel. Date	Min.
Ash Can Fleet (10-21-39) M-72	Sept. 9,'39	†11....
Robert Warwick		
Door Will Open, A (4-13-40) M-78	Mar. 9,'40	†11....
Dalies Frantz-Lynne Carver		
Failure at 50, A (11-18-39) M-73	Oct. 7,'39	†10....
Truman Bradley-Jack Mulhall		
Mendelssohn's Wedding March (12-2-39) M-74	Nov. 4,'39	†.8....
Miracle at Lourdes (1-20-40) M-75	Dec. 30,'39	†11....
G. P. Huntley, Jr.-Jo Ann Sayers (Sepia)		
Northward Ho! (3-9-40) 80-X	Feb. 10,'40	†.9....
(Sepia)		
Old South, The (2-3-40) M-77	Jan. 20,'40	†11....
Servant of Mankind (6-8-40) M-79	May 11,'40	†.9....
Where Turf Meets Surf (2-24-40) M-76	Jan. 6,'40	†11....
Mary Treen-Sally Payne (Sepia)		

OUR GANG

Title	Rel. Date	Min.
Alfalfa's Double (2-3-40) C-134	Jan. 20,'40	†11....
All About Hash (6-1-40) C-136	Mar. 30,'40	†11....
Auto Antics (9-16-39) C-942	July 22,'39	.10....
Big Premiere, The (3-30-40) C-135	Mar. 9,'40	†10....
Bubbling Troubles (7-6-40) C-138	May 25,'40	†11....
Captain Spanky's Showboat (10-28-39) C-135	Sept. 9,'39	†11....
Dad for a Day (12-2-39) C-132	Oct. 21,'39	†11....
New Pupil, The (4-27-40) C-137	Apr. 27,'40	†11....
Time Out for Lessons (1-6-40) C-138	Dec. 2,'39	†11....

PASSING PARADE
(Sepia)

Title	Rel. Date	Min.
No. 11—Forgotten Victory (12-23-39) K-121	Dec. 9,'39	†11....
(Sepia)		
No. 12—XXX Medico (4-27-40) K-122	Mar. 30,'40	†10....
(Sepia)		
No. 13—The Hidden Master (4-27-40) K-123	Apr. 20,'40	†11....
(Sepia)		
No. 14—A Way In the Wilderness K-124	June 22,'40	†10....
(Sepia)		

PETE SMITH SPECIALTIES

Title	Rel. Date	Min.
Cat College S-110	June 29,'40	†.9....
(Sepia)		
Domineering Male, The (4-6-40) S-107	Mar. 30,'40	†10....
Football Thrills of 1938 (10-14-39) S-912	Sept. 16,'39	.10....
Let's Talk Turkey (12-2-39) S-101	Oct. 28,'39	†11....
Maintain the Right (1-27-40) S-104	Jan. 13,'40	†10....
Romance of the Potato (1-6-40) C-103	Dec. 9,'39	†.9....
(Sepia)		
Set 'Em Up (10-21-39) S-913	Oct. 7,'39	.10....
Ski Birds (11-25-39) S-102	Nov. 18,'39	†.8....
Spots Before Your Eyes (6-1-40) S-108	May 4,'40	†10....
Stuffie (3-9-40) S-106	Mar. 2,'40	.11....
(Sepia)		
What's Your I. Q.? (3-9-40) S-105	Feb. 8,'40	†.8....
What's Your I. Q.? No. 2 S-109	June 8,'40	†.9....
(Sepia)		

SPECIAL

Title	Rel. Date	Min.
Flag Speaks, The (5-4-40)	June 14,'40	†19....

ROBERT BENCHLEY

Title	Rel. Date	Min.
Day of Rest, The (10-21-39) F-141	Sept. 6,'39	†.9....
Home Movies (3-9-40) F-144	Feb. 17,'40	†.7....
See Your Doctor (12-23-39) F-142	Dec. 16,'39	†.8....
That Inferior Feeling (1-27-40) F-143	Dec. 9,'39	†.9....

MONOGRAM

Title	Rel. Date	Min.
Raiders Over England S830	Nov. 15,'39	†.2 rls.

PARAMOUNT

COLOR CLASSICS

Title	Rel. Date	Min.
Ants in the Plants (3-23-40) C9-3	Mar. 15,'40	†.7....
Fresh Vegetable Mystery, The (10-14-39) C9-1	Sept. 22,'39	†.1 rl.
Kick in Time, A (5-18-40) C9-4	May 17,'40	†.7....
Little Lambkin (2-24-40) C9-2	Feb. 2.'40	†.7....
Snubbed by a Snob C9-5	July 19,'40	†.1 rl..
You Can't Shoe a Horse Fly C9-6	July 28,'40	†.1 rl..

COLOR CRUISES

Title	Rel. Date	Min.
Argentina K9-6	Apr. 5,'40	†.1 rl.
Chile (1-6-40) K9-3	Nov. 10,'39	†10....
Cuba K9-4	Jan. 5,'40	†.1 rl..
Isle of Columbus K9-5	Feb. 9,'40	†.1 rl..
Pacific Paradise K9-7	June 21,40	†.1 rl..
Peru (10-14-39) K9-2	Oct. 6,'39	†.1 rl..
Rio de Janeiro K9-7	May 31,'40	†.1 rl..

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
HEADLINERS		
Artie Shaw's Class In Swing (8-26-39) A9-1	Sept. 8,'39	†10
Blue Barron & His Orch. (6-15-40) A9-9	May 31,'40	†10
Frankie Masters & Orch. (1-27-40) A9-5	Dec. 29,'39	†11
Geo. Olsen & His Music (3-23-40) A9-7	Mar. 15,'40	†10
Have You Met Yvette? (5-4-40) A9-8	Apr. 26,'40	†10
Here's Hal (1-6-40) A9-4. Hal Kemp & Orch.	Nov. 24,'39	†10
Jimmy Dorsey & Orch. (2-24-40) A9-6	Feb. 2,'40	†10
Moments of Charm of 1940 (10-4-39) A9-2	Oct. 13,'39	†11
Phil Spitalny & Girl Or.		
Pinky Tomlin and His Orch. A9-19	July 5,'40	†.1 rl
Ted Fio Rito and His Orchestra (11-18-39) A9-2	Oct. 6,'39	†11
PARAGRAPHICS		
Bits of Life (1-6-40) V9-3	Nov. 17,'39	†11
Busy Little Bears (11-18-39) V9-2	Oct. 20,'39	†10
Dangerous Dollars (7-6-40) V9-9	July 28,'40	†11
Not So Dumb (3-23-40) V9-7	Mar. 15,'40	†10
Paramount Pictorial (2-24-40) V9-6	Feb. 16,'40	†10
Sugar Wind (2-3-40) V9-5	Jan. 19,'40	†10
Television Preview (5-18-40) V9-8	May 17,'40	†10
Touchdown Review (1-20-40) V9-4	Dec. 22,'39	†10
POPEYE THE SAILOR		
Females Is Fickle (3-23-40) E9-3	Mar. 48,'40	†.7
Fightin' Pals E9-9	July 12,'40	†.1 rl
Me Feelins Is Hurt (5-11-40) E9-5	Apr. 12,'40	†.7
Never Sock a Baby (11-25-39) E9-1	Nov. 3,'39	†.6
Nurse Mates (7-6-40) E9-8	June 21,'40	†.7
Onion Pacific (6-15-40) E9-6	May 24,'40	†.7
Shakespearean Spinach (2-3-40) E9-2	Jan. 19,'40	†.7
Stealin' Ain't Honest (5-25-40) E9-4	Mar. 22,'40	†.7
Wimmin Hadn't Oughta Drive E9-11	Aug. 16,'40	†.1 rl
Wimmin Is a Myskery (6-22-40) E9-7	June 7,'40	†.7
With Popeye's Poppa E9-12	Aug. 30,'40	†.1 rl
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE		
(In Color)		
1939-40		
No. 1—J9-1	Sept. 15,'39	†10
No. 2—(12-2-39) J9-2	Nov. 3,'39	†10
No. 3—(1-20-40) J9-3	Dec. 15,'39	†10
No. 4—(2-24-40) J9-4	Feb. 16,'40	†10
No. 5—(5-4-40) J9-5	May 3,'40	†10
No. 6—J9-6	June 28,'40	†.1 rl
GRANTLAND RICE SPORTLIGHTS		
No. 67—A Desert Adventure (9-16-39) R9-2	Sept. 22,'39	†10
No. 68—Catching Whoppers (9-16-39) R9-3	Oct. 13,'39	†10
No. 69—A Dog Is Born (11-11-39) R9-4	Nov. 3,'39	†10
No. 70—Aqua-Rhythm (11-18-39) R9-5	Nov. 24,'39	†10
No. 71—Judo Experts (1-27-40) R9-6	Dec. 8,'39	†10
No. 72—Bowling Skill (2-3-40) R9-7	Jan. 26,'40	†10
No. 73—Human Fish (3-2-40) R9-8	Feb. 23,'40	†10
No. 74—Two of a Kind (3-23-40) R9-9	Mar. 22,'40	†10
No. 75—The Blue Streak (5-11-40) R9-10	Apr. 19,'40	†10
No. 76—Playmates from the Wild (5-18-40) R9-11	May 17,'40	†10
No. 77—Cradle of Champions (6-22-40) R9-12	June 14,'40	†10
No. 78—Sink or Swim R9-13	July 12,'40	†.1 rl
STONE AGE CARTOONS		
Foul Ball Player, The (6-15-40) B9-5	May 24,'40	†.7
Granite Hotel (5-18-40) B9-3	Apr. 26,'40	†.7
Springtime in the Rock Age B9-10	Aug. 30,'40	†.1 rl
Way Back When a Nag Was Only a Horse (3-23-40) B9-2	Mar. 8,'40	†.7
Way Back When a Night Club Was a Stick B9-4	May 10,'40	†.1 rl
Way Back When a Razzberry Was a Fruit B9-8	July 26,'40	†.1 rl
Way Back When a Triangle Had Its Points (2-24-40) B9-1	Feb. 9,'40	†.7
SYMPHONIC SERIES		
Blue Danube, The D9-1	Sept. 29,'39	†.1 rl
Merry Wives of Windsor (11-18-39) D9-2		9
William Tell (1-6-40) D9-3	Nov. 24,'39	†18
UNUSUAL OCCUPATIONS		
(In Color)		
(New Series)		
No. 1—(10-14-39) L9-1	Oct. 13.'39	†.1 rl
No. 2—(12-16-39) L9-2	Nov. 17,'39	†11
No. 3—(2-3-40) L9-3	Jan. 19,'40	†10
No. 4—(5-18-40) L9-4	Mar. 29,'40	†10
No. 5—(5-18-40) L9-5	May 31,'40	†10
No. 6—L9-6	Aug. 2,'40	†.1 rl

RKO RADIO

LEON ERROL COMEDIES

Title	Rel. Date	Min.
Bested by a Beard 03,704	July 16,'40	†20
Scrappily Married 03,703	Jan. 12,'40	†20
Truth Aches 03,702	Nov. 3,'39	†19

EDGAR KENNEDY COMEDIES

Act Your Age (10-14-39) 03,301	Oct. 6,'39	†18
Kennedy the Great 03,402	Dec. 8,'39	†19
Mutiny in the County 03,404	May 3,'40	†17
Slightly at Sea 03,403	Feb. 9,'40	†16
'Taint Legal, 03,405	May 25,'40	†16

INFORMATION PLEASE

No. 2—(19-28-39)	04,202	Oct. 6,'39	†11
No. 3—(12-2-39)	04,203	Nov. 3,'39	†10
No. 4—(1-6-40)	04,204	Dec. 1,'39	†11
No. 5—(2-3-40)	04,205	Dec. 29,'39	†10
No. 6—(2-3-40)	04,206	Jan. 26,'40	†11
No. 7—(4-6-40)	04,207	Feb. 23,'40	†10
No. 8—(4-13-40)	04,208	Mar. 22,'40	†10
No. 9—(4-27-40)	04,209	Apr. 19,'40	†11
No. 10—(6-15-40)	04,210	May 17,'40	†11
No. 11—(6-22-40)	04,211	June 14,'40	†10
No. 12—(7-6-40) 04,212		July 12,'40	†.1 rl

MARCH OF TIME

1939-40

No. 1—Soldiers with Wings (9-9-39) 03,101	Sept. 1,'39	†19
No. 2—Battle Fleets of England (10-7-39) 03,102	Sept. 29,'39	†18
No. 3—Uncle Sam—The Farmer (10-28-39) 03,103	Oct. 27,'39	†18
No. 4—Newsfronts of War—1940 (11-25-39) 03,104	Nov. 24,'39	†19
No. 5—Crisis in the Pacific (12-23-39) 03,105	Dec. 22,'39	†17
No. 6—Republic of Finland, The (1-20-40) 03,106	Jan. 19.'40	†18
No. 7—Vatican of Pius XII (2-17-40) 03,107	Feb. 16,'40	†18
No. 8—Canada at War (3-9-40) 03,108	Mar. 15,'40	†18
No. 9—America's Youth—1940 (4-13-40) 03,109	Apr. 12,'40	†19
No. 10—The Philippines: 1898-1946 (5-11-40) 03,110	May 10,'40	†19
No. 11—U. S. Navy—1940 (6-8-40) 03,111	June 7,'40	†18

PATHE NEWS

Released twice a week

PATHE REVIEW

Released once a month

PATHE TOPICS

Released seven times a year

RADIO FLASH COMEDIES

Blamed for a Blonde (10-14-39) 03,201	Oct. 20,'39	†16
Chicken Feed 03,203	Jan. 19,'40	†18
Coat Tails 03,202	Nov. 17,'39	†18
Goodness, a Ghost 03,205	July 5,'40	†16
Twincuplets 03,204	Apr. 12,'40	†20

RAY WHITLEY COMEDIES

Bandits and Ballads 03,502	Dec. 15,'39	†17
Corralling a Schoolmarm 03,504	June 14,'40	†20
Cupid Rides the Range (10-14-39) 03,501	Sept. 48,'39	†18
Molly Cures a Cowboy 03,503	Mar. 22,'40	†19
Sagebrush Serenade 93,504	June 6,'39	.19

REELISMS

Acres of Plenty (11-18-39) 04,602	Oct. 13,'39	†.9
Air Army (4-27-40) 04,609	Apr. 26,'40	†.9
American Royal (11-18-39) 04,603	Nov. 10,'39	†.9
Kennel Kings (8-26-39) 94,612	July 12,'39	.9
Men of Muscle (2-3-40) 04,605	Jan. 12,'40	.9
Navajo Land (2-30-40) 04,607	Mar. 1,'40	†10
Nevada Unlimited (9-16-39) 04,601	Sept. 15,'39	†.8
Pack Trip (9-16-30) 94,613	Aug. 18,'39	.9
Siege (3-2-40) 04,608	Mar. 29,'40	†10
Stray Lamb (6-22-40) 04,610	May 24,'40	†.8
Streamlined 04,611	June 21,'40	†.9
Vacation Diary (2-10-40) 04,606	Feb. 2,'40	†.9
West Wall (1-6-40) 04,604	Dec. 8,'39	†10
Zoo (8-12-39) 94,612	July 21,'39	.9

RKO PATHE SPORTSCOPE

Aquapoise (2-3-40) 04,306	Jan. 19,'40	†.9
Court Favorites (5-4-40) 04,309	Apr. 12,'40	†.9
Fly Casting (4-13-40) 04,308	Mar. 15,'40	.9
Gun Play (10-14-39) 04,301	Sept. 1,'39	.9
Hunting Hounds (11-18-39) 04,302	Sept. 29,'39	†.9
Hurdle Hoppers (6-15-40) 04,311	June 7,'40	†.9
Ice Cutters (11-4-39) 04,303	Oct. 27,'39	†.9
Pennant Chasers (4-13-40) 04,307	Feb. 16,'40	†.9
Riding the Crest (7-8-39) 94,312	July 14,'39	.9
Silent Wings (6-22-40) 04,310	May 10,'40	†.9
Sky Game (12-30-39) 04,305	Dec. 22,'39	†.9
Winter Playground (12-23-39) 04,304	Nov. 24,'39	†.9

SPECIAL

Five Times Five (9-16-39) 93,801	July 23,'39	.20

WALT DISNEY CARTOONS

Autograph Hound, 94,116	Sept. 1,'39	.8
Beach Picnic (5-27-39) 94,114	June 9,'39	.8
Bone Trouble 04,107	June 28,'40	†.9
Billposters, The (5-25-40) 04,105	May 17,'40	†.8
Donald's Dog Laundry (5-25-40) 04,103	Apr. 5,'40	†.8
Donald's Vacation 04,109	June 21,'40	.1 rl
Donald's Penguin (5-27-39) 94,117	Aug. 11,'39	.8
Fire Chief 04,114	Nov. 22,'40	†.1 rl
Gone with the Whirlwind 04,113	Nov. 1,'40	†.1 rl
Mickey's Magic Lamp	Aug. 2,'40	†.1 rl
Mr. Duck Steps Out (5-25-40) 04,106	June 7,'40	.8
Mr. Mouse Takes a Trip 04,112	Oct. 11,'40	†.1 rl
Officer Duck (6-1-40) 04,101	Sept. 22,'40	†.8
Put Put Trouble 04,108	July 19,'40	†.7
Riveter, The 04,102	Mar. 15,'40	†.7
Sea Scouts 94,115	June 30,'39	.8
Tugboat Mickey (5-25-40) 04,104	Apr. 26,'40	†.7
Window Cleaners 04,111	Sept. 20,'40	†.1 rl

20TH CENTURY-FOX

ADVENTURES OF THE NEWSREEL CAMERAMAN

Title	Rel. Date	Min.
Filming the Fleet (9-23-39) 0202	Oct. 27,'39	†11
Sanctuary of Seals (6-1-40)	Oct. 7,'40	.9
Sky Fighters (12-9-39) 0203	Dec. 8,'39	†11

FASHIONS (In Color)

Fashion Forecast, No. 5 0601	Sept. 15,'39	†10
Fashion Forecast, No. 6 (2-10-40) 0602	Dec. 22,'39	†10
Fashion Forecast, No. 7 0603	Mar. 29,'40	†.1 rl
Fashion Forecast, No. 8 0604	July 19,'40	†.1 rl

FATHER HUBBARD'S ALASKAN ADVENTURES

Aghileen Pinnacles (10-21-39) 0103	Nov. 10,'39	†11
Birthplace of Icebergs (9-2-39) 0101	Aug. 4,'39	†11
Climbing the Spirit's Home (4-6-40) 0107	May 10,'40	†10
Valley of 10,000 Smokes (12-23-39) 0105	Feb. 16,'40	†10

LEW LEHR

Cheerio My Dears! 0404	July 5,'40	†.1 rl
Labor Savers (3-30-40) 0403	Apr. 12,'40	†.9
Monkeys Is the Cwaziest People (9-30-39) 0401	Sept. 29,'39	†10
Silly Seasons, The (12-2-39) 0402	Jan. 5,'40	.10

MAGIC CARPET SERIES

(Lowell Thomas)

Evergreen Empire, The (10-21-39) 0102	Oct. 13,'39	†11
Flying Stewardess 0106	Mar. 15,'40	†10
Isles of the East (6-15-40) 1018	May 24,'40	†.9
Kangaroo Country (12-9-39) 0104	Feb. 2,'40	†10

TERRY-TOONS

All's Well That Ends Well (3-30-40) 0510	Mar. 8,'40	†.7
Catnip Capers (6-1-40) 0559 (color)	May 31,'40	†.7
Dog in a Mansion, A 0507	Jan. 12,'40	†.7
Edgar Runs Again (2-24-40) 0508	Jan. 26,'40	†.7
First Robin, The 0555 (color)	Dec. 29,'39	†.1 rl
Golden West, The (8-26-39) 0501	Aug. 29,'39	†.7
Hare and the Hounds 0509	Feb. 23,'40	†.7
Harvest Time (2-17-40) 0556 (color)	Feb. 9,'40	†.7
Hitch-Hiker, The 0505	Dec. 1,'30	†.7
Hook, Line and Sinker 0552	Sept. 8,'39	†.7
Ice Pond, The 0506	Dec. 15,'39	†.7
It Must Be Love 0511	Apr. 5,'40	†.1 rl
Just a Little Bull 0558 (color)	Apr. 19.'40	†.1 rl
Love in a Cottage 0517	July 28,'40	†.1 rl
Much Ado About Nothing (3-30-40) 0557 (color)	Mar. 22,'40	†.7
One Mouse in a Million (12-9-39) 0504	Nov. 3,'39	†.7
Orphan Duck, The (10-14-39) 0553 (color)	Oct. 6,'39	†.7
Professor Offkeyski (6-1-40) 0514	June 14,'40	†.7
Rover's Rescue 0515	June 28,'40	†.1 rl
Rupert the Runt 0516	July 12,'40	†.1 rl
Sheep in the Meadow (10-14-39) 0502	Sept. 22,'39	†.7
Swiss Ski Yodelers (6-8-40) 0513	May 17,'40	†.7
Two Headed Giant (8-12-39) 0551	Aug. 11,'39	†.7
Watchdog, The 0503	Oct. 20,'30	†.7
Wicky-Wacky Romance, A (12-9-39) 0554 (color)	Nov. 17,'39	†.7
Wot's All th' Shootin' Fer 0512	May 3,'40	†.7

ED THORGERSEN (Sports)

Action on Ice 0306	June 21,'40	†.1 rl
Big Game Fishing 0301	Sept. 1,'39	†10
Clocking the Jockeys (10-7-39) 0302	Nov. 24,'39	†11
Following the Hounds (9-10-40) 0304 (color)	Mar. 1,'40	†10
Over the Seven Seas (6-8-40) 0305	Apr. 26,'40	†.9
Topnotch Tennis (2-24-40) 0303	Jan. 19,'40	†10

UNITED ARTISTS

WORLD WINDOWS

(Color)

Arabian Bazaar (12-31-38)	Sept. 1,'39.	10
Eternal Fire, The (1-28-39)	Sept. 21,'39.	10

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Lebanon Coast	Dec.	1,'39.10
River Thames (4-15-39)	Nov.	1,'39.10
Ruins of Palmyra	Oct.	1,'39.10

UNIVERSAL

Title	Rel. Date	Min.
COLOR CARTUNE CLASSICS (re-issues)		
Candyland 5264	July	29,'40..8
Jolly Little Elves 5261	June	3,'40..8¼
Springtime Serenade 5263	July	10,'40..7½
Three Lazy Mice 5262	June	24,'40.1 rl.
GOING PLACES WITH GRAHAM McNAMEE		
No. 67—(10-14-39) 4352	Oct.	16,'39†.9
No. 68—(10-14-39) 4353	Nov.	13,'39†.9
No. 69—(12-23-39) 4354	Dec.	11,'39†.8
No. 70—(12-30-39) 4355	Dec.	25,'39†.8
No. 71—4356	Jan.	15,'40†.9
No. 72—(3-30-40) 4357	Feb.	5,'40†.9
No. 73—(4-6-40) 4358	Feb.	26,'40†.9
No. 74—(4-27-40) 4359	Mar.	18,'40†.9
No. 75—(4-27-40) 4360	Apr.	29,'40†10
No. 76—(5-11-40) 4361	May	13,'40†.9
No. 77—(6-22-40) 4362	May	27,'40†10
No. 78—(6-29-40) 4363	June	17,'40†.9
No. 79—4364	July	15,'40†.9
No. 80—4365	Aug.	12,'40†.1 rl.
LANTZ COLORED CARTUNES		
Adventures of Tom Thumb Jr. 4267	Mar.	4,'40†.1 rl.
A-Haunting We Will Go (7-15-39) 4261	Sept.	4,'39†.7
Andy Panda Goes Fishing 4265	Jan.	22,'40†.8
Kittens Mittens (2-24-40) 4266	Feb.	12,'40†.9
Life Begins for Andy Panda (9-23-39) 4262	Oct.	9,'39†.8½
100 Pigmies and Andy Panda (5-11-40) 4268	Apr.	22,'40†.7
Scrambled Eggs 4263	Nov.	20,'39†.8¾
Sleeping Princess, The (12-2-39) 4264	Dec.	4,'39†.9
STRANGER THAN FICTION SERIES		
No. 67—Novelty (10-14-39) 4372	Oct.	9,'39†.9
No. 68—Novelty (10-28-39) 4373	Nov.	6,'39†.9
No. 69—Novelty (1-6-40) 4374	Dec.	4,'39†.9
No. 70—Novelty (12-23-39) 4375	Dec.	18,'39†.9
No. 71—Novelty 4376	Jan.	8,'40†.1 rl.
No. 72—Novely (3-30-40) 4377	Jan.	29,'40†.9
No. 73—Novelty (4-6-40) 4378	Feb.	19,'40†.9
No. 74—Novelty (4-27-40) 4379	Mar.	11,'40..9
No. 75—Novelty (4-20-40) 4380	Apr.	15,'40†.9½
No. 76—Novelty (5-11-40) 4381	May	6,'40..9½
No. 77—Novelty (6-22-40) 4382	May	20,'40†.9
No. 78—Novelty (6-29-40) 4383	June	10,'40†.9
No. 79—Novelty 4384	July	8,'40†.1 rl.
No. 80—Novelty 4385	Aug.	5,'40†.1 rl.
TWO-REEL MUSICALS		
Boy Meets Joy (11-18-39) 4221 — Pinky Tomlin-Joy Hodges	Sept.	6,'39†17
Bullets and Ballads 4226 — Armida, Harry Stafford	Feb.	14,'40†17½
Folies Parisienne (4-27-20) 4228 — Leon Belasco	Apr.	17,'40†17
Hawaiian Rhythm 4231 — Harry Owens and Royal Hawaiians	July	17,'40†.2 rls.
International Revels (3-30-40) 4227 — Wm. G. Sabot	Mar.	13,'40†17
Naughty Nineties (6-22-40) 4230	June	19,'40†18
Rhumba Land (1-6-40) 4223 — Wini Shaw	Nov.	15,'39.18
Rhythm Jamboree 4225 — Judy Starr	Jan.	17,'40†18
Snow Follies (1-6-40) 4224 — Lillian Roth	Dec.	13,'39†18
Swing Hotel (10-14-39) 4222 — Wini Shaw	Oct.	18,'39†18
Swingin' in the Barn (6-29-40) 4229	May	15,'40†19
Seeing Red (8-26-39) 4018 — Red Skelton	Aug.	26,'39.20

VITAPHONE

Title	Rel. Date	Min.
BROADWAY BREVITIES		
Slapsie Maxie (9-16-39) 5103 — Maxie Rosenbloom	Sept.	10,'39†17
Ride, Cowboy, Ride (10-21-39) 4008 — Dennis Morgan	Sept.	9,'39.20
Ice Frolic (10-14-39) 5102 — Eleanor Gardner	Oct.	28,'39†20
World's Fair Junior (10-28-39) 5104 — (Color)	Dec.	9,'39†20
Royal Rodeo, The (12-9-39) 5002 — John Payne	Nov.	25,'39†15
Remember When (9-16-39) 5101 — Eaton Boys	Jan.	20,'40†20
One for the Book (1-6-40) 5105 — Betty Hutton	Feb.	3,'40†20
Alex in Wonderland 5106 — Eddie Foy, Jr.	Mar.	9,'40†.2 rls.
Singing Dude 5005 — Dennis Morgan (Color)	Apr.	6,'40†18
Double or Nothing (3-2-40) 5107 — Lee Dixon	Apr.	20,'40†20
Public Jitterbug No. 1 5108 — Hal LeRoy-Betty Hutton	May	4,'40†.2 rls.
Cinderella's Feller (6-22-40) 5006 — Juanita Quigley (Color)	June	1,'40†19
Spills for Thrills 5109	June	15,'40†.2 rls.
Pony Express (7-6-40) 5007 — (Color) Geo. Reeves	July	13,'40†19
Young America Flies 5110	July	13,'40†.2 rls.
COLOR PARADE		
Mechanix Illustrated, No. 1 (9-2-39) 5401	Sept.	30.'39†10
American Saddle Horses (12-2-39) 5402	Nov.	11,'39†.1 rl.
Mechanix Illustrated, No. 2 5403	Dec.	2,'39†.1 rl.
New Horizons (1-13-40) 5404	Jan.	6,'40†10
Mechanix Illustrated, No. 3 (2-24-40) 5405	Feb.	17,'40†10
Men Wanted 5406	Mar.	23,'40†.1 rl.
Gun Dog's Life (5-18-40) 5047	May	11,'40†.1 rl.
Mechanix Illustrated, No. 4 (6-29-40) 5408	June	29,'40†10
The Valley 5409	July	20,'40†.1 rl.
Movie Dog Stars 5410	Aug.	17,'40†.1 rl.
FLOYD GIBBONS' "YOUR TRUE ADVENTURE"		
Verge of Disaster 4313	Aug.	26,'39..1 rl.
HISTORICAL TECHNICOLOR FEATURETTES		
Monroe Doctrine (10-28-39) 5001 — Charles Waldron	Oct.	14,'39†16
Old Hickory (1-6-40) 5003 — Hugh Sothern	Dec.	23,'39†17
Teddy the Rough Rider (2-1040) 5004 — Sydney Blackmer	Feb.	24,'40†19
LOONEY TUNES		
No. 74—Porky's Hotel 5601	Sept.	2,'39†.1 rl.
No. 75—Jeepers Creepers (9-30-39) 5602	Sept.	23,'39†.7
No. 76—Naughty Neighbors (11-4-39) 5603	Nov.	4,'39†.1 rl.
No. 77—Pied Piper Porky (11-25-39) 5604	Nov.	4,'39†.7
No. 78—Porky the Giant Killer 5605	Nov.	18,'39†.1 rl.
No. 79—The Film Fan (1-6-40) 5606	Dec.	16,'39†.7
No. 80—Porky's Last Stand 5607	Jan.	6,'40†.1 rl.
No. 81—Africa Squeaks (2-10-40) 5608	Jan.	27,'40†.7
No. 82—All Baba Bound 5609	Feb.	10,'40†.1 rl.
No. 83—Pilgrim Porky 5610	Mar.	16,'40†.1 rl.
No. 84—Slap Happy Pappy 5611	Apr.	13,'40†.1 rl.
No. 85—Porky's Poor Fish	Apr.	27,'40†.1 rl.
No. 86—You Ought to Be in Pictures (5-18-40)	Apr.	27,'40†.7
No. 87—The Chewin' Bruin (6-22-40) 5614	June	8,'40†.7
No. 88—Porky's Baseball Broadcast 5615	July	6,'40†.7
No. 89—Patient Porky 5616	Aug.	24,'40†.7
MELODY MASTERS		
Swing Styles (9-16-39) 5501	Sept.	2,'39†10
Vincent Lopez and His Orchestra (10-21-39) 5502	Sept.	30,'39†10
Rubinoff and His Violin (11-11-39) 5503	Nov.	11,'39†10
Artie Shaw and His Orchestra (12-9-39) 5504	Dec.	30,'39†10
Frances Carroll and the Coquettes (12-30-39) 5505	Feb.	17,'40†10
Dave Apollon and His Orchestra (2-24-40) 5506	Mar.	2,'40†10
Carl Hoff and His Orch. 5507	Mar.	23,'40†.1 rl.
Larry Clinton and His Orchestra (5-18-40) 5508	May	25,'40†10
Ozzie Nelson and His Orch. (6-15-40) 5509	June	29,'40†10
Woody Herman and His Orchestra 5510	July	27,'40†.1 rl.
MERRIE MELODIES (In Color)		
No. 90—Little Brother Rat 4526	Sept.	2,'39..1 rl.
No. 91—Sioux Me 5301	Sept.	9,'39†.1 rl.
No. 92—Land of the Midnight Fun (10-14-39) 5503	Sept.	23,'39†.1 rl.
No. 93—Little Lion Hunter 5302	Oct.	7,'39†.1 rl.
No. 94—The Good Egg 5304	Oct.	2,'39†.1 rl.
No. 95—Fresh Fish (11-18-39) 5305	Nov.	4,'39†.7
No. 96—Fagin's Freshmen (12-2-39) 5306	Nov.	18,'39†.1 rl.
No. 97—Sniffles and the Bookworm 5307	Dec.	2,'39†.1 rl.
No. 98—Screwball Football (1-13-40) 5308	Dec.	16,'39†.7
No. 99—The Curious Puppy 5309	Dec.	39,'39†.1 rl.
No. 100—Early Worm Gets the Bird 5310	Jan.	13,'40†.1 rl.
No. 101—Mighty Hunters (1-20-40) 5311	Jan.	27,'40†.7
No. 102—Busy Bakers 5312	Feb.	10,'40†.1 rl.
No. 103—Elmer's Candid Camera 5313	Mar.	2,'40†.1 rl.
No. 104—Crosscountry Detours 5314	Mar.	16,'40†.1 rl.
No. 105—Confederate Honey 5315	Mar.	30,'40†.1 rl.
No. 106—The Bear's Tale 5316	Apr.	13,'40†.1 rl.
No. 107—Hardship of Miles Standish 5317	Apr.	13,'40†.1 rl.
No. 108—Sniffles Takes a Trip 5318	May	11,'40†.1 rl.
No. 109—A Gander at Mother Goose (5-25-40) 5319	May	25,'40†.7
No. 110—Tom Thumb in Trouble (6-15-40) 5320	June	8,'40†.7
No. 111—Circus Today 5321	June	22,'40..7
No. 112—Little Blabbermouse 5322	July	6,'40†.7
No. 113—The Egg Collector 5323	July	20,'40†.7
No. 114—A Wild Hare 5324	July	27,'40†.7
No. 115—Ghost Wanted 5325	Aug.	10,'40†.7
No. 116—Ceiling Hero 5326	Aug.	24,'40†.7
SPECIAL		
Cavalcade of Academy Awards (4-27-40)		31
VITAPHONE VARIETIES		
Vote Trouble (9-16-39) 5701 — Grouch Club	Sept.	9,'39†.9
Sword Fishing (10-14-30) 5702	Oct.	21,'39†10
An Organ Novelty (11-4-39) 5703	Jan.	13,'40†.9
Mr. & Mrs. Jesse Crawford		
No Parking (4-13-40) 5704	Mar.	30,'40†10
Grouch Club		
All Girl Revue 5706	June	27,'40†.1 rl.
History Repeats Itself (10-14-39)		10

OTHER PRODUCT

Title	Rel. Date	Min.
ACE		
Zooland Shoulders Arms (6-29-40)		38
ALLIANCE		
Birth of the Movies	Sept.	1,'39.22
ANGLO-AMERICAN		
Bringing It Home (6-29-40)		20
ATLAS		
Pyramids of Mexico, The (1-20-40)		11
Xochimilco (1-15-40)		11
CENTRAL		
Country Fair (2-24-40)		10
EALING-METRO		
"All Hands" (4-13-40)		10
"Dangerous Comment" (4-13-40)		10
"Now You're Talking" (4-13-40)		10
FINLAND TRADING CO.		
Life in Finland (3-23-40)		10
GPO-COLUMBIA		
Squadron 992 (4-27-40)		24
GUARANTEED		
Aida (5-11-40)		9
KING OF COMEDY		
Paper Hanger, The (3-2-40)		19
PATHE COMMERCIAL		
Design for Happiness (4-27-40)		9
RENOWN		
Smart Footwork (2-24-40)		15
Thank You, Mr. Silkworm (2-24-40)		15
YORKE		
Finland Fights! (2-17-40)		5

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Date	Min.
Deadwood Dick 1180 — Don Douglas-Lorna Gray (15 episodes)	July	19,'40†.....
Green Archer, The 1120 — (15 episodes)	Oct.	25,'40.....
Shadow, The (1-13-40) 1140 — Victor Jory-Veda Ann Borg (15 episodes)	Jan.	5,'40†.2 rls. (1 episode 31 min.) (each)
Terry and the Pirates (4-20-40) — Wm. Tracy-Granville Owens (15 episodes)	Apr.	12,'40†19 (each) (1st episode 29 min.)

REPUBLIC

Title	Rel. Date	Min.
Adventures of Red Ryder (6-8-40) 973 — Don "Red" Barry	June	15,'40†.2 rls. (1st episode 20 min.)
Drums of Fu Manchu (2-17-40) 972 — Henry Brandon-Luana Walters (15 episodes)	Mar.	15,'40†20 (each) (1st episode 30 min.)
King of the Royal Mounted — Allan Lane-Lita Conway		
Zorro's Fighting Legion (12-2-39) 873 — Reed Hadley	Dec.	16,'39.18 (each) (1st episode 30 min.)

UNIVERSAL

Title	Rel. Date	Min.
Flash Gordon Conquers the Universe (2-24-40) 4881-92 — Larry (Buster) Grabbe (15 episodes)	Apr.	9,'40†21 (each)
Green Hornet, The (12-2-39) 4781-93 — Gordon Jones-Anne Nagel (13 episodes)	Jan.	9,'40†21 (each)
Winners of the West (5-11-40) — Dick Foran-Anne Nagel (13 episodes)	July	2,'40.21 (each)

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MANAGER, 38, MARRIED, 15 YEARS EXPERIence, capable and dependable. Will invest if necessary. BOX 1293, MOTION PICTURE HERALD.

COMPETENT LICENSED PROJECTIONIST, 10 years' experience, references. RCA, Western Electric. Go anywhere. BOX 59, Roscoe, California.

MANAGER, HIGHEST REFERENCES, EFficient, reliable, steady. BOX 1297, MOTION PICTURE HERALD.

BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the finest book of its kind ever made available to an exhibitor. In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and up-to-the-minute record of the business of your theatre. The introductory price is only $2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

HELP WANTED

OPERATORS AND MANAGERS, MOVIE CIRcuits, 711 Steuben Building, Chicago, Illinois, or 1112 Midland Building, Kansas City, Missouri.

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MOTION PICTURE SOUND ENGINEERING—547 pages; illustrated; covers every practical method and process in present-day sound engineering. Leading engineers explain every detail of apparatus and its arrangement, with diagrams, tables, charts and graphs. This manual comes straight from the workshops of the studios in Hollywood. It is indispensable to everyone working with sound equipment. Price $6.50 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

NEW 567 PAGE BOOK ON AIR CONDITIONING by Charles A. Fuller, authority on the subject. Available for theatre owners contemplating engineering changes. Book is cloth bound with index and charts and covers every branch of the industry as well as codes and ordinances regulating installation. Order now at $4.00 a copy postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

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1940 EDITION OF FAME EDITED BY TERRY Ramsaye. The class annual of the screen, radio and stage. Recognized by executives and talent agents as the guide to box office champions. Send your order today with check or money order for $1.00. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

WANTED

PAIR USED 2000' PORTABLE SOUND PROJECtors complete amplifier and speaker. BOX 1298, MOTION PICTURE HERALD.

BUSINESS OPPORTUNITY

INTERNATIONAL SITUATION CREATES TREmendous theatre market for spot news service now available. Considerable research and development makes proposition possible for aggressive businessmen, amply financed to purchase state franchise rights. If prepared to invest up to $10,000 for branch bureau and facilities to supply what may be America's outstanding industry, write at once for details. Supply financial reference for interview. BOX 1212A, MOTION PICTURE HERALD.

THEATRICAL EQUIPMENT AND SUPPLY store for sale in Mid-West industrial territory. Established five years. BOX 1299, MOTION PICTURE HERALD.

PRESS OF
C. J. O'BRIEN, INC.
NEW YORK, U. S. A.

WITH GOOD REASON

FROM long experience, cameramen confidently rely on Eastman negative films to more than meet today's production requirements. Extra quality—reserve power—supports each film's special ability; and each is firmly established as the raw-film favorite, with good reason. Eastman Kodak Company, Rochester, N. Y.

J. E. BRULATOUR, INC., *Distributors*

Fort Lee Chicago Hollywood

PLUS-X
for general studio use

SUPER-XX
when little light is available

BACKGROUND-X
for backgrounds and general exterior work

EASTMAN NEGATIVE FILMS



EVERYBODY'S GETTING ON THE PARAMOUNT BAND WAGON AND GOING FOR A JOY RIDE!

We started it with "ROAD TO SINGAPORE" and "BUCK BENNY RIDES AGAIN." We were the first to kick Old Man Gloom in the pants. We were the first to give the sob stuff the big brush off. We were the first to start building the biggest bunch of belly-laugh bonanzas in the history of the business. Now we see all the other companies climbing on the Paramount Band Wagon for a joy ride of LIGHT ENTERTAINMENT. It's okay by us. Imitation is the sincerest flattery, etc. But, as we've already cornered the comedy market, signed up the biggest names in the entertainment field, we'll be glad to welcome the late comers...but, naturally, we'll hang right on to our front seats!



PARAMOUNT CORNERS THE COMEDY MARKET!

Paramount Pictures

Look at these Paramount Entertainers!

Fred Allen, Jack Benny (with Rochester), Bing Crosby, Bob Hope, Paulette Goddard, Jackie Cooper, Mary Martin, Ken Murray, Eddie Bracken, Victor Moore, Ezra Stone, Jerry Colonna, Brenda and Cobina (just to mention a few)

MR. WILL HAYS.
28 W. 44TH ST.,
NEW YORK,
N. Y.

MOTION PICTURE HERALD

LOEW GETS NEWSPAPER RATE CUTS IN $300,000 'TEST'

OWNERS ASK TAX ON ALL TICKETS TO STOP PRICE CUTS

U. S. PRIZE FIGHT BAN OFF, RKO TAKES OVER

U. S. RESTRICTIONS CUT BORDER GROSSES UP TO 50%

HOLLYWOOD'S NEW THEME IS 'THE AMERICAN THEME'

REVIEWED IN THIS ISSUE

"The Man I Married"

"Boys from Syracuse"

"We Who Are Young"

"Carolina Moon"

"South of Pago Pago"

"I Married Adventure"

"West of Abilene"

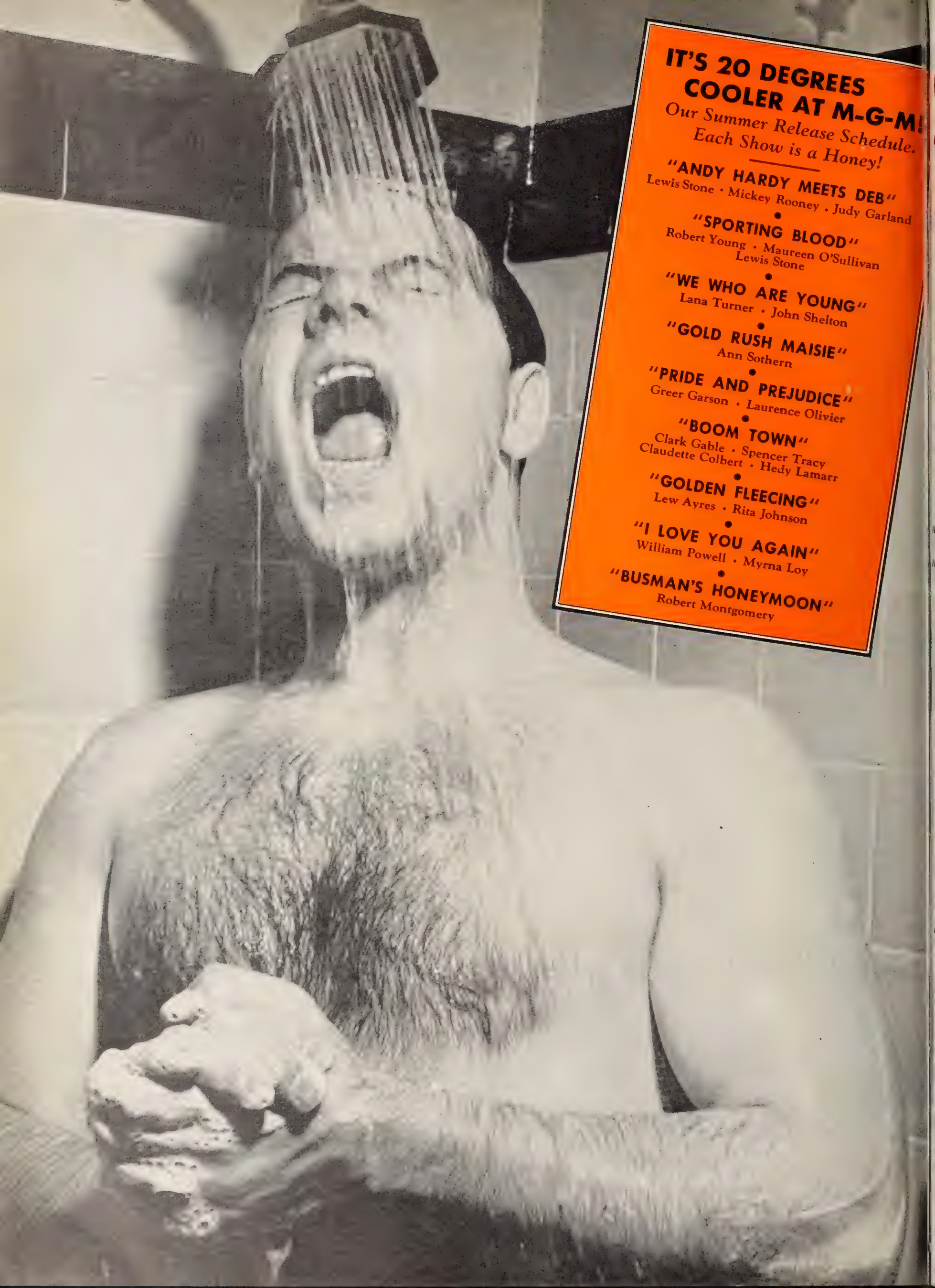
"Haunted House"

"Boys of the City"

VOL. 140, NO. 3

JULY 20, 1940

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IT'S 20 DEGREES COOLER AT M-G-M!
Our Summer Release Schedule.
Each Show is a Honey!
"ANDY HARDY MEETS DEB"
Lewis Stone • Mickey Rooney • Judy Garland
"SPORTING BLOOD"
Robert Young • Maureen O'Sullivan
Lewis Stone
"WE WHO ARE YOUNG"
Lana Turner • John Shelton
"GOLD RUSH MAISIE"
Ann Sothern
"PRIDE AND PREJUDICE"
Greer Garson • Laurence Olivier
"BOOM TOWN"
Clark Gable • Spencer Tracy
Claudette Colbert • Hedy Lamarr
"GOLDEN FLEECING"
Lew Ayres • Rita Johnson
"I LOVE YOU AGAIN"
William Powell • Myrna Loy
"BUSMAN'S HONEYMOON"
Robert Montgomery

SINGING IN THE SHOWER!

LISTEN to that guy yodel!
SURE he's an M-G-M exhibitor!
HE'S got hair on his chest!
MAYBE he doesn't sing so pretty, but he sings
LOUD!
"**NEW** Moon" is one reason—
"**ANDY** Hardy Meets Deb" is another reason!
THE customers are delighted to see
JEANETTE MacDonald and Nelson Eddy together again!
AND the combination of
MICKEY Rooney and Judy Garland is sure-fire!
HOLD-OVER business—so watch your bookings please!
KEEP on singing Mr. M-G-M Exhibitor—
YOU'RE doing your share to bring
COMFORT and relaxation to the public!
IT helps keep America sane and sensible.
M-G-M is singing too!
"**PRIDE** and Prejudice" is another sweetheart
GREER Garson, Laurence Olivier are great in it.
"**BOOM** Town" exceeds the rosiest hopes. It's terrific!
GABLE, Tracy, Colbert, Lamarr—what a cast!
ALL summer long we've got
GREAT entertainments for your eager public.
AND what a Fall line-up!
ISN'T it just plain common sense
TO get set with M-G-M for 1940-41 and enjoy
THAT happy feeling!

Great HEAVENS

ALL THIS, AND HEAVEN TOO

Do you realize what it means to be earning ATAHT profits in this weather? And think what it means to your summer operation when you follow it with attractions like these!

BETTE DAVIS
CHARLES BOYER
JEFFREY LYNN
BARBARA O'NEIL
VIRGINIA WEIDLER

THEY DRIVE BY NIGHT

EORGE RAFT
N SHERIDAN
A LUPINO
HREY BOGART
ALE PAGE
AN HALE

THE SEA HAWK

ERROL FLYNN
BRENDA MARSHALL
CLAUDE RAINS
DONALD CRISP
FLORA ROBSON
ALAN HALE

FLOWING GOLD

by
REX
BEACH

JOHN GARFIELD
FRANCIS FARMER
PAT O'BRIEN

For thinking showmen the company for now and '40-'41 is

WARNERS!

JACK L. WARNER
In Charge of Production

HAL B. WALLIS
Executive Producer

When a beautiful girl asks...



"DOES A WOMAN EVER REALLY KNOW THE MAN SHE LOVES?"

...That's boxoffice language she's talking!

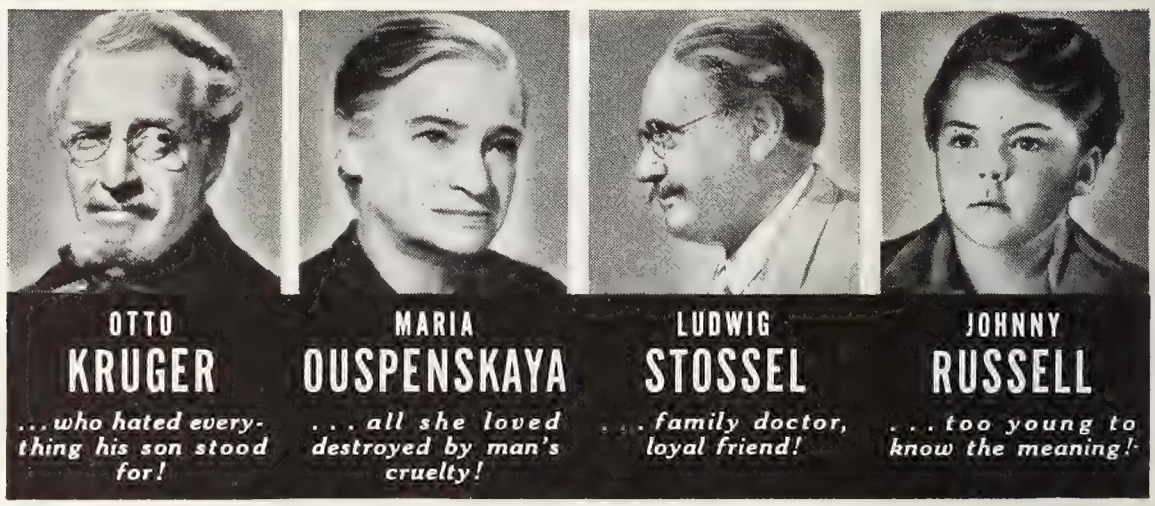


JOAN BENNETT	FRANCIS LEDERER	LLOYD NOLAN	ANNA STEN
...art critic on New York's smartest magazine!	*...the man she loved but learned to fear!*	*...special American correspondent in Europe!*	*...determined to get her man, even though he is married!*

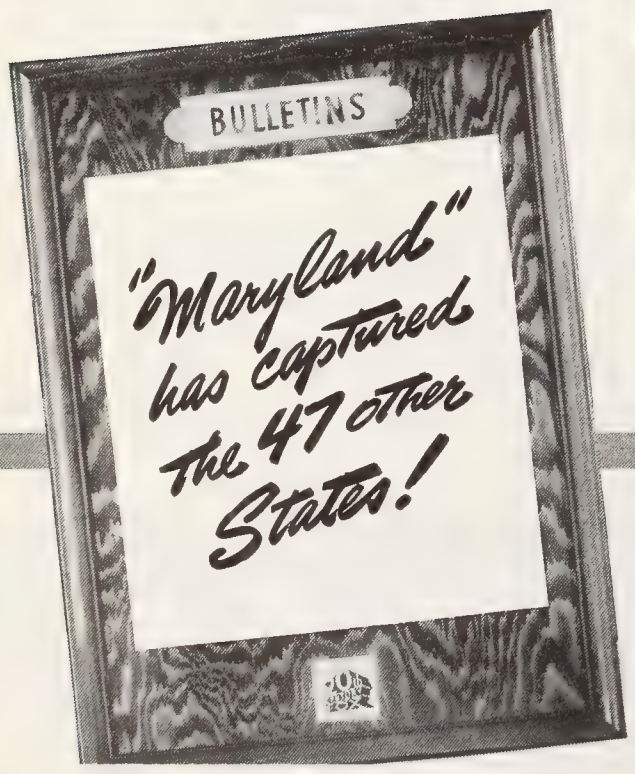
in

THE MAN I MARRIED

with



OTTO KRUGER	MARIA OUSPENSKAYA	LUDWIG STOSSEL	JOHNNY RUSSELL
...who hated everything his son stood for!	*...all she loved destroyed by man's cruelty!*	*...family doctor, loyal friend!*	*...too young to know the meaning!*



Produced by DARRYL F. ZANUCK

Associate Producer RAYMOND GRIFFITH • Directed by IRVING PICHEL

Screen Play by Oliver H. P. Garrett • Based on the Liberty Magazine story by Oscar Schisgall

A 20th Century-Fox Picture

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 140. No. 3 — July 20, 1940

WHY THE DELAY?

THE current flurry of attention to charges of Red propaganda in Works Progress Administration mural art at Floyd Bennett Field in New York, with burnings of pictures, dismissal of the artist, investigations and such, seems quite as belated as were some other attentions to the rampant revolutionary aspects of the one time Federal Theatre Project.

It would be nice to have an explanation of why the Administration and its bureaucrats have had to wait these several years to discover the nature of the subversive endeavors on stage and canvas and printed page for which the tax payers of the commonwealth have been paying in full the while.

Not until Hitler and Stalin made a pact could many and many an official and unofficial personage be convinced that Red communism and Swastika totalitarianism had attributes and purposes in common, equally addressed, identically addressed, at the destruction of the principles which have made America.

The belatedness of the discovery is not to be attributed to dim wits, nor to obtuseness. The answer is politics, of a sort which has been doing this country—and this industry—no good.

△ △ △

"DIRECT MAIL"

THE steps by which, after twenty-one years, the Loew theatres of New York are abandoning a house organ of consumer distribution in behalf of newspaper directory space bring to mind some reflections on the general subject of "direct mail".

Once upon a time media were such that the motion picture vendors, wholesale and retail, had decided need of direct mail literature. Largely, the function of information to the customers, exhibitors and box office patrons alike, has been taken over for basic reasons of efficient practicality by publications ordained to the purpose. But the direct mail practice lingers as an industry policy out of all ratio to its utility.

Loew's theatres, and all other theatres, count most important the location where the customers pass in greatest number. They now have decided to move their advertising of those theatres into pages where habitual readerships carry the attention stream.

And that fact and action is noteworthy recognition that there is a third dimension of the printed page. That third dimension is made up of circulation attention based on reader acceptance. The flat surface of a printed page is the same no matter who prints and why. The size of the page however is measured in the cubic content of a depth as big as the standing of the medium. A house organ or a broadside can look pretty on a desk and can be useful for impressing the casual executive. But that has very little indeed to do with the customer. The delivery of the commercial, or any other message, depends on who says what and where he says it.

△ △ △

FIGHT & FILM

THE repeal of the Sims law forbidding interstate traffic in prize fight films, accomplished at last by Senator William Warren Barbour of New Jersey, operates to remove from the motion picture certain illicit and malodorous associations which have contributed nothing to its repute.

For some years, beginning in the days of the Little Green House in Washington's K Street and the Ohio gang, there has been an organized, unlawful and often deeply corrupt trade in fight pictures across state lines. The procedure through recent years has involved a "one grand fix" in each territory concerned. A New York gangboss of Hell's Kitchen origin has been the magnate of the operation.

Meanwhile, it is not to be considered that there has been a legislative vote of approval of the purveyance of fight pictures as merchandise for the family trade on the screen. There are still large areas of the United States where opinion holds prizefighting in the same esteem that it was held in in the '90's, considerably less than respectable.

Once upon a time the Motion Picture Patents Company bought the rights to a fight principally for the purpose of keeping the pictures out of general program circulation. That was, if memory serves, the Johnson-Willard fight in Cuba.

Now that the fight film is legitimatized, or rather held not to be unlawful, it is to be conceived that important influences will be had upon the fight industry or, as Mr. W. O. McGeehan used to call it, "the art of modified murder".

In the days of long ago fights were staged for the pictures, and very soon thereafter there was more haggling and dickering over the percentage for the films than for the gate receipts.

Perchance, before long now we shall discover the boxing commissioners demanding screen tests at 3 o'clock.

△ △ △

SAYS Mr. William F. McDermott in the Cleveland *Plain Dealer*: "I am not among those who are disturbed in reading the records of the munificent sums paid to motion picture stars. The services they render are concrete and measurable. . . . Under the rules of the game they earn what they get. Besides, many of them are pretty women, and one likes to see pretty women getting what the laws of Nature entitle them to. . . ." Candid of you, Mr. McDermott!

△ △ △

"Thinking on Your Feet" is the title of a forthcoming book about speeches and speechmaking by Mr. Louis Nizer. Presumably it will explain why audiences should always be seated.

—Terry Ramsaye

This Week in the News

"One-and-a-half" Bill

IF there must be double bills Paramount is going to try to shorten them. Under the plan successful old films will be cut to 45 minutes and new prints and sound tracks made. The first "one-and-a-half" feature program was scheduled to open at the Paramount, Los Angeles on Thursday. The bill is "Those Were the Days" (1940) and an abridged edition of "Love Me Tonight" (1932), starring Maurice Chevalier, Jeanette MacDonald and Myrna Loy.

Herbert Moulton, in charge of short subject and trailer production at the Paramount studio, produced the 45-minute version of "Love Me Tonight."

Other pictures which are scheduled for "streamlining" and release to accompany modern product are: "Design for Living" (1933), "Lives of a Bengal Lancer" (1935), "Night After Night" (1932) and "One Hour With You" (1932).

Naming Names

FORTY-TWO of Hollywood's most prominent screen figures" were purported to be on a list handed to Martin Dies in Beaumont, Texas, Wednesday. Representative Dies, chairman of the House committee scrutinizing un-American activities, has been acting lately as a one-man sub-committee digging into alleged evidence of Communism and Fascism.

Approximately 60 per cent of those named were members of the party and the others furnished money and other support, a spokesman said.

98% Against Duals

JACK KIRSCH, chief of Allied of Illinois, in Chicago, this week, again took up the fight against double bills, aiming, particularly, at the Balaban and Katz circuit in the town of his headquarters, and addressing another 'open letter' "to the leaders of the industry" to stamp out the practice.

Mr. Kirsch's line of attack was based on Samuel Goldwyn's *Saturday Evening Post* article of July 13th, in which the producer quoted leading affiliated circuit heads as being in favor of abolition.

Joseph Bernhard, head of Warner Brothers' theatres was quoted by Mr. Goldwyn: "I am ready to stop double bills as soon as my competitors stop, because I know that they are ruining my business."

Spyros Skouras, head of Fox-National Theatres, was quoted: "Double bills are a cancer which will devour the industry."

Frank Freeman, in charge of Paramount's studio operations, was quoted as being "against double bills."

The Illinois Allied chief stated that 98 per cent of Chicago exhibitors want to return to single features, "but we can't unless Balaban and Katz does," adding that, "the Belmont and other Balaban and Katz theatres still continue to triple-feature."

"Can't you persuade Balaban and Katz to cooperate," Mr. Kirsch asked the industry leaders.

Elsewhere, Abram Myers, general counsel of national Allied; Edward L. Kuykendall, president of the MPTOA, and P. J. Wood, of the ITO in Ohio, stated that Mr. Goldwyn's views against the double bill situation were to be supported.

"More Money"

"MORE money, not from the exhibitor but from the public" was the keynote of the message with which Howard Dietz, director of advertising and publicity for Metro-Goldwyn-Mayer Pictures, arrived this week from a sojourn in Hollywood. "We didn't," he observed, "get our money from the exhibitor on 'Gone With the Wind'—we got it from the people who crowded the theatres."

MGM has had its best summer, says Mr. Dietz, by "coming through with big pictures."

Interrogated about MGM and radio he observed that the company would renew its radio show only if it could be made to contribute to the box office.

"Boom Town" was the picture most on his mind, terming it the most important multiple star picture since "Dinner at Eight." This picture was the subject of conferences through the week, with a decision to determine sales and admission policies by test engagements in August.

British Concession

AMERICAN film companies may use monies frozen in Britain to acquire copyrights and negatives of British films for export the British Board of Trade has ordered, according to a cable from London on Tuesday.

The order states that dollar payments are no longer required of the companies, when they want to buy British films for distribution in the United States. British firms, it adds, may sell their pictures for pounds.

The order is regarded as ending the problem set up by a British Treasury notice last month, which at first was interpreted as requiring payments to an English firm in dollars, regardless of the distributor organization and number of pounds frozen which the purchaser might have.

The new permission is valid only till October 31st, and it virtually sanctions major British productions for only three months.

More Union Trouble

THREATS of a national strike by the American Federation of Musicians against Warner interests, unless the eight-months-old musicians' strike against the company's houses in Philadelphia is settled, were seen as possible results of a scheduled meeting on Friday in that city between Warner labor contact Frank Phelps and musicians' union representatives, A. Rex Riccardi, secretary of the city's Local 77, and Joseph N. Weber, former president of the American Federation of Musicians.

James Petrillo, who succeeded Mr. Weber as head of the musicians, arranged the meeting, but was not expected to attend.

Mr. Riccardi, on Wednesday, in Philadelphia, believed there would be a settlement. Deadlock, he predicted, however, would result in the matter being given back to Mr. Petrillo, who would have to decide whether to take national action such as the local asked of the AFM some time ago.

Roosevelt Releases

WEDNESDAY afternoon the Fox Movietone studios in New York were all of a dither with festoons of syndicate writers and reporters, standing a-tiptoe off set while Mrs. Franklin D. Roosevelt was being pictured and recorded in a prologue for a picture entitled "Pastor Hall."

James Roosevelt, son, has just acquired the production, for United Artists release, through Arthur Lee and Jeffrey Bernerd from the British concern of Grand National Pictures, Ltd.

"Pastor Hall" is a story based on the career and experiences of Pastor Niemoller, who was put into a concentration camp in Germany as a consequence of his anti-Nazi activities. The principal players include Wilfrid Lawson and Nova Philbeam.

This picture was rather secretively brought to New York from London two months ago, and is said to have been rejected by several distributors dubious of its appeal in the light of experiences with other pictures dealing with the Nazi situation.

United Artists is planning release in about four weeks, or as early as possible against possibilities of further changes in the world scene.

Mrs. Roosevelt also is announced to appear in the first of a series of "Hobby Lobby" shorts to be released by Columbia Pictures Corporation in September.

The publicity announcement speaks of the President's wife as "the nation's foremost exponent of spare time activities."

The series is based upon Dave Elman's radio show. It is being directed by Arthur Leonard, of the newly formed Leonard-Greene Productions.

Censorship's Wane

CENSORSHIP by public officials of films, plays, books and the radio "has declined sharply during the past year," according to a pamphlet of the American Civil Liberties Union published Thursday with the title "In the Shadow of War."

The organization reported that the following motion pictures had difficulties with censors during the year: "Hitler, the Beast of Berlin"; "Harvest," "Strange Cargo," "Primrose Path," "The Fight for Life," "Birth of a Baby" and "The Birth of a Nation."

Plays banned were "Mulatto" in Philadelphia and "The Women" in Providence. The Civil Liberties group said that "Of Mice and Men" had "attracted police displeasure" in Providence and in Chicago 30 cuts were ordered in "The Children's Hour."

The two John Steinbeck novels "The Grapes of Wrath" and "Of Mice and Men" were withdrawn from shelves in half a dozen libraries, it was reported. Radio was said to be enjoying more freedom than last year and even the administration of the radio code of the National Association of Broadcasters received favorable comment.

Previewing Ramparts

THE *Time Magazine* publishers' first feature, "Ramparts We Watch," under production by its March of Time division, is being previewed in theatres around New York.

At a preview, last Friday evening, at RKO's Proctor's, New Rochelle, the picture ran 90 minutes. Preview-comment cards issued to the audience said the picture, "is not in its final form."

"Ramparts" is a pictorial discussion of national defense and includes excerpts from records of World War I, along with dramatic narrative production on stage and location. The investment is of feature proportions.

Zanuck's Horseshoe

THE Silver Horseshoe award of *The Rider and Driver* magazine has been presented to Darryl F. Zanuck, vice-president in charge of production of Twentieth Century-Fox. The award is made annually for the most outstanding achievement for the advancement of the sport of steeple-chase riding. Mr. Zanuck was named this year on account of the favorable treatment given the sport in the motion picture "Maryland" (national release date July 19th). He is a polo enthusiast and his string of ponies in Hollywood was featured in the film "Maryland."

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TAX on all admission tickets asked of Congress by midwest exhibitors who fear price-cutting Page 14

PRODUCTION shows war influence in trend to emphasize American themes in story material Page 15

PRIZEFIGHT films in interstate commerce no longer illegal as U. S. lifts ban; RKO Pathe first major company in field since 1912 Page 18

RESPONSIBILITY of radio news commentating debated by H. V. Kaltenborn and Martin Quigley Page 19

COOPERATIVE advertising to be cut 75 per cent by RKO but other companies will not change policies they follow at present Page 20

CONSENT DECREE draft nears as negotiators discuss block booking, clearance; U. S. Schine bill filed Page 21

QUOTA changes attacked by British industry as inadequate Page 25

FOUR services—press, radio, television, films—vie in coverage of Democratic convention Page 34

TELEVISION permits rushed by FCC; independents lease films Page 35

VARIETY Guild wins closed shop for all stage shows in New York Page 36

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Nazi Domination

WORD that Germany will prohibit the exhibition, in occupied territories, of films not censored in Germany prior to 1937, reached New York home office foreign departments on Wednesday. This followed the MOTION PICTURE HERALD'S information, of last week (July 13th, page 12), in which it was disclosed that the majors' foreign departments had heard that their films were being seized and banned in German dominated territory.

It is assumed that the move is evidence of Germany's anticipated project to replace the heretofore European-dominant American film, with German product.

Accessory Sales

A SECOND concentration of theatre accessory selling was formed Monday in the midwest, although not national in scope like Herman Robbin's Advertising Accessories, Inc., organized in New York last year.

The new combination is the United States Independent Theatre Poster Service. Incorporators are Ben Marcus, president, and Irwin E. Sarnoff, vice-president, both of S. and M. Theatre Circuit in Wisconsin; and Fred Fischer, secretary, formerly of Wisconsin Poster Service in Milwaukee, and Independent Theatre Poster Service, of Chicago, both of which are absorbed by the new company.

"Wind" Lulls

THE Selznick International "Gone With the Wind," released by Metro-Goldwyn-Mayer, has nearly reached the saturation point of bookings at the stipulated percentage terms and at 75c and $1.10 admissions. Present runs of the film are expected to be concluded about the end of this month.

The distribution of "Wind" this year at the special prices will be "as long as booking can be obtained," according to William F. Rodgers, general sales manager. The sales department estimates that about 5,000 bookings would be concluded by the end of the month.

"Wind" is now in its 31st week at the Astor theatre in New York City. Business has been reported good and no closing date has been announced.

Abroad, despite war conditions, "Wind" has been strong and has had a number of long runs including the following: London —five weeks, Ritz; eight, Palace and 12, Empire; Sydney, Australia—eight weeks, St. James and 11, Liberty; Melbourne—in its eighth week, Regent.

Prints of "Wind" with superimposed Spanish titles will be ready shortly and the first Latin American opening will probably be held in Rio de Janeiro or Buenos Aires.

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THIS WEEK IN PICTURES



By Staff Photographer

NILES TRAMMELL, above left, new president of the National Broadcasting Corporation, with Lenox R. Lohr whom he succeeds. Mr. Trammell is the company's third chief executive. The first was M. H. Aylesworth.



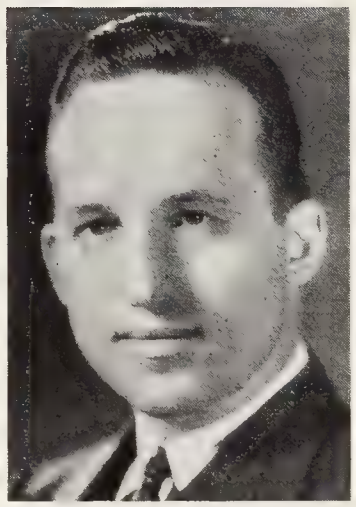
By Cosmo-Sileo

EARL WINGART, above, of the Twentieth Century-Fox publicity department, assists Brenda Joyce and Nancy Kelly on an Eastern airliner for Baltimore where they were to attend the premiere of "Maryland," or so the submitted caption said. There is nothing in the picture to support it.

WALTER SELDEN, right, of the Hollywood staff of Quigley Publications with his bride of last week, Blanche May, daughter of Mr. and Mrs. Tom May of Beverly Hills. They are on a honeymoon in Honolulu.



HOWARD DIETZ, director of advertising and publicity for MGM, arrives at LaGuardia Field from Los Angeles with news of what he declares to be the greatest production schedule in the history of the company and some comments on new policies. Story on page 8.

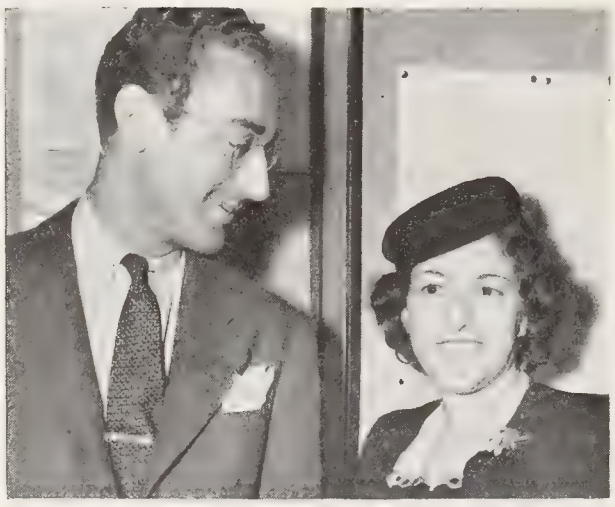


JOHN F. LEBOR, left, former funded debt administrator for RKO, has been appointed assistant to the executive vice-president of the York Ice Machinery Corporation.



PREMIERE IN DIXIE, left. Alvin Yorke, World War hero and Albert Hull, brother of Cordell, arrive by carriage in the traditional way at the Paramount, Nashville, Tenn., for the premiere of Republic's "Grand Ole Opry."

STEPHEN PALLOS, below, general sales manager in London for Alexander Korda visits the company's offices in New York for conferences.



Los Angeles 'Times'



By Staff Photographer

FOR CHARITY



CHARLES P. SKOURAS, president of West Coast Theatres, hands a check for $19,635.75 to W. S. Dunn, California state American Legion commander. The sum is half the total collected in California theatres in the recent Will Rogers Memorial Fund Drive and will be used for Legion charities.



RELIEF RALLY, above. Mayor Oscar Holcombe of Houston, Nancy Kelly, Martin Dies, the principal speaker; Olivia de Havilland, and Dick Stout, attorney for Interstate Theatres, were guests at the Allied Relief Ball and Rally in Houston.

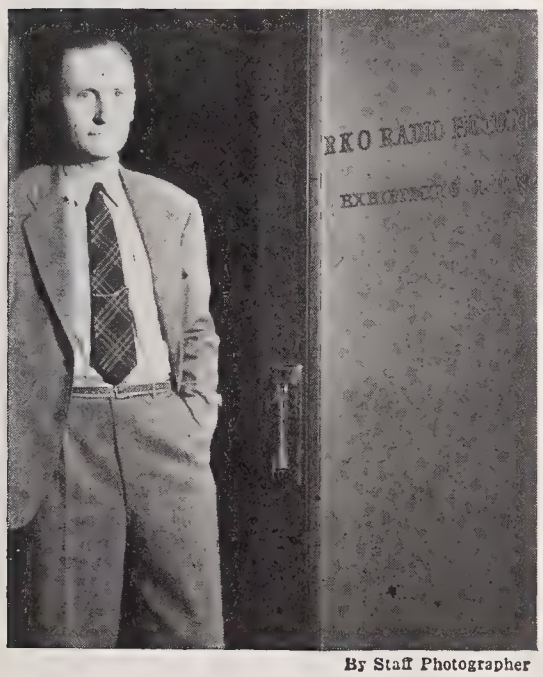


RED CROSS in Hollywood, right. Robert Montgomery, Jeanette MacDonald and Samuel Goldwyn started the production colony's fund raising campaign for the Allies. See page 37.



PETE SMITH, right, is host to Allan Kemble and Sidney Miller of the Interstate theatre in Corsicana, Texas, and Clay Fluker of the Interstate circuit, on the set of "What's Your I. Q.?" short subject.

HARRY E. WESSINGER, below, of the Carolina Theatre, Lexington, South Carolina, in the RKO lounge in New York.



By Staff Photographer



By Staff Photographer



By Staff Photographer

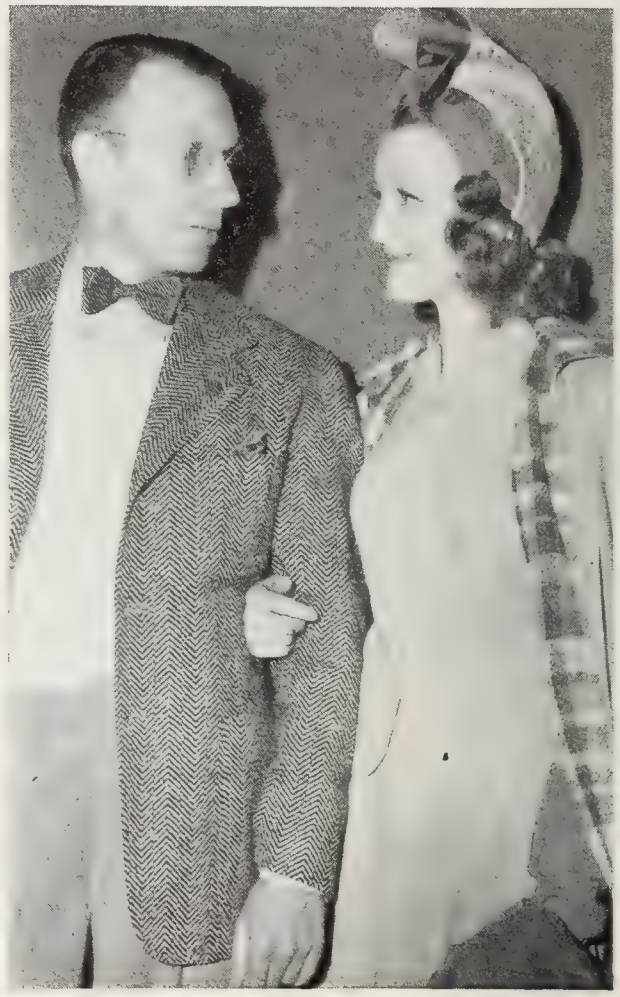
JACK ROSENZWEIG, above, manager of the Fanchon and Marco Manchester in St. Louis, visits RKO hospitality in the exhibitors' lounge.

HARVEY SMITH, left, of the Center, Mount Airy, North Carolina, and Mrs. Smith visit the Managers' Round Table offices in New York.



BIRTHDAY PARTY, above. The Variety Club of Washington, D. C., celebrates the 72nd birthday of "Doc" William P. Herbst, dean of capital showmen, at a party in the Willard hotel. Mr. Herbst forsook pharmacy for the show business and founded the Circle theatre 30 years ago. Seated with him is John J. Payette, left, Warner Theatre zone manager. Others are Carter Barron, Loew division manager; Rudolph Berger, MGM branch manager; Eddie Fontaine, Paramount and A. E. Lichtman, head of the Lichtman theatres.

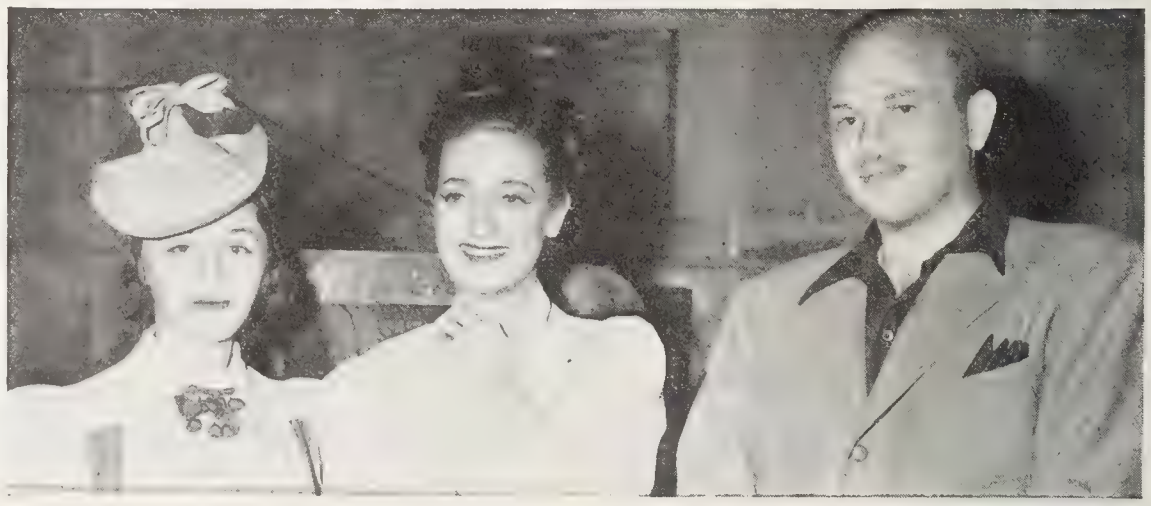
FRANK K. SHAFFER, below, manager of the Dixie, Staunton, Va., visits the MGM studios at Culver City and chats with Virginia Grey, MGM starlet who is presently making "Golden Fleecing" with Lew Ayres and Rita Johnson.





By Staff Photographer

PAUL KESSLER, above, of the Suffolk theatre, Holyoke, Massachusetts, visits the Managers' Round Table headquarters in the Quigley Publications offices in Radio City to talk over exploitation with A-Mike Vogel, chairman.





By Staff Photographer

JACK EPSTEIN, above, and Mrs. Epstein, newlyweds from Omaha, Neb., where Mr. Epstein is secretary-treasurer of the Epstein Theatre Circuit, visit with Dorothy Lamour between scenes of "Moon Over Burma" on the Paramount lot in Hollywood.

MAX SILVERWATCH, left, of the Warner Strand in Waverly, Massachusetts, and Mrs. Silverwatch visit the Managers' Round Table headquarters in Radio City, New York.

LOEW N. Y. THEATRES DROP COSTLY DIRECT MAIL, GO TO NEWSPAPERS

Metropolitan Press Making Special Rates for New Line of Directory Advertising, with Eye on Circulation

Loew's, Inc., has abandoned its $200,000 a year direct mail house organ advertising for its 70 neighborhood theatres in Metropolitan New York, replacing that media with a daily directory in New York newspapers, the first to be conducted in this city for all theatres of a neighborhood circuit. Loew's N. Y. C. neighborhood theatre newspaper advertising budget will be increased to $343,000 a year, from its present $143,000, for the purpose.

The new policy, however, will save the theatres probably more than a hundred thousand dollars a year, by elimination of printing and mailing costs. It will also save the patrons an estimated $100,000 in telephone costs.

Six Months' Study Made

Growing dissatisfaction with direct mail, which Loew had been sending to the public some 21 years, started a close investigation of its actual value six months ago.

Loew's Weekly, the six-by-eight-inch, four-page, black-and-white mailing piece, was discontinued with the issue dated Thursday. On Wednesday the Hearst *Journal-American* started the daily directory, first of New York's eight daily newspapers to sign a basic agreement.

Loew's Weekly reached a peak circulation of as many as 1,200,00 copies in a week; its peak cost was $400,000 a year, for printing, mailing and a staff for handling. This will eventually all be applied to the daily newspaper directories.

Half-a-million copies of the *Weekly* were mailed, the rest distributed at Loew theatres. The penny-a-copy postal bill for 500,000 weeklies mailed at the peak ran into $5,000 a week—$260,000 a year, with paper stock, printing and handling costs in addition.

Described by Loew's as "a radical departure" in its advertising procedure, the new direct approach to prospective box office customers has created a brand new item in New York newspaper advertising, the classification of "directory advertising." With it comes ad rate reductions amounting to as much as 25 per cent, as in the case of the first contract signed, with the *Journal-American.* This paper has been charging 60 cents an agate line for so-called "neighborhood" ads. Under the new directory classification, Loew will pay 47 cents an agate line. The *Journal's* basic general amusement rate is $1.25 a line—all quotations being on contract commitments. The paper has a circulation of about 615,000. Its general merchandise advertising rate is $1.00 a line.

The New York *Times* and the New York *Post* are both understood to be close to consummating a directory contract with Loew's. Price concessions to be made by those papers are not definite, but it is understood that the *Times* might reduce its present rate of 60 cents a line for neighborhood copy, to 50 cents, and the *Post* would cut from 30 cents to 22 cents. The *Times* charges $1.10 a line for general amusements, the *Post,* 33 cents a line.

The *Sun* charges 62 cents a line for general amusements and 50 cents for neighborhood advertising; the *Tribune,* 71 cents for general



First proof of the new Loew "directory" advertising.

amusements, 48 for neighborhood; the *Daily Mirror,* 80 cents and 55 cents; *World-Telegram,* 80 cents and 65 cents; *Daily News,* $1.60 and 91 cents, the *News,* of course, charging top rates for its top average daily circulation of about 1,800,000.

The *Journal-American* contract calls for a minimum of 100,000 agate lines in a year. The first *Journal* directory, on Wednesday, ran 16 inches deep and two columns wide.

Of Loew's circuit of 70 "non-Broadway" or "neighborhood" theatres, only a few heretofore have used a relatively small amount of newspaper space due to the frequent change of program, in addition to the fact that, obviously, only a limited amount of the circulation of any one newspaper would be effective advertising for a neighborhood house. *Loew's Weekly,* plus a limited amount of billboard advertising in the vicinity of the theatre, were relied upon as the chief media of approach.

In the new directory (see cut in adjoining column) Loew's will run the name, address and complete show information of every one of the 70 neighborhoods. Loew's Capitol, State, and Criterion, on Broadway, and Metropolitan, Brooklyn, are not included in the plan. They will continue to receive separate display space on amusement pages on additional budgets.

The directory will appear in the same position in each paper every day, the position to be determined by Loew's. The circuit is given "R.O.P."—"run of the paper," any place behind page three. In some instances, the ads appear on amusement pages.

Donahue and Coe, Inc., headed by Edward Churchill, Rockefeller Center, is handling the account.

Newspapers in most other large cities conduct theatre ad directories at special reduced rates. They have been used limitedly in New York because New York newspapers were hesitant in setting up low enough directory rates.

Heretofore, Loew neighborhood advertising has been confined to space for "key" neighborhood houses.

One contributing factor to Loew's realization of the inadequacy of its *Loew's Weekly* program-magazine was the 4,000 to 6,000 telephone calls received daily at its neighborhood houses from persons asking for information about the current program. The public, on Loew's figures, paid the telephone company from $75,000 to $110,000 a year for calls.

Promotion will be undertaken both by Loew and the participating newspapers for the new directory, selling the public on the savings in telephone charges, on the convenience of a set daily information chart on local Loew theatre performances. Loew's states that "the participating newspapers will help promote this directory vigorously because it is bound to be a circulation builder for them."

Promotion Started

Promotion has already been started by the *Journal-American.* Jack Smith, *Journal* amusement advertising manager, and Bob Levitt, its publication's promotional manager, have undertaken "an extensive promotional campaign" so as to acquaint the newspaper's readers quickly with the new "movie guide."

Kenneth Collins, assistant to the general manager of the New York *Times,* and Mrs. Ogden Reid, vice president of the *Herald-Tribune,* personally conferred with Loew executives on Monday, going direct to the circuit's home office to gather information at first hand.

Suddenly the idea that movie program listings have reader-interest seems to have hit elsewhere. *"PM,"* New York's new nickel-a-copy newspaper, on Monday will start a directory listing names, addresses and programs of 200 theatres daily, using a full page. Information also will include starting times of shows after dinner, and the admission prices, going even further than the Loew directory. Theatres, of course, will pay nothing for the *PM* service, that publication accepting no paid advertising.

Several publications in New York, published weekly, like *Cue,* the *New Yorker,* et al, publish limited information about neighborhood movies.

OWNERS ASK CONGRESS TO TAX ALL TICKETS TO STOP PRICE CUTTING

Missouri - Illinois Group Sends Petition; Sees Cut-Throat Price War Resulting from Present Scale of Taxes

Members of Congress have in hand a petition from representatives of some 99 per cent of exhibitors in the territories of St. Louis, eastern Missouri and southern Illinois, to further amend the new National Defense Act ticket tax to eliminate all exemptions, taxing all admissions.

The new law taxes tickets above 20 cents. The pre-emergency defense law taxed tickets above 40 cents. The Missouri-Illinois owners now would even tax tickets of a penny admission, if any.

Embittered by the action of some exhibitors in reducing their admission prices to 20 cents in order to get down to the 20-cent ticket tax exemption, members of the Motion Picture Theatre Owners of the aforementioned territories, resolved, unanimously, to urge Congress to cut out all exemptions in order to stop price cutting. The group also is asking other exhibitors' organizations to join in the move.

Revision Predicted

Last week, the national MPTOA, in a statement sent out from New York headquarters over the signature of Edward L. Kuykendall, president, predicted that, "There is every indication that it (the present Defense tax on admissions over 20 cents) will be completely revised by next January, that this tax will be brought down to at least 11-cent admissions."

The MPTOA warned that unless exhibitors continued to maintain existing admission prices to collect the Defense tax in addition thereto, there would develop "a disastrous price war in competitive situations where theatres cutting admissions to 20 cents to escape the tax. Such price cutting," added the MPTOA statement, "would inevitably be met by bargain matinee scales and price cutting at prior runs, and result in no advantage to the theatre that tries to undersell its competitors and escape the tax at the same time."

The MPTOA warned exhibitors that any falloff in business at this time, might easily be the result of the usual summer slump.

When Congress was first considering lowering the old ticket tax exemption from 40 cents to 25 cents, during committee drafting of the new bill, last month, the majors pointed out that the 25-cent exemption would cause hundreds of theatres charging more than 25 cents to cut to 25 cents in order to avoid the tax. They petitioned for a ten-cent exemption, but Congress hit on an in-between, at 20 cents.

The Missouri-Illinois owners, in now leading a movement to eliminate all exemptions, formally notifies Congress that, "Unlike the various items taxed under the new Defense tax legislation, amusements are singled out for special treatment in that a lower bracket is untaxed, with the result that since this tax has gone into effect, many exhibitors have cut the admission price in their theatres in an effort to drop below the taxable classification and thereby obtain a great advantage in luring patronage to their theatres over the exhibitor who patriotically responded to the call of his Government" and maintained taxable admissions.

Some Cuts Seen

Although in this the third week of collecting the tax owners generally are maintaining scales, passing the tax on to the public as a patriotic duty for public defense contribution, there are some owners who have cut prices to eliminate the tax.

"Price cutting begets further price cutting, and the theatre owners represented by the MPTO of St. Louis, Eastern Missouri and Southern Illinois are highly fearful that the law if continued as at present will result in a general demoralization of the show business and as well defeat the object of the Government to raise funds for rearmament purposes from this source," stated the petition to Congress, as signed for the owners by Fred Wehrenberg, organization president, in St. Louis.

Illustrating the point to the Congressmen, the petition cited the following:

"The theatre operator who is charging 25 cents plus the tax of three cents or a total of 28 cents per admission must now compete with the exhibitor who has unfairly cut his admission price to 20 cents to evade the tax and yet be running attractions ahead of the exhibitor charging eight cents more per admission. Human nature being what it is, the bulk of people will not wait weeks or even days to see a picture and then pay a higher admission price for the privilege just because the exhibitor collecting the tax is a patriotic theatre operator. As a result you can readily see that this exhibitor, in order to survive, will be forced to cut his admission price to 20 cents, and as this sort of action travels like a plague, ultimately the majority of theatres will be evading the admission tax.

"In other words, the law as at present seems to place a premium on 'chiseling' by unfair businessmen—action that threatens the entire price structure of the theatre industry as well as the success of the tax legislation itself. And when this unhealthy condition spreads, it may result in many theatres going out of business, causing unemployment that can only add to the thousands who are now receiving aid from the government.

"Our organization represents ninety-nine per cent of theatre operators in this territory who are patriotic citizens and are happy to do their part in helping our government in its vast program of defense. And they are hereby asking the Congress to amend this law, and they pray that such high-minded devotion to the good of all will not be left unanswered," concluded the petition.

Raise in Northwest

While pledging full cooperation to the government in its new defense program, 150 Iowa, Nebraska and Illinois exhibitors at Des Moines decided upon uniform admission advances, at a meeting over which Leo F. Wolcott, president of Allied Theatres of Iowa and Nebraska presided. Houses previously charging 25 and 26 cents will adopt a 30-cent scale, 30 and 31-cent houses will raise to 35 cents and 35 and 36-cent houses go to 40 cents under the new setup. G. Ralph Branton, general manager of Tri-States; Harry Warren of Central States and Morgan Ames of Singer circuit addressed the session.

IOWA, MISSISSIPPI TAX COLLECTIONS

The Iowa state amusement tax will bring in between $280,000 *and* $300,000 *for the fiscal year ended June* 30 *last, it is indicated. The collection for the fiscal year ended June* 30, 1939, *amounted to* $284,438.

The Iowa treasury department has announced that special taxes for the fiscal year just ended brought the state more than $57,000,000, *a new all-time high. Under the amusement tax fall all fairs, carnivals, skating, circuses, plays and film houses.*

Collections of Mississippi's 10 *per cent state tax on theatre admissions during the first half of* 1940 *reached a new all-time peak at* $223,087, *against* $207,409 *in the same six months of* 1939.

Harry Brandt Reelected Head of Exhibitor Group

Harry Brandt's New York exhibitor group, the Independent Theatre Owners Association, elected him president for the seventh consecutive time, on Wednesday, at a special election meeting, in the Hotel Astor, in that city.

They also reelected the following officers, David Weinstock as vice-president, and Leon Rosenblatt as treasurer; and they elected Miss Frances Bergman to succeed Maurice Brown as secretary.

Reelected were board members Leo Brecher, Lawrence Bolognino, Sam Bleiweiss, Julius Charnow, Jack Hattem, Otto Lederer, Hyman Rachmil, Ray Rhonheimer, Bernard Brooks, Abraham Shenk, Rudy Sanders, Samuel Strausberg, Frank Moscato, Joshua Goldberg, and Irving Renner.

Discussed were industry problems such as film buying, dual programs, and the new national defense taxes.

The next association meeting will be in August, it was decided.

George Wiley Dies at Buffalo

George Wiley, active in motion pictures more than a quarter of a century ago, died at his home in Buffalo on Tuesday.

He had produced in the early days, and participated variously in executive capacities, in the old Paralta Films, in General Films, in Hodkinson and elsewhere.

HOLLYWOOD, ON WAR BASIS, TURNS PRODUCT THEMES TO AMERICANISM

Influence of World Affairs on Production Community Felt Increasingly; Flexibility Note Struck in Schedule Plans

by VANCE KING
Hollywood Bureau

The discordant notes of European War II and world unrest rose to a crescendo this week in Hollywood. Production schedules have been changed, an aura of unrest has settled upon the production side of the art-industry, titles have been shifted to ease upon war angles, a mutation in production trends has been noted, and feeling that the immediate future of the industry depends on national and international moves prevails.

Aware of News

That shell into which Hollywood is popularly supposed to withdraw in times of stress is no more. With radios at every studio tuned to news programs the greater part of the day, much to the despair of efficiency experts, with a whetted appetite for news from abroad, and from the national scene, with tickers telling of various moves by the internationalists, and with an apprehension of events to come, Hollywood is aware not only of the immediate effects of world chaos upon it, but of the long range effects upon its future.

Generally conceding loss for some time of all that is Europe and England insofar as motion picture markets are concerned, the production side of the industry this week gave its first allegiance to the American market more pointedly than before. Greater predominance of stories based on "the American theme" in revised production announcements of companies has been noted; executives generally have accepted the idea of building their programs to obtain from the American markets their production costs and whatever plus can be had.

Hollywood today is moulding with serious consideration new requirements for new story selection as a result of influences of the European War on public entertainment tastes.

The exhibitor customers of Hollywood studios will note that story editors assigned to the task of selecting material are fast resolving that the basic need at this time is "light entertainment," or, as further explained by one story executive, "we want new material for motion pictures to be cheerful, entertaining, and away from European problems," voicing the demands from exhibitors as obtained from noticeable customer expression.

Flexibility Stressed

There is hardly a studio which does not have a flexible production plan, under which topical pictures of strictly American interest can be turned out quickly.

How farflung the interests of the American public are in forgetting the dire events abroad is found in several incidents.

Twentieth Century-Fox has changed the title of "I Married a Nazi," identical title of the *Liberty Magazine* story from which it was taken, to "The Man I Married."

Republic changed the title of "The Refugee," previewed as that after being made as "Doctors Don't Tell," to "Three Faces West."

The same studio set back on its production schedule "The Lady from New Orleans," described as a heavy drama, in favor of "Hit Parade of 1940," in order to provide a high budgeted, light entertainment.

Charles Chaplin, while insisting that "Production No. 6," a satire on Hitler and Mussolini, will be released in September, is reported to be preparing a prologue stating that it is a "satire."

Embarkation by various studios upon programs of making pictures whose primary appeal is designed for the populaces of the Americas has been recorded.

Having heard reports from the field that what is described as "escapist" entertainment is being sought, Hollywood producers are seeking light comedies and the like for immediate future production.

Cooperating in Charity Drive

Admittedly with many problems of its own as witness the recent statements of Edward Small, Samuel Goldwyn, George Schaefer et al regarding the foreign market, the industry in Hollywood nevertheless is doing what was expected of it—by giving whole-hearted cooperation to the biggest charity drive of its history. Campaigns are under way to have everyone, from backlot worker and stenographer to top executive and talent, contribute to the Red Cross and the Allied Relief Fund, which is aiding the unfortunates of the war in Europe.

With mass meetings at each studio last Monday (15th), the drive was launched. Top executives addressed the individual studio gatherings following a radio program over Warners' Station KFWB and other local stations.

By August 1st three road show troupes will take off, each composed of top actors, writers and directors and planning to make 21 one-night appearances in theatres, public auditoriums, etc., admissions to which will go to the Funds' drive.

The Red Cross and Allied Relief Funds drive is under the general chairmanship of Samuel Goldwyn, appointed by Y. Frank Freeman, president of the Association of Motion Picture Producers. Mary Pickford heads the women's division, and Charles P. Skouras, the exhibitors' end. Story on page 37 and picture on page 11.

Armed forces of the United States have indicated in more ways than one their "willingness" to cooperate in studios' efforts to portray them.

As disclosed previously in MOTION PICTURE HERALD, two Army officers in Hollywood some months ago obtained cooperation of studios and newsreels in the matter of propagandizing U. S. Army recruiting. A short time later, Harry M. Warner, who had attended a meeting of Hollywood producers in Y. Frank Freeman's office at Paramount, announced a series of short subjects based on U. S. armed forces.

This week, Mr. Warner put behind him the dated Warner historical short series, which told of the days of the forming of the Constitution, etc., and decided in their place to make a series of subjects, all but one in color, concerning present day activities of the U. S. armed forces.

Three have been finished thus far. They are "Young America Flies" and "Passing in Review," both in color, and "Service with the Colors."

Next in the series will be "March On, Marines!" which will have a cast headed by William Lundigan, William T. Orr and Henry O'Neill, the trio to be starred for the remainder of the series. Following the Marine short, there will be one concerning the Navy. Then comes one on the Tank Corps, to be called "The Tanks Are Coming." B. Reeves Eason will direct the series, and Owen Crump will write the screenplays.

Aviation Stories Stressed

Exact indication of cooperation begin given studios in the preparation and shooting of pictures which bear on the Armed forces can be seen with the example of Paramount's "I Wanted Wings." Following the usual procedure, the War Department approved the script, and authorized full cooperation and assistance and use of Randolph Field, Tex., also in addition assigned Capt. C. R. Storrie, director of all cadet flying for the U. S. Army Air Corps, to confer with Producer Arthur Hornblow, Jr., Director Theodore Teed and technicians concerning the flying scenes.

Frank Borzage, whose last directorial effort at MGM, was "The Mortal Storm," has been assigned the reins on "Flight Command," which will star Robert Taylor in a story of Navy aviation. Retired Commander Harvey Haislip and John Sutherland wrote the story. J. Walter Ruben will produce.

Alexander Korda, English producer making his headquarters currently in Hollywood, announced that his next picture would be "The Conqueror," story of Hernando Cortez' conquest of Mexico. It will be filmed in Technicolor, with Merle Oberon starred.

War Atmosphere

Another war hint was brought to the attention of Hollywood last week with the arrival there of Lieut. Jacinto B. Chong, of the Signal Corps of the Philippine Island Army, to take a short course in motion picture production under the auspices of the Research Council of the Academy of Motion Picture Arts and Sciences. He will take the same course given United States Army Signal Corps officers in film production.

Other indications that Hollywood is being affected by the war include:

Various benefits are being scheduled, such as the one on July 28 in which Paulette Goddard and Bill Tilden play net doubles at Lake Arrowhead.

Bette Davis has proposed, via Warners publicity department, a scheme under which special three cent stamps could be exchanged for the autograph of any star, and a special five cent stamp for an autographed picture. The stamps would be made available at all American theatres and the money paid for the stamps for autographs and pictures would go to the Red Cross.

PASS ON ORDINANCE COST TO EXHIBITOR

Philadelphia exhibitors will have to bear the cost of enforcement if they expect the police to enforce the ordinance passed earlier this year prohibiting auto parking in front of theatres.

When many exhibitors complained that cars were being parked in front of their theatres, it was found that the city had not provided the Bureau of Streets and Highways with the necessary funds for the "No Parking" signs.

Exhibitors were notified that if they would pay for the signs, two at $10 each, the police would see to it that the letter of the law was observed.



WILDWARD HO in the most fantastic tale of lawlessness ever recorded ...of blood-streaked days when terrorism spanned the prairies . . . when mounted buccaneers signed bank checks with lead bullets . . . and laughed, loved and plundered to make burning pages in the history of the West. . . .

WHEN THE DALTONS RO

A UNIVERSAL PICTURE







DESTRY RIDES AGAIN

with

RANDOLPH SCOTT
KAY FRANCIS
BRIAN DONLEVY
GEORGE BANCROFT
BRODERICK CRAWFORD
STUART ERWIN
ANDY DEVINE
FRANK ALBERTSON
MARY GORDON

Original Screenplay by Harold Shumate
Based on "When the Daltons Rode" by
Emmett Dalton and Jack Jungmeyer, Sr.

Directed by **GEORGE MARSHALL**
who made "DESTRY RIDES AGAIN"!

NATIONAL RELEASE JULY 26th

U. S. PRIZE FIGHT BAN OFF, RKO TAKES OVER

RKO Will Distribute Jenkins-Armstrong Bout Pictures for Pathe; First Since July, 1912

National distribution of prize fight films, outlawed by Federal legislation for 28 years, was to resume as a legitimate practice this week with Pathe News filming and RKO Radio Pictures handling the pictures of the bout of Lew Jenkins, world's lightweight champion, vs. Henry Armstrong, world's welterweight champion, scheduled for Wednesday night at the Polo Grounds in New York City.

Banned in 1912

From July 31, 1912 when the Sims act forbidding interstate commerce in fight films was passed until July 1, 1940 when it was repealed through the efforts of Senator William Warren Barbour, the regular motion picture industry had no interstate distribution of such films and during the 28 years the so-called "sports crowd" had a monopoly on the business, despite the law.

In the early days of the industry prize fight films contributed to the development of new picture making techniques in addition to being popular screen entertainment. In July, 1894 the first prize fight films were made at Edison's "Black Maria" studio in West Orange, N. J. The principals were Michael Leonard, "Beau Brummel of the prize ring" and Jack Cushing, contender for the lightweight crown. Six of the ten rounds were recorded by the Kinetograph and nearly 1,000 feet of film was used, a record.

James Corbett, heavyweight titleholder was signed in August, 1894, to the first exclusive star contract in film history, Corbett fought six one-minute rounds for the camera and gave the pre-arranged knock-out blow at the end of the sixth. The Corbett-Fitzsimmon fight in Carson City was filmed there and faked in Philadelphia and both versions did good business. Biograph introduced photography under lights at the Jeffries-Sharkey fight in 1899. The fight film business continued until adverse reaction followed the Jack Johnson-Jim Jeffries fight at Reno on July 4, 1910.

The Johnson-Jeffries film grossed, according to reports, $300,000 for the old General Film Company. But in some places exhibition of the film occasioned race-riots and Johnson's activities after the fight were not such to quiet public protest. On July 31, 1912 Congress passed the Sims bill which made interstate traffic in fight films unlawful.

A negro and a white man were the contenders in the last legal fight for film purposes in 1912 and in the first since the law was repealed this year.

RKO promised prints for the metropolitan, New York area the day following the Jenkins-Armstrong fight and on the second day for theatres throughout the country. Exclusive film rights to fight were obtained in a deal with the Madison Square Garden Corporation and Mike Jacobs, fight promoter and head of the Twentieth Century Sporting Club. Stanton Griffis, chairman of the executive committee of Paramount, is chairman of the board of directors of Madison Square Garden. Ned E. Depinet, vice-president, concluded the arrangement for RKO.

During the 28 years that the law against the interstate traffic in prize fight films was on the books it was openly violated, in many instances. When independent distributors were caught crossing state lines with fight films they were often compelled to pay a $1,000 fine but usually went right on with the distribution of the picture.

The "sports crowd" which controlled the fight films made during the 28 years of the Sims act sold some pictures widely but complete national distribution was not possible. Many exhibitors did not wish to violate the law; others became discouraged when motion picture practices were violated, as when prints were sold simultaneously to competing theatres.

Major distributors were never barred from handling fight pictures in other countries. Universal handled the distribution of the Joe Louis-Arturo Godoy fight of February 15, 1940 for all foreign countries except possessions of the U. S. The promoter of that film was Jack Dietz' Sports Attractions which specialized in the filming of such events. The film rights were bought from Mr. Jacobs.

The future of the fight film business is uncertain at present. The fact that RKO Pathe obtained the films rights to the first big bout after the Sims law was repealed indicated, it was said, that a major picture company is willing to pay more than formerly paid by the "sports crowd" for such rights. It was reported that RKO and Paramount might bid for the film rights to the next big fight; a joint distribution set-up was said to be possible.

RKO expects that the Jenkins-Armstrong films will be widely received because there is no longer the legal difficulty for exhibitors out of the state and because a regular production crew might be expected to obtain better films and better sound than in former fight pictures. It was said that the rentals would probably be about the same.

"MILLIONAIRE KID'S" FIGHT FILM REPEALER

Senator William Warren Barbour's (Rep., N. J.) interest in sponsoring the Congressional repeal of the Federal ban on interstate transportation of fight films, enacted over the last week-end in June with almost unprecedented lack of opposition and attention, goes back some 29 years, when the Senator was then reigning national amateur heavyweight boxing champion.

Warren Barbour, billed as "The Millionaire Kid," was generally conceded to be the chief "white hope" to end the conquests of big, black Champion Jack Johnson. Boxer Barbour, son of a wealthy Jersey manufacturer, was all for the match, but his parents were adverse to his turning professional. He took his gloves off for his parents.

Shortly afterward, the Federal fight film ban was enacted, in 1912, because of Johnson's mauling of white fighters and because of some spectacular personal behaviour in Chicago.

Senator Barbour, in Congress, long felt that the ban was an archaic handicap to the sport, got his friend, Jack Dempsey, to so testify before a Congressional committee. The repeal resulted.

Duvivier Here To Direct Films



By Staff Photographer

JULIEN DUVIVIER

Julien Duvivier, French director and producer, arrived in New York Monday aboard the Excambion, en route to the coast where he will produce and direct two films for Transcontinental Pictures. Paul Graetz, head of Transcontinental, met him.

While it is definite that the pictures are to be made on the coast both men pointed out Monday that no arrangement for a studio had been set. That will depend upon the major company from whom a story assignment and story material would be obtained and through whom they would release.

Mr. Duvivier's last two Transcontinental productions, made in France, were "The Phantom Wagon" and "Cavalcade of France." Columbia has already released the former in this country and will release the latter in the fall. Prior to those films Mr. Duvivier made "Un Carnet du Bal" and "Altitude 3,200" for Transcontinental. The negative of the latter is in the company's closed office in Paris, and, "If Mr. Graetz obtains the negative it will be released here also," the director said.

The Paris office was closed one day before the German entry and the personnel moved to Bordeaux, hoping to maintain business. But, Mr. Graetz said, he will never do business in France again, so long as the present government and situation continue. Mr. Duvivier said he intended to go back "eventually," adding that his commitments here would occupy many months.

Asked what had happened to the many personalities in French cinema circles, Mr. Duvivier said he knew little of their whereabouts. Marcel Carne and Pierre Chenal, directors, both under contract to Transcontinental, were in the army when last heard of, he said. He said he met Louis Jouvet, the actor, in Bordeaux, who expressed a desire to come to America.

Some of the productions for which Mr. Duvivier is noted in addition to aforementioned include "Golgotha," "Poil de Carrott," "Marie Chapdelaine," "Pepe le Moko," "La Bandera," "Le Golem," "End of a Day," and "They Were Five."

KALTENBORN AND QUIGLEY DEBATE NEWS RESPONSIBILITY OF RADIO

Commentators Dare to Adventure with Opinions Because They Write Their Words on Water, Says Herald Publisher

"Radio Responsibility," an editorial by Martin Quigley in *Motion Picture Herald* and *Motion Picture Daily*, criticising treatment of news on the air by "commentators," has resulted in written debate between him and H. V. Kaltenborn, dean of the air columns.

Mr. Quigley contends for publication responsibility and as sharp a demarcation between news facts and editorial opinion as is had in competent, responsible American journalism of the daily press of the printed page.

The editorial set forth: "Freedom of speech in a medium so universal as radio does not entail a license for glib and gabby commentators to indulge in dramatic recitations in the guise of new reports. . . . Yet, the ether waves are crowded with wise guys, pretending an insight into important affairs about which they actually know nothing. With an absurd posturing they tell all—'confidentially.' Developments which gravely affect the welfare of humanity the world over are played with, obviously for emotional effect, as preface to a ringing pronouncement for some commercial product. . . ."

Mr. Kaltenborn has written in defense of the technique and practise of which he has been the founder—taking the subject the while, more personally than Mr. Quigley indicates as the intent. In the following letter, Mr. Kaltenborn states his case and position:

TO THE EDITOR, Motion Picture Daily:

I have just read the article by Martin Quigley in your issue of June 28th, entitled "Radio Responsibility." This mentions me as having lately "been heard in forensic and imaginative harange in periods when he was supposed to be presenting the news and offering reasoned comment thereon."

Obviously, it is matter of opinion whether or not a man is forensic, whether or not his harange is imaginative. Nor do I object to anyone saying that my talk is forensic. According to Webster, this means that it is an argument presented with some measure of rhetorical competence. Nor do I object to having my discourse spoken of as imaginative. There can be no competent interpretation without the use of the imagination. But I don't accept the conclusion that because I am forensic and because I have imagination that I am unable to present the news and offer reasoned comment thereon.

And I particularly object to linking my name and mine alone with the implication that it is I who "disseminate rumor, gossip and unverified report, and then proceed nonchalantly to let the whole matter vanish into thin air without correction and re-statement when the truth is learned." That is exactly what I do not do; that is exactly what certain other people who broadcast news do. And the reason why I have won first place as America's premier radio commentator in so many polls, including your own, is just because I know how to distinguish between unverified rumor and probable fact. I also object to your linking my name and mine alone with your statement, "with an absurd posturing they—the radio commentators—tell all—'confidentially.'" That obviously refers to a radio program called "Confidentially Yours," with which I have nothing to do. I agree with almost everything that Martin Quigley says about radio responsibility, but as the first man on the air to interpret news, the only man who has been at it continuously for eighteen years and the particular man who seems to have the largest following of the news commentators at this particular time, I object to being branded as the one man who seems to be breaking what you think are the rules.

And while I am at it, I would just like to point out one absurdity that is contained in Quigley's article and that is also contained in the code of the National Association of Broadcasters. I refer to the attempt to draw distinctions between editorializing and news interpretation. Every Washington correspondent, every newspaper columnist, every man who writes in every newspaper from foreign capitals under a by-line is constantly editorializing in the sense that he is selecting, emphasizing, interpreting and pointing up the news.

There is no such thing as completely dispassionate, disinterested reporting. If it were that, it would also be colorless and, to a large extent, worthless. The test, it seems to me, is whether a man has a conscience, a sense of fairness and the competence to do his job well. If he has these three and they are supplemented by good radio technique, he can be effective as a commentator. As you and I both know, there is now current an attempt to turn even the most competent and best established commentators into intellecual eunuchs. I expect to continue to resist this effort. When I am no longer able to do so, I will get off the air. I hope, for the sake of radio and its great service to the American public in presenting intelligent news analysis, that the current attempt to cripple the effectiveness of radio commentators will not succeed.

And let me repeat that I heartily agree that every news analyst should carry a keen sense of responsibility to the microphone whenever he approaches it.

Sincerely yours,

H. V. KALTENBORN.

CONGRESSMAN RENEWS COMMUNISM CHARGE

Representative William P. Lambertson, Republican, Kansas, this week renewed his charge of Communism in the theatrical profession and challenged Actors' Equity Association to go publicly on record that seven members of its governing council whom he named in a previous statement were not Communist or "fellow travelers."

His reference in "The Congressional Record" last week to Sam Jaffe, Philip Loeb, Emily Marsh, Hiram S. Sherman, Elroy MacLean, Edith L. Van Cleve and Alan Hewitt as "seven Communists now on the governing council of Equity" drew a vigorous denial from the association officials and a demand from Miss Van Cleve for "proof or public retraction."

To this Mr. Quigley has made reply in discussion of the principles and practises involved in a letter which follows:

TO MR. H. V. KALTENBORN:

This issue, the problem and the menace of radio practices, is the one important aspect of my editorial, your letter of response and this reply. The fundamental point is that the journalism of an American free press acquired rights and now maintains status by a sharp cut line between news reporting of facts and editorial discussion of the facts from points of view, positions of opinion. The radio, in assuming functions of the press, is but a new mechanism performing the same function of communication. The radio's responsibilities are identical.

Radio, in pursuit of entertainment color no doubt, has slipped, perhaps unwittingly, back toward the technique of the European journalism so persistently devoted to selling its audience points of view, ideologies. This is a turning back, by the new medium, from the especially American and intensely democratic principles of the printed page of the daily press.

The reference to your distinguished name in my discussion has aimed not at designating you as a chief offender, but rather to point sharply to the progress of the practices concerned. You make precedent and pattern.

The fact is that radio broadcasting, and its news reports and commentaries take license from the fact that they are like words written on water, with no check for the consumer but his own faulty memory. This characteristic fact positively increases the responsibility of radio, calling for standards more exacting than those which may appropriately be insisted upon in any other means of communication.

In assuming functions formerly reserved to the newspaper radio cannot escape the responsibilities inherent in the dissemination of news and comment. Rather it must be responsive to all of these and, in addition to those, peculiar responsibilities which arise out of the nature of the medium itself.

Further, expression of opinion must be founded on some policy. Radio, whether it seeks it or not, has become a publisher. Are we to expect now that, just as we recognize an Ochs policy in the New York Times, a Pulitzer policy in the St. Louis Post Dispatch, we are to have a Sarnoff policy, a Paley policy, a McCosker policy on the air? Or is it to be a Kaltenborn policy, a Raymond Gram Swing policy, a Gabriel Heatter policy?

Publication, by type or electron, makes responsibility, personal and institutional, inescapable.

In accepting the terms "forensic" and "imaginative" as descriptive of your efforts your attitude, perhaps, is clarified. It seems, then, in presenting a news development to a radio audience you think it fit and proper to

(Continued on following page, column 1)

Responsibility of Radio to Public On News Debated

(*Continued from preceding page*)

present an argumentative thesis, a solo debate with imaginative flourishes, forensically in support of or in opposition to particular parties and causes at issue. Incidentally, I find Webster defines "forensic" as "argumentative; an exercise in debate; an argumentative thesis"—and not, as you assert, "an argument presented with some measure of rhetorical competence."

I doubt that your reputation as America's premier commentator is based on an assumed ability to distinguish between unverified rumor and probable fact, for the reason that such ability is an attribute only of a prophet. There is no such thing in the human sense as an ability to anticipate what is and what is not probable fact in the case of headline news developments. Many rumors may promptly be dismissed by a person of knowledge and experience as improbable, but in many other instances it is perilous business to attempt to guess what is a probable fact—especially when the thoughts and emotions of millions of the public are to be influenced by the pronouncement.

The article to which you refer did not attempt to draw a distinction between editorializing and news-*interpretation*. As far as I am concerned, they are one and the same thing. The distinction which I did attempt to draw is between editorializing and news-*reporting*, which the article insisted "are two distinct publication functions which must be kept separate and distinct if the end result is to be fair and legitimate, on the radio and elsewhere."

It is true that Washington and foreign correspondents, columnists and other *by-line writers* editorialize in the sense of selecting, emphasizing, interpreting and pointing up the news. Alongside of this material, but most separately, every responsible journal publishes the straight, unadorned news in so far as it is able to get it.

It is likewise true that there is no such thing as completely disinterested news reporting—any more than any other human effort is completely disinterested. But as you, and all other experienced journalists know, there is such a thing as a straight news story which fulfills that most vital function in a democracy of giving the reader the news upon which he may, if he wishes, form his own opinion and not be wholly dependent upon the opinion of someone else. That is what the newspaper reader is entitled to. That also is what the radio listener is entitled to.

It is not enough that a man thinks he has a conscience, a sense of fairness and a competence to do his job well. The dictators may think, and probably do, that they have all these qualifications. The public is entitled to the news, straight and plain, first. After that the editorializing, news interpretation and what-not.

It is hardly to be denied that competent news *reporting* by radio may fulfill a great public service. As to news interpretation a myriad of questions arise. The news interpreter obviously must possess an extraordinary ability, knowledge, experience and —most particularly—judgment. And even with all of these attributes it probably is not humanly possible that it can be done and done well at the moment of a great news development.

For instance, Mr. Kaltenborn, on June 23rd, the day news of the Franco-German armistice came through you opened your broadcast with the simple sentence, "France is no more." Before finishing your broadcast you described the development as "an episode of but a moment in the history of a great nation and a great people." The effectiveness of the radio commentator here, it would seem, was to add confusion and not clarity to the public mind.

Elsewhere in this same broadcast you said:

"And wait until you get the Italian terms for the armistice, and you will see what happens to that part of France which Germany doesn't take for hers; for we have yet to hear what ports in Southern France on the Mediterranean Italy will ask for herself, as Germany has already asked for all other parts of France."

Here obviously you subscribed to certain "probable facts," not without some judgment and reason, but still, the effect was a wrong impression in the minds of millions of your listeners.

We indeed agree that every news analyst should carry a keen sense of responsibility to the microphone whenever he approaches it. But he needs to carry with him a great deal more. He needs, we think, a policy which provides for stating the news, plainly, simply, factually—without the artifices of the stage or the political platform. He needs sharply to distinguish between reporting the news and whatever interpretation or analysis he may wish to place upon the news about which the public already has been informed.

He may be either an editorial writer or a reporter. With respect to timely developments he cannot be both—without violation of the traditions built by valuable experience in journalism, without endangering the stream of true, factual knowledge which the people of a democracy have vital need of and without, on occasion, becoming a prophet without honor.

MARTIN QUIGLEY.

The editorial by Mr. Quigley, precipitating this discussion appeared in *Motion Picture Daily* of June 28 and *Motion Picture Herald* dated June 29.

LOUISIANA FILM MEASURES DROPPED

A bill to tax motion picture chains which had passed the Louisiana House by a big majority was killed last week by the State Senate. The tax would have been $50 per house on two theatre chains and on up to $200 per theatre on circuits operating "in excess of 50 theatres anywhere in the nation."

Pre-release Holdovers On "Heaven" Mount

Warner Brothers' "All This and Heaven, Too," though in pre-release engagements only since July 1st, has had 35 holdovers, to mid-week, the company's home office in New York announced, on Wednesday, adding that most of these holdover bookings had occurred in the second week of the picture's pre-releasing. The picture on Thursday entered its third week at the Radio City Music Hall, New York City.

Cooperative Ads Cut by RKO; Others Unchanged

The decision of RKO this week to cut its budget for cooperative advertising with exhibitors by 75 per cent, will have no effect on the newspaper and local advertising policies of the other film companies.

Officials of RKO would not comment on the cut in this part of the advertising budget but it was reported that the action was taken to eradicate "certain evils" in cooperative advertising with exhibitors.

Warner Brothers was the first of the major companies to announce that cooperative advertising had been dropped. In February, 1938 that company discontinued its cooperative advertising policy and Mort Blumenstock, publicity and advertising manager, said, "Cooperative advertising as it has been practiced is going to be dropped. We feel we have been imposed upon by some exhibitors." In 1938 Warners adopted a policy that would give it direct control over its newspaper advertising. That policy has not been changed.

In August of 1938 Robert Gillham, advertising and publicity director of Paramount, announced that that company had decided to eliminate cooperative advertising. He pointed out that at that time 40 percent of the company's advertising budget went to cooperative ads, while in 1933 the percentage was only 11. Paramount, however, resumed its cooperative advertising policy.

Charles E. McCarthy, advertising and publicity director of Twentieth Century-Fox, said that there would be no change in the company's cooperative advertising policy.

Metro-Goldwyn-Mayer has held the position for some time that cooperative advertising with exhibitors is a good policy whenever the picture and the situation warrants such attention. Howard Dietz, advertising and publicity director, said that the company was not curtailing cooperative advertising but "we are continuing and the cooperation will increase."

United Artists has been one of the companies which has found cooperative advertising successful.

Monroe Greenthal, exploitation director, said, "There has been no change in our policy. On cooperative ads we spend dollar for dollar with the exhibitors on amounts over his regular budget."

Universal cut its cooperative advertising appropriation in 1938 to 1939 a "drastic cut" over the preceding year and now, generally speaking, does not use that type of advertising.

Columbia has used cooperative advertising on certain pictures, in certain locations. In February, 1939, Maurice Bergman, director of advertising and publicity, said, "We are sticking to our original premise that where there should be cooperative advertising we do it."

Monogram and Republic, on account of their distribution systems, regularly do no cooperative advertising with exhibitors.

The total spent by the film companies on cooperative advertising has been estimated at between $4,000,000 and $5,000,000. Present indications are that the figure may be reduced considerably.

CLIMAX IS DUE ON CONSENT DECREE TALKS; U. S. FILES SCHINE ANSWERS

Action Monday Expected to Indicate Progress Made on Negotiations; Reports Heard of "Separate Peace" Plan

A draft crystallizing the fruits of negotiation between the Government and the defendant major picture concerns, so far, was circulated among executives in New York late Tuesday of this week. Late into Wednesday as The Herald went to press this draft was on the conference table at the Bar Association Building in Forty-fourth Street.

In the Wednesday session it appeared that the following points were assured of inclusion in any final document that might be evolved:

Pictures to be sold in blocks of not to exceed five in number.
Blind buying to be eliminated—with trade shows to be held in exchange centers.
Pictures to be bought and sold only within exchange territory.
All buyers, old and new, to stand on a par in trading, past records not to affect negotiations.

Additions and amendments to various elements of the draft were expected to be in process through the weekend.

The six-weeks' negotiations for an out-of-court settlement of the Government's "key" New York anti-trust suit against the major motion picture companies is due for a climax on Monday morning, July 22nd in Federal court, before Judge Henry W. Goddard in New York. An expected application made then for a long postponement of the trial, probably until fall will indicate that there are good prospects for agreeing on a consent decree.

"Ultimatum" Reported

It had been reported in New York that the Department of Justice had served an "ultimatum" on the majors that unless a basis for a consent decree was worked out by August 1st the suit would be returned to trial, but there appears to be no foundation for this.

On Monday Judge Goddard granted the eighth adjournment of the trial, until July 22d. After granting the application for a further delay in the trial, an action which indicated some progress was being made in the negotiations between representatives of the Department of Justice and industry attorneys, the Judge conferred privately with J. Stephen Doyle, Special U. S. Assistant Attorney General. In court Mr. Doyle said it was believed that progress is being made, a statement which was not definite enough to indicate the present state of the settlement talks.

The most important development of the week was the consideration of a separate settlement with the five theatre-owning defendants, because Universal, Columbia and United Artists were reported to be holding out against any consent decree settlement. Attorneys for those three companies believe that the case against them is of a different kind than that against the "Big Five." The three companies were also reported to be especially opposed to any settlement which would eliminate, for them, block booking.

Escape Clause Sought

The other five companies, Metro-Goldwyn-Mayer, Twentieth Century-Fox, Warner Brothers, Paramount and RKO Radio, were reported to be willing to agree to some kind of a consent decree provided there was incorporated an "escape clause" so that the agreement could be voided if it were found unworkable. The motive activating the theatre owning companies was said to be an eagerness to restore harmony to the industry at a time when all branches must work together to help make up foreign revenue losses.

The compromise agreement like all such proposals involves the yielding by both sides on certain points. The Government it is understood has agreed to postpone consideration of the question of theatre divorcement and the five companies are said to have agreed "in principle" to local buying, elimination of blind buying and to an arbitration system for the industry.

None of the proposals have been put into final form but the "Big Five" were reported to have agreed to certain definite reforms, as the following:

(a) Trade showings before selling.
(b) Local buying.

Among the benefits to be derived from such reforms are:

1. Exhibitors will have the right of selection of product.
2. National and affiliated circuits will have to compete in bidding for product.
3. Product will have to be purchased in the respective exchange area of the theatres served.

Separate "Peace" Reported

Rumors of a basis for a separate "peace" with the five theatre owning companies followed reports that the settlement talks had reached a dead-end because the other three majors would not agree to participate in any more conferences.

Arbitration, one of the more difficult reforms to put into practice, was subject to considerable discussion this week. The problems of who shall be on the boards, who pay the expenses, what shall be the jurisdiction of the boards and what appeal, if any, still have not been finally answered. It was reported that among the problems subject to arbitration will be discrimination, overbuying and clearance.

MYERS DATES A "NEW DEAL"

Abram F. Myers, general counsel of Allied States Association, representing chief investigator of the Government's anti-trust prosecution of the majors, in a message to the convention of Northwest Allied, last week said, "The great reforms, which I believe will be ushered in by next Fall, would not have been possible without the loyal support Allied has received from you and other regional units."

"If, as I believe, we are going to have a new deal with fair trade practices, administered by impartial arbitrators, you will need a strong regional association to take advantage of it," Mr. Myers continued.

Local Monopolies In 37 Cities and Towns are Listed

The United States Department of Justice, though participating in "consent decree," talks in its anti-trust suit against the majors in New York, is pursuing its cases against some of the large independent circuits; and, in the first of the "trust suits in the field"—the one in Buffalo, accusing the Schine Circuit—filed last Thursday additional details in a bill of particulars in Buffalo Federal Court. Highlights of the first particulars listed appeared in MOTION PICTURE HERALD, July 13th, page 13.

The papers were filed by U. S. Attorney George Grobe. The defendants have 40 days in which to answer. Trial, if all procedures are observed, is expected to start in November.

Charge Local Monopolies

The particulars charge the Schines with maintaining local monopolies in 37 cities and towns, mostly in New York and Ohio. It lists theatres which, it charged, had been given preference or protection in film bookings by the distributors; it names theatres, acquired by the Schine interests, which, after their acquisition, had been given priority over competing theatres by the distributors; and it lists the names and locations of theatres competing with Schine, over which the latter had been granted priority.

Names and locations of houses which Schine acquired during the last several years are listed:

Regent, Rialto and Strand Theatres, Amsterdam, N. Y.; Opera House and Palace Theatres, Ashland, O.; Athena, Court and Ohio Theatres, Athens, O.; Jefferson, Palace, Strand and Auburn Theatres, Auburn, N. Y.; Capitol Theatre, Ballston, N. Y.; Babcock Theatre, Bath, N. Y.; Court, Holland and Strand Theatres, Bellefontaine, O.; Southern, State, Ohio and Bucyrus Theatres, Bucyrus, O.; Granada, Jubilee and Riverside Theatres, Buffalo, N. Y.; Arcade and Grand Opera Theatres, Cambridge, Md.; Playhouse Theatre, Canandaigua, N. Y.; Strand Theatre, Carthage, N. Y.; Hippodrome and Kentucky Theatres, Corbin, Ky.

Fox State, New Fox and Palace Theatres, Corning, N. Y.; Cortland, State and Temple Theatres, Cortland, N. Y.; Star and Strand Theatres, Delaware, O.; Strand Theatre, Dolgeville, N. Y.; Music Hall and Avalon Theatres, Easton, Md.; Rialto Theatre, East Rochester, N. Y.; Temple Theatre, Fairport, N. Y.; Roxy, Civic and State Theatres, Fostoria, O.; Regent, Temple and Geneva Theatres, Geneva, N. Y.; Empire and Rialto Thetares, Glen Falls, N. Y.; Glove and Hippodrome Theatres, Gloversville, N. Y.; State Theatre, Hamilton, N. Y.

Additional Theatres Listed

Liberty Theatre, Herkimer, N. Y.; Strand Theatre, Hudson Falls, N. Y.; Hurlock Theatre, Hurlock, Md.; Capital and Opera House Theatres, Illion, N. Y.; New Kent and Opera House Theatres, Kent, O.; Palace Theatre, Lake Placid, N. Y.; New Waller Theatre, Laurel, Md.; Ben Ali, Kentucky, Strand and State Theatres, Lexington, Ky.; Rialto and Hippodrome Theatres, Little Falls, N. Y.; Hi-

(*Continued on page 24*)

WHAT REVIEWER, WHAT PAPER DO YOU READ



THE BOYS from SYRACUSE

ALLAN JONES • MARTHA RAYE
JOE PENNER • ROSEMARY LANE
IRENE HERVEY • Chas. Butterworth
Alan Mowbray • Eric Blore • Samuel S. Hinds

Screenplay by LEONARD SPIGELGASS, CHARLES GRAYSON & PAUL GERARD SMITH
Directed by A. EDWARD SUTHERLAND • A MAYFAIR PRODUCTION



A UNIVERSAL PICTURE

SIX HIT SONGS
"This Can't Be Love"
"Falling In Love"
"Sing For Your Supper"
"He And She" • "Who Are You?" • "The Greeks Have No Word For It"

THEY'RE ALL WILD ABOUT "SYRACUSE"!

The *HIT* that *WOWED BROADWAY* for a year at $5.50 a ticket!

"A double feature in itself! . . . One of the surprise pictures of the year!"
—*Showmen's Trade Review*

"PREVIEWED IN NEW ROCHELLE ...WHERE THEY HOWLED!"
—*WALTER WINCHELL*

"Serves function of entertainment to perfection . . . Will tickle the funny bones of any audience . . . clever, tuneful, played to the hilt!"
—*Motion Picture Daily*

"The picture is exactly what the doctor ordered for a public fed up with war, taxes and other things!"
—*Film Daily*

COMEDY? *"There are screams to satisfy the patron and send him home happy!"* —*HOLLYWOOD REPORTER*

HIT SONGS? *"Rodgers and Hart music . . . 'This Can't Be Love!', 'Falling In Love', 'Sing For Your Supper' and 'Who Are You?'... brilliantly sung!"* —*LOS ANGELES NEWS*

BOX OFFICE? "LEVEY'S FIRST... A SOLID HIT!" —*BOXOFFICE*
"IT'S HEADED FOR SMASH BUSINESS!" —*VARIETY*
"B. O. NATURAL FOR EXHIBS!" —*FILM DAILY*
"SHOULD DO TREMENDOUS BUSINESS!" —*SHOWMEN'S TRADE REVIEW*

PRODUCTION? *"Movie version far more elaborate than stage play!"* —*LOS ANGELES EXAMINER*

ROMANCE? *"Something bright and new!"* —*LOS ANGELES TIMES*

WORLD PREMIERE

Keith, Paramount and Eckel Theatres, Syracuse, N. Y., Thursday, July 18th.

Opens PARAMOUNT Theatre

N. Y., July 31st—FOR AN INDEFINITE RUN! (First outside picture in three years to play the Paramount Theatre!)

NATIONAL RELEASE Aug. 9



'UNREASONABLE' PROTECTION CITED

(*Continued from page 21*)

Art, Palace and Rialto Theatres, Lockport, N. Y.; Plaza and Malone Theatres, Malone, N. Y.

Russel Theatre, Maysville, Ky.; Princess Theatre, Medina, N. Y.; Massena Theatre, Massena, N. Y.; Plaza Theatre, Milford, Del.; Lyris, Vine, Ohio and Vernon Theatres, Mt. Vernon, O.; Capital Theatre, Newark, N. Y.; Moose and Forum Theatres, Norwalk, O.; Colonial and Smalley Theatres, Norwich, N. Y.; Star, Strand and Pontiac Theatres, Ogdensburg, N. Y.; Oneonta, Palace and Strand Theatres, Oneonta, N. Y.; Capital, Richardson, Strand and State Theatres, Oswego, N. Y.

Bourbon Theatre, Paris, Ky.; Elmwood Theatre, Penn Yan, N. Y.; Auditorium Theatre, Perry, N. Y.; Ohio, Piqua and Miami Theatres, Piqua, O.; Ravenna Theatre, Ravenna, O.; Madison and State Theatres, Richmond, Ky.; Dixie, Grand, Liberty, Riviera, State, Cameo and Lake Theatres, Rochester, N. Y.

Andrews Theatre, Salamanca, N. Y.; Arcade Theatre, Salisbury, Md.; Pontiac Theatre, Saranac Lake, N. Y.; Strand Theatre, Seneca Falls, N. Y.; Castamba Theatre, Shelby, O.; Eckel, Paramount, Keith and Strand Theatres, Syracuse, N. Y.; Tiffin, Ritz and Grand Theatres, Tiffin, O.; State Theatre, Tupper Lake, N. Y.; Strand and Van Wert Theatres, Van Wert, O.; Avon, Olympic and Palace Theatres, Watertown, N. Y.; Capital Theatre, Whitehall, N. Y., and the Wooster, Opera House and Wayne Theatres, Wooster, O.

Names and locations of theatres competitive to Schine are listed thus:

Orpheum, Amsterdam, N. Y.; Capital, Auburn, N. Y.; Jubilee, Buffalo, N. Y.; New Plaza, Corning, N. Y.; Strand, Delaware, O.; Park, State and Paramount Thetares, Glen Falls, N. Y.; Smalley's, Hamilton, N. Y.; Ada Meade Theatre and Opera House Theatre, Lexington Ky.; Plaza, Malone, N. Y.; Hollywood & Washington Theatres, Maysville, Ky.; Medina, Medina, O.; Rialto, Massena, N. Y.; Strand and Orpheum Theatres, Oswego, N. Y.; Webster, Rochester, N. Y.; Uhlman's Theatre, New Theatre and Wicomico Theatres, Salisbury, Md.; Opera House, Shelby and State Theatres, Shelby, O.; Ohio, Van Wert, O., and Liberty, Strand and Victoria Theatres, Watertown, N. Y.

"Local Competitive Factors"

The government states in its bill of particulars that the term "local competitive factors" in its complaint includes the price offered by an exhibitor for the privilege of exhibiting a picture, and that all the distributor defendants have disregarded such factors in licensing motion pictures.

Competing exhibitors referred to in another section of the complaint are listed as Hubert P. Wallace, Auburn; Sidney J. Cohen, Buffalo; Michael Boumansour, Malone; Ralph T. Kemper, formerly of Shelby, O., and now of Buffalo; Carl Brinton Moore, Van Wert, O., and Peter C. Vournakis, Watertown.

In response to a paragraph in the defendant's demand for a bill of particulars, the Government declares competitors that Schine has forced out of business, as alleged, include John Buchman, of Delaware, O., and that competitors Schine has "attempted" to force out of business are Hubert P. Wallace, Auburn; Reliance Theatres, Inc., Lockport; Emerson W. Long, Mt. Vernon, O., and Carl B. Moore, Van Wert, O.

The Government also states that in instances in which it is claimed that Schine defendants threatened to build a theatre in opposition to another exhibitor relate to Leo Kessel, of Lancaster, O., and Emerson W. Long, of Van Wert, O.

Theatres which it is claimed Schine constructed in opposition to another exhibitor include the Auburn, Auburn; Riverside, Buffalo; Vernon, Mt. Vernon, O., and the Van Wert, Van Wert, O.

Exhibitors other than Schine who allegedly have been deprived of desirable product or runs, and the period of such deprivations, follow:

Theater	Exhibitor	Period of Deprivation
Capital, Auburn, N. Y.	Hubert P. Wallace	Oct. 1, 1934, to date.
Star, Delaware, O.	John Buchman	July 1, 1936, to Mar. 29, 1938.
Palace, Lockport, N. Y.	Reliance Theatres, Inc.	Oct. 21, 1933, to 1936.
Memorial, Mt. Vernon, O.	Emerson W. Long	Dec. 31, 1934, to July, 1935.
Moose, Norwalk, O.	Joseph H. Felter	July, 1935, to Oct., 1936.
Ohio, Van Wert, O.	Carl B. Moore	August, 1935, to date.

Charge "Unreasonable" Protection

The government alleges that Schine defendants announced the proposed construction and opening of a theatre in the neighborhood of another exhibitor at Lancaster and Mt. Vernon, O., and that Schine took an interest in a theatre site in the neighborhood of another exhibitor at Malone, N. Y., and that the nature of such interest was an option to purchase real property.

Schine defendants, "or some of them," it is charged, acquired superior title in a theatre controlled and operated by another exhibitor, and took over its control and operation in the instance of the Seneca, theretofore operated by Richard DeToto.

Schine took "unreasonable" protection over other exhibitor in the instances of the following theatres, according to the government: American, Canton, N. Y.; Playhouse, Clyde, N. Y., and the Avalon, Lowville, N. Y.

Situations in which it is claimed Schine monopolized first and preferred runs of all the "high-class" feature pictures distributed by distributor defendants are: Ogdensburg, N. Y.; Newark, N. Y.; Delaware, O.; Hudson Falls, N. Y.; Lockport, N. Y.; Carthage, N. Y.; Malone, N. Y.; Mt. Vernon, O.; Norwalk, O.; Norwich, N. Y.; Van Wert, O.

At present, however, the government declares it has no "precise knowledge" of the situations in which Schine allegedly conducted a monopoly.

The government charges that Schine has "demanded and received" unreasonable protection over other exhibitors at Canton, Clyde and Lowville, N. Y.

Names and locations of theatres which it was claimed in the complaint that Schine kept closed are the Strand, Seneca Falls, N. Y., and the Lyric, Mt. Vernon, O.

Schine is alleged to have interfered with arrangements, financial, real estate, contractual, or otherwise, between other exhibitors and third parties for the acquisition of theatre sites, or the acquisition, construction or operation of theatres at Mt. Vernon, O., and Seneca Falls, N. Y., and it is claimed that another exhibitor, Richard DeToto, was prevented from acquiring a theatre or theatre site by reason of such alleged interference.

Exhibitors "Excluded" Named

Names of exhibitors claimed to have been systematically excluded from the opportunity of procuring "high-class" pictures under fair competitive conditions on first or preferred runs, and the location of their theatres follow:

Irving J. Cohen and J. Morris Gaby, Corning, N. Y.; John Buchman, Delaware, O.; N. K. Smith, Glen Falls, N. Y.; Reliance Theatres, Inc., Lockport, N. Y.; Michael Boumansour, Malone, N. Y.; Emerson W. Long, Mt. Vernon, O.; Joseph H. Felter, Norwalk, O.; William C. Smalley, Norwich, N. Y.; Carl B. Moore, Van Wert, O.

John Bahas, Ashland, O., according to the government, is another exhibitor who claims to have either been forced out of business or forced to dispose of his theatre.

Those who claimed to have sustained losses or reduced revenue, according to the bill of particulars, are The Clark Amusement Company, Ft. Covington, Ky., and William C. Smalley, Johnstown, N. Y.

The bill of particulars, nearly 100 pages long and reserving the right to furnish further particulars, bears the signatures of Mr. Grobe, U. S. Attorney for the Western District of New York; Herbert Borkland, special assistant to the Attorney General, and Thorold Deyrup, special attorney.

NATHANSON CITES HIGH WAR TAXES

Though Canadian exhibition has not suffered as much as might be expected under the duress of war, the government in that country is taking much more of the exhibitor's income than it ever did, N. L. Nathanson, head of Famous Players Canadian Corporation, noted while in New York last week on a business trip. Canadian motion picture corporations give 35 per cent of their earnings to government, as federal and provincial income taxes, he said. The war has not seriously affected grosses except in some situations, he said.

New District for Northio Theatres

Tracy Barham, general manager of Northio Theatres, Inc., Cincinnati, has announced creation of a new operating district for northern Ohio, where the company recently took over a number of Shea houses.

George Planck, city manager at Marion, Ohio, becomes district manager, retaining his Marion headquarters. Eldon Dodds, assistant manager of the Palace, Marion, becomes manager. Wallace James, who managed the Paramount at Fremont for Shea, has been appointed city manager there in charge of the Paramount, Strand and Opera House.

Glen Reitz, manager of Shea's Ohio, in Bellevue, becomes city manager for the Ohio and State, succeeding Joe Scanlon, transferred to Zanesville, where the Shea circuit recently took over the houses of Zanesville Theatres, Inc. Phil Cleveland, Shea's manager of the Clyde, in Clyde, retains the post for Northio.

George Fettick, district booker in Cincinnati, will book all of the 18 theatres in the circuit. Northio, a Paramount subsidiary, started operation six years ago with the Palace and Marion, at Marion.

Set Distribution Deal

Henry Sonenshine of Premier Pictures, Los Angeles, has closed a deal with Screencraft Pictures, Inc., New York, for the distribution rights of "War Angels" for Los Angeles, San Francisco, Seattle, Denver and Salt Lake City.

NEW QUOTA PLAN HIT BY BRITISH TRADE AS INADEQUATE FOR NEEDS

Technicians See Production Drop But Are Grateful for Labor Clause; Little Benefit Seen From Empire Film Provision

by AUBREY FLANAGAN
in London

All sections of the British industry have been sharply critical of the Government's new plans for film legislation embracing a monetary quota as alternative to the present quota on a footage basis. The chief protest has been against what is termed the inadequacy of the proposals.

Technicians Protest

Organized exhibitors and producers were to meet this week to discuss the plans. Michael Balcon and Sam Smith have denounced the monetary quota as giving privileges to American companies but no incentive to British producers. The Association of Cine Technicians met last week and Elven O'Day, executive, said the organization was keenly disappointed at the tenor of the plans, although it was grateful for the redeeming feature, the requirement that all British labor be used on quota product. He foresaw fewer films and a reduction in film employment approximating 22 per cent.

Meanwhile the Film Employees Council, representing British studio and theatre employees, is canvassing every member of Parliament in a determined effort to bring about amendment of the Films Act.

Contending the institution of the monetary quota as an alternative to that based on footage is inadequate, the council is appealing for the abolition of the new ruling which permits films made elsewhere in the British Empire to be eligible for the distributors' quota.

The council attacks the plan as contributing nothing to British producers, and as likely to mean a 25 per cent decrease in film employment.

The technicians' group expressed doubt about what was described as the "Empire film loophole." The reference is to the clause in the Government proposals permitting the Board of Trade, acting with the Ministry of Information, to permit the registration for the distributors' quota of films made elsewhere in the British Empire.

It is understood that this clause, however, is not as broad a privilege as at first believed. Not all films are included and such Empire films must be submitted to the Government on an individual basis. Only after these films are approved by the Government may they be included in the distributors' quota. It is believed probable that propaganda films will be given preferential consideration, including films made elsewhere in the Empire which would have some value from an Empire propaganda viewpoint.

It is considered possible that American companies may avail themselves of the opportunity by making quota films in Canada, but it is apparent that the regular run of small budget films thus made would not be permitted by the British Government for registration under the distributors' quota.

[There is no indication in New York that American companies at present could or would consider production in Canada, since all inquiry into the situation shows that Canadian technical facilities are inadequate at the present time to handle any large scale feature production.]

The following are the new quota provisions agreed upon between the British Board of Trade and the seven American film distributors in England.

1. The present Cinematograph Films Act, 1938, to remain in force unchanged.

2. A monetary quota system to be introduced as an alternative to the present act.

3. This monetary quota will take effect as of April 1, 1940, and will run concurrently with the present act. Provisions of the monetary quota therefore continue after November 1, 1940, and are independent of the exchange agreement.

4. Each company must submit evidence to the Board of Trade at the end of each quota year that it has fulfilled its quota obligation either under the existing act or under the new monetary quota system.

5. The following are the principal provisions of the monetary quota.

(a) The monetary quota will apply to feature films only. The short-subject quota will continue to be fulfilled under the present act.

(b) Each company must make or acquire one British feature film of at least 7,000 feet in length for every 100,000 feet of American feature film registered during the quota year.

Excess Allowed

An excess of not more than 10,000 feet over a multiple of 100,000 feet will not require an additional British film. Thus the average allowed on 400,000 feet is 410,000, not 440,000 feet.

(c) British films made or acquired under monetary quota system must fulfill all requirements of a British renter quota film under the present act exclusive of cost test.

(d) The total aggregate British labor cost of the British long films thus acquired by a given company for renters' quota must amount to a figure in pounds not less than the figure representing X per cent of the length in feet of the imported feature films registered by such Government during the quota year.

X represents the percentage, as applied to imports, which corresponds to the statutory renters' quota percentage in force in any given year of the present act. The statutory renters' quota percentage for the present quota year ending March 31, 1940, is 22.5 per cent which corresponds to a quota of 29 per cent on imported footage.

For example, a company importing 300,000 feet of American feature film during the current quota year must make or acquire at least three British feature films, the total aggregate British labor cost of which must amount to not less than 87,000 pounds (300,000 times 29 per cent).

(e) The over-all (i. e., British and foreign) labor cost of each single film made or acquired in the expenditure of the foregoing amount must also be not less than three pounds per foot. This is the new quality test for monetary quota films which supersedes the quality test prescribed in the existing act, namely, one pound sterling per foot for single-credit films, three pounds per foot for double-credit films and five pounds per foot for triple-credit films, since such distinctions are eliminated under the monetary quota.

(f) British labor means labor or services of British subjects or persons domiciled in the British Empire.

Tax Protest Continues

British exhibitors are holding rigidly to their insistence that they cannot meet the Government's expressed requirement of an approximate $19,000,000 annually in new taxation on the film industry to help meet Britain's war budget.

Contrary to expectations, the meeting last week of a trade deputation with a Treasury Department official brought no concrete Government proposal. The official merely inquired whether the industry had developed any practicable ideas, and Harry Mears, Cinematograph Exhibitor Association president, head of the exhibitor deputation, replied that they were awaiting Government leads toward a solution.

The Government official tentatively suggested one or two methods, but Mr. Mears insisted none could be accepted without approval by the CEA general council.

Exhibitors say they are willing to accept an appropriate share of the burden, but contend that war time conditions make it impossible for the industry to meet a demand for a specific amount. It is expected the exhibitors will attempt to formulate a completely new theatre tax scale, based on an analysis of the economic feasibility of an increase in admissions.

SUNSET CLOSINGS SET IN BRITAIN

A number of film houses in certain coastal areas of England now close shortly after sunset under new curfew regulations imposed by military authorities. In one town on the eastern coast the film houses on one side of the principal street remain open, while those on the other side are required to close. Operating hours of film houses will be adjusted as the fall approaches and darkness comes earlier, the authorities have indicated.

Photophone Shipments To England Increased

Shipments of RCA Photophone motion picture sound reproducing equipments to England in the first half of 1940 were approximately 57 per cent greater than for the same period of last year despite the economic dislocations caused by the war.

"It is interesting to note that RCA Photophone sound recording apparatus is playing an increasingly important part in the production of British pictures while at the same time gaining steadily with American studios," Van Ness Philip, in charge of the company's international activities, said. Mr. Philip added that in the first half of 1940, 65 per cent of all British pictures were recorded on the company's equipment, comparing with 40 per cent for the same period in 1939.

Australian Circuits Merge

The operating merger of Hoyt's Theatres and Greater Union Theatres is scheduled to be concluded this Summer, according to word reaching New York from Sydney, Australia. It was reported that the boards of directors of the companies affected had already approved the deal. The matter will now be referred to the stockholders.

The Hoyts-Greater Union merger negotiations began over a year ago. A controlling interest in Hoyts circuit is owned by National Theatres Corporation, Twentieth Century-Fox theatre affiliate.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

The Man I Married

(Twentieth Century-Fox)

Nazi Indictment

"The Man I Married" is an indictment of Hitler and Nazism, more pointed and outspoken than any of its akin predecessors. Adapted from the sensational Liberty Magazine story by Oscar Schisgall, the film first carried the original title, "I Married a Nazi." It pulls no punches, from the showing of Nazis forcing Czecho-Slovaks to clean garbage from the street with their hands to the derisive references to Hitler as "Schicky," derived from what is said to be Hitler's real name, marking of Jewish shops, espionage by the Gestapo, and the demonstration of Nazi laws calculated to make the state supreme.

The story, laid in 1938 prior to the Czecho-Slovakian seizure, tells of the inroads of Nazi propaganda in the United States, the attempts to keep the United States on a friendly basis during Germany's European moves and the propaganda which keeps Germany's residents uninformed.

A talented cast, including Joan Bennett, in what may be termed her best characterization, Francis Lederer, Lloyd Nolan, Anna Sten, Otto Kruger, Maria Ouspenskaya, Ludwig Stossell, Johnny Russell and others, is used.

"Eric," a native born German, takes his American wife, "Carol," and his son from New York, where he has taken out first papers, to Berlin in order to help his father sell his factory. There "Eric," incited by Nazi propaganda, joins the party, carries on an illicit love affair with "Freda," and tells "Carol" he is going to divorce her and obtain custody of their son, to bring him up as a Nazi.

"Eric's" father appeals to him to permit the boy to return to America with his mother, but "Eric" is adamant. Then in a scene which brought gasps to the preview audience, the father tells "Eric" that his mother is Jewish, and that he, "Eric," is half Jewish. "Freda," a witness to the scene, immediately scorns him, and leaves.

"Carol" and the boy return to America, leaving "Eric" to an undisclosed fate. Apart from the main plot is the character, "Kenneth Delane," an American newspaperman who aids and comforts "Carol." It is through his dialogue mostly that Hitler is ridiculed and Hitler's aims exposed.

Sample of satire in the dialogue is found in this limerick recited by "Carol" to "Eric":

"There was a girl named Freda
"Who was awfully fond of the Leader
"She wasn't born, they say.
"She wasn't made that way.
"Der Fuehrer simply decreed her."

Irving Pichel directed, from a screenplay by Oliver H. P. Garrett. Raymond Griffith was Darryl F. Zanuck's associate producer.

Previewed at the Grauman's Chinese Theatre, Hollywood, where the forceful impact of the story made a deep impression on the audience. Gasps and short screams were heard at the denouement.—V. K.

Produced and distributed by 20th Century-Fox. Produced by Darryl F. Zanuck. Associate producer, Raymond Griffith. Directed by Irving Pichel. Screenplay by Oliver H. P. Garrett. Based on the Liberty Magazine story, "I Married a Nazi," by Oscar Schisgall. Photographed by Peverell Marley. Art directors, Richard Day and Hans Peters. Edited by Robert Simpson. Musical director, David Buttolph. P. C. A. Certificate No. 6331. Running time, when seen in Hollywood, 77 minutes. Release date, Aug. 30, 1940. Adult audience classification.

CAST

Carol ..... Joan Bennett
Eric Hoffman ..... Francis Lederer
Kenneth Delane ..... Lloyd Nolan
Freda Heinkel ..... Anna Sten
Henrich Hoffman ..... Otto Kruger
Frau Gerhardt ..... Maria Ouspenskaya
Dr. Hugo Gerhardt ..... Ludwig Stossel
Ricky ..... Johnny Russell
Herr Deckart ..... Lionel Royce
Travelar ..... Fredrik Vogeding
Otto ..... Ernst Deutsch
Czech ..... Egon Brecher

I Married Adventure

(Columbia)

Osa Johnson's Story

Osa Johnson's story of her own and the late Martin Johnson's several exploratory expeditions into Africa and the Equatorial Islands, now on sale in book form and displayed in merchandiser's windows across the nation, is told here in terms of film from the Johnson cameras accompanied by the off-screen narration, which fills in the background information and rounds out the account. Opening with the first footage shot by the Johnsons on safari, the film progresses through twelve years of adventurings, keeping always to the story of the explorers while unreeling such an array of wild animal life and native customs as has never before seen in a single picture. Selection of footage, cutting and timing have been of a kind to add drama to authenticity.

The picture may be called the screen's first autobiography.

All the devices of showmanship employed in connection with previous wild animal pictures apply to this one, which contains all that its predecessors contained plus much they lacked, including, to mention one sequence which might have made a separate production, a mass migration of jungle animals in quest of water. The capture of an orang-outang is another episode among many that justify exhibitor endorsement of the picture in exploitation.

Produced by Mrs. Johnson, who appears with her husband in most of the scenes, the picture profits by Jim Bannon's delivery of the narrative written by Don Clark and Albert Cutty, and by the editing which is credited to Ralph Dixon.

Previewed at studio.—WILLIAM R. WEAVER.

Produced by Osa Johnson. Released by Columbia. Film editor, Ralph Dixon. Narration by Don Clark and Albert Duffy. Narrator, Jim Bannon. Musical director, M. W. Stoloff. P.C.A. No. 5874. Running time, when seen in Hollywood, 78 minutes. Release date, July 24, 1940. General audience classification.

The Boys from Syracuse

(Universal-Mayfair)

Musical Comedy

This Universal picture is a literal translation of George Abbott's successful Broadway musical, "The Boys from Syracuse." It contains six musical numbers by Richard Rodgers and Lorenz Hart, two newly written and four from the stage production, in its 73 minute running time, and is as merrily mad a plot as ever reached the screen.

Allan Jones and Joe Penner enact the dual roles, respectively, of masters and slaves. Martha Raye, Rosemary Lane, Charles Butterworth, Irene Hervey, Alan Mowbray and Eric Blore are the other principal characters.

The farcical plot supplies a host of exploitation campaigns' bases. After the war between the ancient Greek cities of Syracuse and Ephesus, Syracusans are forbidden in the city of Ephesus. An old merchant from the former city goes to the latter city, seeking a son and the son's slave, twins of the son and son's slave at home. His Syracusan son and the slave follow him and seek to release him when he is captured. It turns out the other twin is the hero of Syracuse, and pet of the duke who reigns. After various mixups, some of which involve the wives of the Ephesus master and slave, the difficulties are solved through a singing contest.

There are many items which are laugh provokers. There is a running gag of "swinging" trumpet fanfare every time the duke leaves or enters a room; there is a taxi meter on the taxi-chariots; the conductor of the "street car" carries a modern change counter; newpapers inscribed on stone are hawked on the streets.

As the first production for Jules Levey's Mayfair Productions, "The Boys from Syracuse" is an auspicious beginning. A. Edward Sutherland directed from a screenplay by Leonard Spigelgass, Charles Grayson and Paul Gerard Smith.

Previewed at the Pantages Theatre, Hollywood, to an audience which laughed heartily at the comedy, and thought generally the musical numbers slowed up the film.—V. K.

Produced by Mayfair Productions for Universal release. Directed by A. Edward Sutherland. Screenplay by Leonard Spigelgass, Charles Grayson and Paul Gerard Smith. Based on the stage play written and produced by George Abbott. Music by Richard Rodgers and lyrics by Lorenz Hart. Photographed by Joseph Valentine. Art director, Jack Otterson. Associate, Martin Obzina. Process photography, John P. Fulton. Musical director, Charles Previn. Dance staged by Dave Gould. Edited by Milton Carruth. P. C. A. Certificate No. 6420. Running time, when seen in Hollywood, 73 minutes. Release date, Aug. 9, 1940. Adult audience classification.

Antipholus of Ephesus ..... Allan Jones
Antipholus of Syracuse ..... Allan Jones
Luce ..... Martha Raye
Dromio of Ephesus ..... Joe Penner
Dromio of Syracuse ..... Joe Penner
Phyllis ..... Rosemary Lane
Duke ..... Charles Butterworth
Adriana ..... Irene Hervey
Angelo ..... Alan Mowbray
Pinch ..... Eric Blore
Aegon ..... Samuel S. Hinds

We Who Are Young

(MGM)

Story of Poverty

Exhibitors should know that this is a rather grim portrayal of the struggle of two young married people in New York against loss of jobs, preying of loan sharks, dispossession of furniture, going on relief and impending childbirth in the face of poverty. Lana Turner in her first dramatic lead and John Shelton, a newcomer to films, enact the leading roles.

On relief for three months and with his wife nearing childbirth, the man in a frenzy starts digging on a construction job "just to be doing something" and the foreman has him arrested for trespass. The head of the construction company bails him out, gives him a job. Then the

(*Continued on page* 31)

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SHOWMEN'S REVIEWS OF FEATURES

(Continued from page 26)

young man rushes to the office of his former employer, and excoriates him for thinking that money is everything, and leaves. On arriving home, he finds his wife in pangs of childbirth, and steals an automobile to get her to the hospital. The owner of the machine forgives him, and twins are born to the wife.

Supporting actors include Gene Lockhart, Grant Mitchell, Henry Armetta and Jonathan Hale. Seymour Nebenzahl, European producer who made "Mayerling," "M" and others, produced this as his first American effort. Harold S. Bucquet directed from an original screenplay by Dalton Trumbo.

Mixed reaction greeted the preview of this at the Village Theatre, Westwood.—V. K.

Produced and distributed by MGM. Produced by Seymour Nebenzahl. Directed by Harold S. Bucquet. Original screenplay by Dalton Trumbo. Art director, Cedric Gibbons. Associate, Wade B. Rubottom. Photographed by Karl Freund. Edited by Howard O'Neill. Running time, when seen in Westwood, 79 minutes. Release date, July 19, 1940. Adult audience classification.

CAST

Margy Brooks	Lana Turner
William Brooks	John Shelton
C. B. Beamis	Gene Lockhart
Jones	Grant Mitchell
Tony	Henry Armetta
Braddock	Jonathan Hale
R. Glassford	Clarence Wilson
Judge	Ian Wolfe
Salesman	Hal K. Dawson
Mr. Peabody	John Butler
Mrs. Weinstock	Irene Seidner
Perkins	Charles Lane
Foreman	Horace MacMahon

Carolina Moon

(Republic)

Autry in the Ol' South

Republic's singing cowboy, Gene Autry, migrates from the plains of the West to the plantations of the Old South, somewhat rundown and tax burdened but nevertheless housing the hospitality, chivalry and dignity of antebellum days. Gene's job, besides entertaining the help with his singing, is to save the estates from the hands of unscrupulous local business men who try, through subterfuge, to get control of the land.

"Carolina Moon" introduces a new singing star to the screen in the person of Mary Lee. Still in her teens, Miss Lee does much to add to the enjoyment of the picture both with her refreshing personality and her renditions of a number of popular songs, including "Me and My Echo" and the current hit tune "Say Si Si."

Unlike most of Autry's pictures this one has little action and both Gene and Smiley Burnette have to content themselves with pursuing a fox during a hunt. The highlight of the film is Gene dressed as a gentleman-jockey for a steeplechase.

Reviewed at a trade press screening in the Republic projection room in New York.—GEORGE SPIRES.

Produced and distributed by Republic. William Berke, associate producer. Directed by Frank McDonald. Screen play by Winston Miller adapted from an original story by Connie Lee. Production manager, Al Wilson. Photographed by William Nobles. Film editor, Tony Martinelli. Raoul Kraushaar, musical supervisor. Running time, 65 minutes. Release date, July 15, 1940. P. C. A. Certificate No. 6374. General audience classification.

CAST

Gene	Gene Autry
Frog	Smiley Burnette
Caroline	June Storey
Patsy	Mary Lee
Stanhope	Eddy Waller
Wheeler	Hardy Albright
Col. Jefferson	Frank Dae
Evangeline	Terry Nibert
Barrett	Robert Fiske
Mammy	Etta McDaniel
Billy	Paul White
Thompson	Fred Ritter
Foreman	Ralph Sanford

South of Pago Pago

(UA-Small)

South Sea Melodrama

Jon Hall's first film since "Hurricane" offers him again in trunks and a coat of tan as a young chief of natives to whose South Sea Island come pearl hunters bringing gin, guile and avarice. Victor McLaglen is present as the leader of these intruders and Frances Farmer as a white girl of the bar rooms who marries the chief as a means to an end, and ends by dying for him. Gene Lockhart, Douglas Dumbrille and Olympe Bradna are other principals.

Showmen who link the film to "Hurricane" in their exploitation, as the studio has done, may assure their customers that it contains a number of dance routines in the island manner, fisticuffs in plenty, pearl diving sequences of several varieties and many closeups in which the native chief tells the recumbent white girl of his love. At the close of the film all the white people and more natives have met death one way and another, leaving the surviving natives peaceful as before, with the chief taking a new bride of his own kind.

Direction is by Alfred E. Green, from the story and screen play by George Bruce and Kenneth Gamet.

Previewed at General Service Studios to an audience composed of press and profession, inclusive of most of the cast, which witnessed the screening interestedly and applauded at the end.—W. R. W.

Produced by Edward Small. Released by United Artists. Erle C. Kenton, associate producer. Alfred E. Green, director. Screen play by George Bruce and Kenneth Gamet. Photography, John Mescall. Art director, John Du Casse Schulze. Music director, Edward Ward. Dance director, Jack Crosby. Sound, Earl Fitar. Costumes by Edward Lambert. Makeup director, Don Cash. Film editor, Ray Curtis. Assistant to producer, Grant Whytock. Production manager, Val Paul. Assistant director, John Burch. P. C. A. Certificate No. 6349. Running time, when seen in Hollywood, 98 minutes. Release date, July 4, 1940. General audience classification.

CAST

Bucko Larson	Victor McLaglen
Kehane	Jon Hall
Ruby Taylor	Frances Farmer
Malia	Olympe Bradna
Lindsay	Gene Lockhart
William	Douglas Dumbrille
Foster	Francis Ford
Grimes	Ben Weldon
Ferro	Abner Biberman
Chief	Pedro De Cordoba
Luna	Rudy Robles

Boys of the City

(Monogram)

East Side Kids Again

Bobby Jordan and Leo Gorcey, wise-cracking kids of "Dead-End," return in another picture that allows them and their gang ample opportunities to spout their flippancies.

To escape the hot city and a court sentence for malicious mischief the East Side Kids consent to visit the home of a wealthy man in the Adirondacks. Enroute their car breaks down and they are reluctantly supplied with accommodations for the night by a judge who has fled the city in fear of his life. The judge is murdered while his niece is kidnapped by an unknown assailant. Many adventures are suffered by the gang in an effort to prove the innocence of their friend and councillor, capturing the murderer and saving the kidnapped niece. Sliding panels, clutching hands, self-playing organs and ghosts in the family graveyard supply the audience with some nervous laughs.

The romantic interest of the picture is held throughout by portrayals by David O'Brien as the youth's councillor, and Ina Gest as the niece of the murdered man. Humor, besides what the gang has to offer in the way of wise-cracks and ad-libs, is supplied by Vince Barnett as the bodyguard and George Humbert as the vegetable peddler. The picture was directed by Joe Lewis.

Reviewed in Lloyd's projection room in New York.—G. S.

Produced and distributed by Monogram. Sam Katzman, associate producer. Directed by Joe Lewis. Photographed by Robert Cline. Sound by Glen Glenn. Film editor, Carl Peirson. Screen play by William Lively. Running time, 63 minutes. P. C. A. No. 6547. Release date, July 15, 1940. General audience classification.

CAST

Danny	Bobby Jordon
Muggs	Leo Gorcey
Knuckles	David O'Brien
Louise	Ina Gest
Judge Parker	Forrest Taylor
Boy	Hally Chester
Simp	Vince Barnett
Scruno	Sunshine Sammy
Skinny	Frankie Burke
Agnes	Minerva Urecal
Harrison	Adler Chase

The Haunted House

(Monogram)

Humorous Mystery

Monogram's youthful starring team of Jackie Moran and Marcia Mae Jones continue to run into adventure and trouble in this, the latest in their series of pictures for Monogram, "The Haunted House." Their portrayals of young reporters trying to free an innocent man charged with murder is abetted by characterizations of George Cleveland and Henry Hall as the local newspaper publisher and attorney, respectively.

Produced by William Lackay under the directorial guidance of Bob McGowan, the locale of the picture is a small town and an old house closed since the murder of its mistress. The story was written by Jack Leonard and Monty Collins.

"Jimmy" (Jackie Moran), office boy in the local newspaper office, and "Millie" (Marcia Mae Jones), niece of the paper's publisher, turn sleuthing reporters in an effort to help a friend, accused of murder, prove his innocence. They succeed, after difficulties, when the murderer returns to the scene of the crime and vindicate themselves in the eyes of those to whom they've caused so much trouble.

The picture progresses in orderly continuity, bringing forth the facts in the case, and contains enough amusing happenings to balance the mystery.

Reviewed in Lloyd's projection room in New York.—G. S.

Produced and distributed by Monogram. William Lackey, associate producer. Directed by Bob McGown. Harry Neumann, photographer. Sound by Karl Zint. Film editor, Russell Schoengarth. From a story by Jack Leonard and Monty Collins. Screen play by Dorothy Reid. Running time, 70 minutes. Release date, July 22, 1940. P. C. A. No. 6480. General audience classification.

CAST

Jimmie	Jackie Moran
Mildred	Marcia Mae Jones
Henshaw	George Cleveland
Cy Burton	Henry Hall
Simkins	John St. Polis
Mrs. Henshaw	Jessie Arnold
Rufus Tyler	Henry Roquemore
Lucy	Marcelle Ray
Junior	Buddy Swan

West of Abilene

(Columbia)

Western

"West of Abilene" is the latest in the Charles Starrett western series for Columbia. This time Starrett is one of a group of settlers who have bought land from a land grant company, establishing themselves before the final papers have been signed. The crooked company agent raises the original price and orders the settlers to

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pay up or get out. The film resolves itself into a seesaw battle between Starrett on one hand and the agent and his gunmen on the other to obtain command of the situation, climaxed by the arrival of a U. S. Cavalry detachment.

The agent is played by Don Beddoe and his principal trigger man is William Pawley. Bruce Bennett plays "Frank," Starrett's brother, and it is he rather than the star who takes care of the romantic element. Marjory Cooley is the girl. The Sons of the Pioneers, who appear in all the Starrett films, play and sing several musical numbers.

"Forsyth," agent for the land grant company, without the company's knowledge, raises the price of the land promised to the settlers $20 an acre. The settlers refuse to pay so "Forsyth" asks the sheriff to evict them. When the sheriff instead shows signs of investigating the deeds, "Chris Matson," a noted gunman, kills him. Through a ruse "Matson" is made sheriff. The settlers retire to a hiding place in the mountains where they are attacked by "Forsyth" and crew. After the cavalry has arrived Starrett follows "Matson," who meanwhile has slain "Forsyth" for his money, to town and kills "Matson" in a gun duel.

Reviewed at the Central theatre, New York. An afternoon audience of men, mostly, seemed to be enjoying the picture.—PAUL C. MOONEY, JR.

Produced and distributed by Columbia. Director, Ralph Ceder. Original screen play by Paul Franklin. Assistant director, Wilbur McGaugh. Photography, George Meehan. Editor, Charles Nelson. Music and lyrics, Bob Nolan. Sound, Lambert Day. P. C. A. Certificate No. 6274. Running time, 58 minutes. Release date, undetermined. General audience classification.

CAST

Tom Garfield.....Charles Starrett
Judith Burnside.....Marjorie Cooley
Frank Garfield.....Bruce Bennett
Chris Matson.....William Pawley
Forsyth.....Don Beddoe
Bill Burnside.....George Cleveland
Sheriff.....Forrest Taylor
Deputy.....William A. Kellogg
Bob.....Bob Nolan
and Sons of the Pioneers

SHORT PRODUCT

Popular Science, J9-6
(Paramount)
Oddity

The latest in the Popular Science series shows how the government has taken care of and protected the lives of water birds who were poisoned when engineers diverted the waters of western rivers for irrigation purposes. Other scenes include a machine invented by Dr. S. Leroy Brown for measuring the distance between two atoms, the new synthetic stockings for women made from coal tar, and an animal hospital in Admore, Pennsylvania, where a new splint for broken bones has been invented, thus saving the lives of animals. Professor Oakes, the Wily Wizard of Waukesha, returns again with a tricky device for saving burnt toast.—Running time, 11 minutes.

How High Is Up?
(Columbia)
Stoogian Slugfest

The murderous but sometimes merry mob, the Three Stooges, swaps slaps and squeals with their customary "roundhouse" tactics. This round of manslaughter finds the trio as a company of menders. When their unfair business ethics, such as puncturing workingmen's dinner pails in an effort to increase their tinkering trade, are discovered, the boys seeks refuge as riveters. With such a setup, students of Stoogian slapstick may be able to picture the proceedings. High altitude and hot rivets provide sequences especially suitable for Stooge stuff. The assaults are as violent as ever with "Curly" being the front man for most of the blitzkrieg bangups. For Stooge fans, the matter may be all the merrier for its many manglings.—Running time, 16 minutes.

IN NEWSREELS

MOVIETONE NEWS—No. 88, Vol. 22.—National Guard troops flown to "emergency area"....Mother of five children makes daredevil parachute jump....Stratoliner plane arrives in New York....Sheep driven to summer pastures in Rocky Mountain country....All-Star baseball game....Mountain auto race....Girls' track meet held in New Jersey....Lew Lehr.

MOVIETONE NEWS—No. 89, Vol. 22—Democrats hold convention in Chicago....Knox on job in War Department post....Ryan School of Aeronautics turns out aviators....Henry Ford's grandson married ....Clipper plane leaves Los Angeles for New Zealand ....Lew Lehr....Charity polo game....Patty Berg turns professional....Tobogganing.

NEWS OF THE DAY—No. 286, Vol. 12.—Women of Canada hold home front....Windsor named Governor General of Bahamas....Mexico tense as people vote for president....Democrats arriving in Chicago....Willkie off for vacation....Coney Island beauty contest....All-Star baseball game....Girls' track meet.

NEWS OF THE DAY—No. 287, Vol. 12—Democratic convention highlights....U. S. Army tests new anti-tank tactics....U. S. Refugee ship here from war zone....Willkie vacations....Jewelry and furs display ....Polo charity game.

PARAMOUNT NEWS—No. 91.—All-Star baseball game....47 die in Mexican election riots....Democrats in Chicago for convention...."Bastille Day-1940" (An editorial in film).

PARAMOUNT NEWS—No. 92.—Charity polo game held....Patty Berg turns professional....Vacationists revive water tobagganing...."Last" refugee ship arrives....Madeleine Carroll tells eye-witness story ....Cuba holds national election....Willkie in Colorado....Henry Ford's grandson is married....Third term dominates Democratic convention.

RKO PATHE NEWS—No. 103, Vol. 11.—Voters riot at Mexican election....Martin to help Willkie campaign....Fresh water skippers hold regatta....First concrete poured for Shasta Dam....20 tribes at Indian pow-wow....Coney Island beauty contest....All-Star baseball game.

RKO PATHE NEWS—No. 104, Vol. 11.—Democrats convene in Chicago....Willkie vacations before campaign....Batista claims Cuban victory....Henry Ford's grandson weds Anne McDonnell....Rockettes and midshipmen in precision drill at World's Fair ....Charity polo game held.

UNIVERSAL NEWSREEL—No. 892, Vol. 12.—Big Army Air base dedicated....Mexican election toll high....Willkie picks Martin to run campaign....Democrats set for convention....Canada speeds war efforts....2300 youths start Army work....Coney Island beauty contest....Canada beckons U. S. tourists....Motorcycle cops in Chicago hold annual show....Girls' track meet....All-Star baseball game.

UNIVERSAL NEWSREEL—No. 893—Democrats hold convention....Willkie at Colorado barbicue....Forest fire in Montana....Liners arrives with refugees....Rockettes and midshipmen at World's Fair....Hair-pulling contest. Charity polo game.

Spills for Thrills
(Vitaphone)
A "Thriller-Diller"

Stuntmen have their day and say in this Broadway Brevity, bursting with thrills and spills. Not an expose of how dangerous screen action is faked but rather how film daredevils risk life and limb is the material reported. The stunts run the range from parachute jumps, through riding the rapids to a rousing finale about an automobile crash. The concluding thrill is nerve racking even for the spectator to behold. A bit of comedy has been wisely added to lighten the tension. The miniature is loaded with entertainment dynamite that should perch any audience, susceptible to thrilling excitement, on the narrow edge of the auditorium upholstery.—Running time, 19 minutes.

Sink or Swim
(Paramount)
Life Saving

Paramount has compiled a half dozen practical and unique methods of life saving in the latest Grantland Rice Sportlight. The subject is covered thoroughly from the first steps taken in trying to bring a drowning person to shore up to and including artificial respiration. A comedy angle is included in the reel when two clowns in a swimming pool try, with little success, to save each other from the depths.—Running time, 10 minutes.

Production Up; 12 Films Start

Twelve pictures started this week, as against three for last week, but 13 finishing brought the number of pictures before the cameras to 32.

Twenty-five were being prepared, and 81 were being edited. Universal was the busiest lot, with seven, a two year production record, on the sound stages.

The week's tally:

FINISHED

COLUMBIA
Wizard of Death
MGM
Dulcy
Golden Fleecing
MONOGRAM
Arizona Red Man
PARAMOUNT
Cherokee Strip
RKO
Lucky Partners
Dance, Girl, Dance
Wildcat Bus
REPUBLIC
King of the Royal Mounted
Ride, Tenderfoot, Ride
20TH CENTURY-FOX
Brigham Young
The Great Profile
WARNERS
Flowing Gold

STARTED

COLUMBIA
Blazing the Oklahoma Trail
MGM
Dr. Kildare Goes Home
MONOGRAM
Untitled Range Busters
RKO
Stunt Man
They Knew What They Wanted
REPUBLIC
Colorado
ROACH
Roadshow
20TH CENTURY-FOX
Youth Will Be Served
Yesterday's Heroes
UNIVERSAL
The Leather Pushers
Seven Sinners
WARNERS
Meet John Doe

One short subject was started, and another finished. Seven are being prepared, and 15 are being edited.

Hold "Syracuse" Triple Premiere

For the triple world premiere of Jules Levey's Mayfair Production's "The Boys From Syracuse" in the upstate New York city of that name two airplanes left New York City's La Guardia airport Thursday morning at 11 A. M., arriving in Syracuse about one hour later.

The planes carried film, radio and stage stars, RKO circuit and Universal Picture executives, and men from the newspapers and the motion picture trade press. These were welcomed at the airport, participated in a parade through downtown Syracuse, and were guests of honor at a banquet tendered by Mayor Roland Marvin, and at the premiere in the Paramount, Keith and Eckel theatres.

The New York group included J. Cheever Cowdin, Charles D. Prutzman, Matthew J. Fox, W. A. Scully, F. J. A. McCarthy, J. H. Seidelman, Peyton Gibson, Samuel Machnovitch, Jules Levey, Louis Pollock, Jules Lapidus, all of Universal; John J. O'Connor, Malcolm Kingsberg, Leon Goldberg, Fred Meyers, all of RKO; newspapermen included Sam Shain, Maurice Kann, Chester Bahn, James P. Cunningham, Irving Hoffman, Frank Farrell, G. E. Blackford and others, and Richard Rodgers, Lorenz Hart, Graham McNamee, Bud Abbott and Lou Costello.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

Down in the valleys of Rockefeller Center under our publishing office windows, which are built half way to the skies, the great legal and real estate minds of the Rockefellers and Columbia University re-enacted, Sunday, their annual drama of expression of ownership.

For twelve hours Rockefeller Center was deprived of the use of its most expensive luxury, Rockefeller Plaza, the three-block street that runs north and south through the heart of the development between Forty-eighth and Fifty-first Streets. The 600-foot strip, valued at $2,150,000 but left as a private roadway in order to give more adequate light and air and provide easier access to the tall buildings, was closed to use "on behalf of and in the name of the trustees of Columbia University."

From six A. M. until six P. M. barriers of white rope hung across the entrances to the three blocks. Large yellow signs were posted announcing the prohibition and uniformed employes stood on guard to see that its terms were carried out. Sunday strollers stopped to gape at the unusual arrangements, some tenants of the buildings were slightly inconvenienced and motorists were directed to Fifth and Sixth Avenues.

Columbia University, in its lease of all of the Rockefeller Center property for 99 years—it all reverts to the university at the end of that time, buildings and all, free and clear—specified that on one day in July each year "for a period of 12 hours between sunrise and sunset" the Rockefeller lessees must close off the area with "a rope, chain or other effective device," must prominently display a sign showing that it is privately owned and must present an affidavit to the University signed by witnesses testifying that all this has been done. The purpose of this is to preserve the University's property right and to keep the strip from becoming a public roadway, as it could under the common law if left open continuously.

▽

Italy's new order banning "petting parties" during the war need cause no trouble in Hollywood filming. Exports of Hollywood motion pictures stopped 18 months ago.

▽

Transportation being what it is these days, Prudential Pictures has changed the brand name of its new short-film series from "At Home Abroad" to "Abroad at Home."

▽

The Southeastern Theatre Owners Association has called a convention at the George Washington Hotel in Jacksonville, Florida, for two days, commencing Monday, July 22d, and to each exhibitor member went the promise, in writing, that this here meeting will be "a constructive conclave of cultured commentators, Collins-consumers, chiseling culprits and conjugated consorts," for the purpose of "dissecting our disabled business, diagnosing its detriments and devising detours." Nat Williams, chief convention caller, addressed the call to "fellow unsalaried tax collectors."

▽

If Twentieth Century-Fox cares to, they could make a sequel to their "Bluebird." They could call it "Two Bluebirds." Maurice Maeterlinck, the Belgian author of "The Bluebird," arrived in New York, last Friday, a refugee from his Nazi-dominated homeland, bringing with him two bluebirds in a cage, virtually his only possessions, except his royalty rights in "The Bluebird" story, from which he expects to live.

Swan Song

Approximately 800 persons gathered outside the packed Westwood Village Theatre, on the outskirts of Los Angeles, one night last week. The attraction was not Bank Night, nor giving away of two automobiles, nor Cash Club. The drawing point was the preview of "Young People," and the attendance thereof by the picture's star, Shirley Temple.

Fifteen photographers stood in the foyer and lobby. When the preview was over, and applause subsided, the photographers rushed the aisles to photograph little Shirley, with her parents, Mr. and Mrs. George Temple, witnessing her final picture. Final, at least, for her at Twentieth Century-Fox.

The departing audience stopped in the aisles, watching the scene. Then the patrons crowded about the Temple trio in the lobby.

More photos were taken. She signed autographs. Her parents greeted their friends.

The Temples went to their waiting, black limousine and rode away.

There were tears in the eyes of many who saw the picture, for in it is a scene in which Shirley, with Jack Oakie and Charlotte Greenwood, as retiring vaudeville performers, addressed their last audience.

Shirley's lines read: "We want to thank you, our audiences, to whom we've brought happiness. For we have found happiness in making you happy."

"In keeping with the stupendousness of his production of 'Foreign Correspondent,'" announces Walter Wanger's press agents, "Walter Wanger will issue three trailers. They will run three weeks, two weeks and one week prior to the openings."

The first trailer will be 80 feet long, the second, 120 feet, the final trailer, 265 feet. A few more trailers and they could sell the picture as a serial.

Which brings up a question that has been bothering us for too long! Why do they call them "trailers" when they are screened in advance?

▽

Donkey Business:

When the mailman rang the bell at the office of the Democratic Convention Arrangements Committee, in Chicago, most of the letters he brought had nothing to do with such things as candidates and platforms.

Seventy-five per cent of all the mail the Arrangements Committee got was from people who wanted to sell live donkeys to the Democrats, according to Station WOR's former director of publicity, our old swashbuckling friend, G. W. Johnstone, now radio director for the Democrats.

▽

Decision by the Democrats to use the Irving Berlin song, "God Bless America," a la Kate Smith, as their convention theme song, despite its use as Wendell Willkie's campaign theme, was influenced by a theatre man, Carter Barron, of the Georgia Barrons, Loew division manager in Washington, D. C., and a member of the Chicago convention committee.

The Democrats' convention steerers had announced, as the convention was opening in Chicago, their decision on the convention song, the while, unknown to them, Willkie's headquarters were announcing that they had selected it for the Republican Presidential campaign theme. Later there was some huddling by the Democrats over changing over to another theme, but Mr. Barron objected. "Why should we alter our plans?" he asked. "Willkie will probably use 'The Star Spangled Banner,' too."

▽

Mr. Russell Birdwell, press agent for producers David Loew-Albert Lewin, announces, of all things, a search for the "most beautiful refugee" in California. She'll get a little part in the Loew-Lewin production of "Flotsam."

▽

When you entered Sleepless Hollow, at Lake Hopatcong, N. J., the butler courteously took your hat and coat, threw them on the floor and stamped on them.

The telephones spurted water. The grand piano carried headlights. In your bedroom was a secret sliding panel from which you could be tickled.

Outside was a golf course on which lay the celebrated sure-thing hole-in-one, a funnel-like green you couldn't miss in theory and which would allow the ball to roll into the hole, where a ready-made certificate awaited you.

All this will soon be gone, for Sleepless Hollow, Funnyman Joe Cook's unique estate, is to be sold.

With it goes his private bar, private for 500 persons, Schultz's Place; his planetarium, his miniature theatre for 12 guests and the roads faced with little gnomes bearing directions. His stooges, of course, will be taken with him.

▽

Virginia has a state censor board. It has been known to be pretty strict. But it will issue a certificate for exhibition, sight unseen to any old silent film of 16 mm. width. They haven't a 16 mm. projector.

▽

CBS says it is having difficulties trying to arrange a broadcast from England depicting Britain's rush preparations to "welcome" a Nazi "blitzkrieg." The old defeatists.

▽

One radio program which interests us muchly is the new weekly "Let's Be Lazy" show. It took to the air last Saturday evening over Columbia Broadcasting System, under the guidance of Tom Moore, described by CBS as "radio's laziest announcer." CBS says he just stretches, yawns and talks his listeners into abandoning all work and taking life easy. They say Moore positively guarantees that he will *not* sing a single song—admitting with pride that he's too lazy to draw a deep breath. He's even too lazy to hum.

NEWSREELS, TELEVISION, RADIO AND PRESS COVER DEMOCRATS' SESSION

Quadruple News Handling in Action Second Time; Pathe Filming Special Reels for NBC Television Transmission

The Democratic National Convention in Chicago this week was the scene of the second four-cornered competition between the newsreels, press, radio and television for coverage of a major news event. All four services competed for the first time at the Republican Convention in Philadelphia, June 24th to 28th.

Paradise for Newsmen

In Philadelphia there was news material enough to satisfy all four services; the newsreels had a Republican convention that behaved like a democratic one, an enthusiastic gallery and a photogenic candidate; television had the opportunity to present for the first time a presidential nominee at the convention which selected him; radio had the chance to present the balloting which kept many families up most of the night of June 26th and the press had the story of one of the most unprecedented political convention victories in the history of the nation—that of Wendell Willkie.

Whatever the outcome, when the Democratic convention opened in Chicago, Monday, all four services were ready, with approximately the same technical staffs.

The radio networks figured the cost of covering the Republican meeting at $332,000, a sum which included the revenue that would have been otherwise paid by sponsors for commercial programs. Actual operating costs were given as: NBC, two networks and a television station, $15,000; CBS, $25,000 and Mutual, $8,000.

Expenses for the Democratic convention were not expected to be so high because it was probable that relatively few programs would be cancelled.

The cost to the five newsreels for coverage of the two national political conventions was estimated at $20,000.

Television coverage of the Democratic convention was by means of a tie-up with RKO Pathe News which rushed material each day by airmail for telecasting by NBC's television station in New York, W2XBS.

The press reporters at the convention, numbering nearly 1,000, spent the first few days speculating about third term possibilities and wondering if the meeting would come to life with some unexpected surprise. Press service and local newspaper photographers also gave extensive attention to the Chicago convention.

The type of newsreel coverage to be given the Democratic meeting will depend on what develops and on what day the climax is reached. The newsreels all prepare their issues on Mondays and Wednesdays and convention material was included in those issues. A special would be issued if the news story of the convention broke later than Wednesday and was of sufficient importance to merit the attention.

Edmund Reek, general manager of Movietone News, went to Chicago to direct that company's coverage of the convention. As at the Republican meeting Tony Muto, in charge of the Washington bureau, handled arrangements. William P. Montague, Jr., assignment editor of Paramount News, directed that company's forces in Chicago. J. C. Brown was in charge of the News of the Day forces. The Washington manager of RKO Pathe News, George Dorsey, handled arrangements and James Lyons, also of Washington, directed the Universal staff.

The newsreel forces in Chicago were about the same strength, in men and cameras, as those which covered the G.O.P. meeting in Philadelphia. Movietone News' staff included the regular Chicago staff and additions from New York and Washington. News of the Day had five cameramen, RKO Pathe two sound and one silent crews and Universal had a staff of five and Paramount had about the same number.

Pathe Films for Television

In addition to its coverage for its newsreel customers Pathe also serviced NBC with material for television purposes. Several thousand feet of film were shot each day and flown to New York where the material was cut to 1,000 feet. The ten minute pictorial coverage of the convention nearly 1,000 miles away was telecast twice each day beginning Tuesday evening.

Zenith is now the only television company operating in Chicago but it has no mobile equipment to cover the activities at the convention hall. Balaban & Katz and the National Broadcasting Company have been authorized by the Federal Communication Commission to begin television work in Chicago but neither has even selected a site for its station up to now.

Television covered the Philadelphia convention directly, using for the first time the Telephone Company's coaxial cable to New York City. No such cable links any other cities. NBC television officials would like to make arrangements under which they would use newsreel film on other special events. Up to now Pathe News is the only newsreel to show any interest in cooperation with television.

Pathe News back in 1929-30 supplied the first newsreel films to RCA-NBC for early television experimentation.

The convention hall in Chicago, as in Philadelphia, had special arrangements for newsreels, the press and radio. In Chicago there were three principal camera stands, one on the floor at an oblique angle to the speakers' platform, another hanging from the first balcony in front of the speakers and a third, also hanging, behind the speakers. The organ loft was available for long shots and cameramen also wandered among the delegates on the floor. The press had its large section adjacent to the speakers' platform and there were three chief booths for radio, one for each network.

First Broadcast in 1924

The first Democratic convention to be broadcast was the long meeting held in 1924 at Madison Square Garden. That was immortalized in the radio listener's ear by the ever repeated "24 votes for Underwood" from the chairman of the Alabama delegation at the opening of each roll-call.

The Mutual network had a staff of 25 engineers, commentator, and other men covering the convention for its 142 stations in the United States. Mutual's description was carried exclusively by several Chicago hotels, including the Palmer House, Stevens and Bismarck. The Mutual staff for the 1924 convention was one announcer and one engineer.

NBC and CBS also had large staffs covering the convention.

Carter T. Barron, Eastern division manager of Loew's theatres, was selected to head the entertainment committee of the Democratic convention by Lawrence Robert, sectary of the Democratic National Committee. He was in charge of arrangements for guest star appearances and other entertainments for the delegates. He was assisted by Y. Frank Freeman, Jr. and Tom Walker, son of Frank Walker, Comerford theatre head.

Balaban & Katz and Jones, Linick and Schaefer theatres agreed to give free admission to delegates and their families at all Loop theatres. The only charge made was the prevailing government tax. In addition to the motion picture theatres the passes were also honored at the baseball parks and race tracks. About 3,000 of these passes were issued.

Film Men at Convention

Members of the motion picture industry at the convention included Frank C. Walker, Sol Rosenblatt of Rosenblatt & Jaffe; Colonel Peter Saunders, chairman of the Virginia Censor Board; John A. Schwalm, manager of the Northio Rialto at Hamilton, Ohio; Ed Kuykendall, president of the MPTOA, Melvyn Douglas and Charles C. Pettijohn.

WILLKIE SHORT "BOOKED SOLID"

While the Democrats were meeting this week in Chicago to pick a candidate to oppose the Republicans' Wendell Willkie, RKO's Harry Michalson, short subject sales manager, was reporting in New York that the print allotment for the "Information Please" short film "starring" Candidate Willkie has been increased 25 per cent and "every unit is booked solid". He said every available print had been in use since July 4th, the release date.

"Practically every major circuit will play this 'Information Please' short. Theatres are giving the Willkie subject prominent advertising mention in their theatre copy and lobby space, and RKO Radio will back it through a campaign," he added.

FCC RUSHING TELEVISION PERMITS, INDEPENDENTS LEASING PICTURES

More Than 50 Stations Planned for U. S. Next Year; New Units Set for Washington, Philadelphia and Chicago

While still withholding even a partial commercialization of television, the Federal Communications Commission in Washington is moving along technical development by encouraging telecasting through the issuance of permits for stations all over the country.

FCC Grants Permit

On Wednesday the FCC granted a construction permit to the Don Lee Broadcasting System for a television station in San Francisco, of 1,000 watts power. The new San Francisco station, the Don Lee station in Los Angeles, WXAO and NBC's station in New York, W2XBS, will operate on the new No. 1 television channel.

NBC will continue to use the Radio Manufacturers Association's television standards with an increase in the number of lines from 441 to 501, while the two Don Lee stations will experiment with 525 lines, 30 frames per second; 441 lines, 30 frames and possibly other standards.

Television companies which were informed by the FCC last month that their applications would be granted are rushing detailed plans for submission to and approval of the Government's radio-television authorities. From Washington, Monday, came word that more than 50 television stations would be operating early next year, placing the United States in world leadership in the field.

Before starting actual operations on the first television chain, RCA-NBC this week was awaiting its new license the while it prepared to set up plans for stations in Washington and Chicago, adding to its New York unit.

The FCC already has allocated television frequencies to 23 stations and action is awaited on 19 others.

NBC, one of the leaders in the field, is understood to expect commercialization of television within six months, bringing an official standardization of television, based on recommendations of television engineers serving on a committee appointed by the FCC.

Paramount Plans Proceeding

Paramount's television activities are also proceeding on several fronts, notably in New York where the DuMont company has begun testing for its New York station. In Chicago Paul Raibourn, Paramount television coordinator, inspected three possible sites for the Balaban & Katz television transmitter. There were no reports of Paramount's television activity on the Coast with Television Productions, Inc.

WCAU, Philadelphia station for the Columbia Broadcasting System and WOR, key station of the Mutual network, are preparing plans for active participation in television experimentation and programming.

The Balaban & Katz television transmitter site will be selected within 60 days, according to Mr. Raibourn. There are two principal alternatives: first to locate the station on a high building in the Loop or second to pick a location in the suburbs and erect a tall tower. It was said that better coverage might be obtained through a suburban location. The television station transmitters in New York are all located on high buildings.

WCAU has announced immediate acceleration of plans to begin active television broadcasting experiments as a result of the FCC tentatively approving the station's application for a television station. Equipment will be bought from and installed by RCA the minute the actual authorization comes through, said Dr. Leon Levy, WCAU president.

Fired by the FCC's announcement that regular licenses would be "granted promptly upon proper showing of a program of research," WCAU intends to swing into action immediately with a mobile unit, the proposed program schedule for the greater part to be made up of wrestling and boxing bouts, track meets, horse racing and general outdoor athletic and special events.

A comprehensive daily program schedule is planned. Although assigned to Channel 5 along with the RCA Manufacturing Company at nearby Camden, N. J., it may be a clear channel for WCAU since RCA plans to use its television station for non-broadcasting purposes, primarily for tests in the late evening within the plant.

Unit in Columbia Network

While the number of television receiving sets in the Philadelphia area is small, the WCAU programs will supplement those of CBS in New York, a relay station to be constructed at Trenton, N. J., as the first link in Columbia's proposed television network.

DuMont is using a 50-watt television transmitter to broadcast its first field test pattern. The company is experimenting with horizontal and vertical polarizing in order to determine which method is best suited to conditions in the New York area. About the middle of August the Allen B. DuMont Laboratories will take over active control of Majestic Radio & Television Corporation under the reorganization plan. In the East the company has begun to make deliveries on its 11¼ by 15-inch television receiver.

Films for Television

For the summer months W2XBS, the National Broadcasting Company's television station in New York, is using as many motion picture programs as possible. Such programs make it possible for the station to operate with a reduced personnel. Independent producers in Hollywood have been interested in renting old pictures to television, although the majors continue adamant on any television participation.

Recent television-film deals include four Ken Maynard Westerns produced in 1938 by Colonly Pictures and "His Double Life," Roland Young, originally released by Paramount in 1933 and rented to NBC by Astor Pictures.

A special NBC film feature this week was the telecasting twice daily of 1,000 feet of film made by RKO Pathe-News at the Democratic National Convention in Chicago.

The delevolpment of the 16mm. nickel-in-the-slot picture machines is regarded by NBC television officials as a potential source of film supply. The short three minute films could be used as fillers on television shows, it was said. However, possible legal difficulties might arise, it was pointed out, unless the original contracts with the performers covered television rights and if these were included the price might be too high for the purposes of the coin film machines.

Philco Stock Issued

Philco Radio & Television Corporation on Wednesday placed 325,000 shares of common stock, at $16 per share, on the open market. This action was in keeping with the policy announced earlier in the year of seeking finance publicly for the first time since its foundation in 1892. All the preference stock, including shares held in the company's treasury, will be cancelled, leaving only the common stock outstanding. It was reported that an application will be made to list the common stock on the New York Stock Exchange.

Features Made for Television

The Television Film Corporation of America has started production on what it calls the first features ever made exclusively for television projection. It was said that an agreement has been reached between the company and Thomas S. Lee, head of Don Lee, which operates the television station W6XAO in Hollywood under which specially made features with "top notch personalities of stage and screen" will be supplied for weekly telecasting.

Television Distributor Formed

Farnsworth Television and Radio Distributing Corporation has been incorporated in Dover, Del., to deal in radio and television receivers, with a capital of 100 shares of no par value. Incorporators were Howard A. Seitz, Brooklyn; Sanford H. Bolz, North Bergen, N. J., and Lloyd S. Snedeker, New York.

LIBRARY DISPLAY IN LOEW'S HOUSES

Free lending libraries in theatre lobbies of Loew's and other Metro-Goldwyn-Mayer first-run houses are being tried out to exploit the company's "Pride and Prejudice" and "Escape".

A typical library of this type is the one developed by Francis Deering, manager of Loew's State, Houston, Tex. Mr. Deering arranged a special display with stills of books made into motion pictures and those now being dramatized for the screen. About 10 copies of each book are made available.

RKO Field Forces Set Several Deals

RKO Radio field men have currently closed several circuit deals for 1940-41 product. Among the top deals are the Grace Rodgers circuit of eight houses in Illinois, Arkansas and Missouri, set by Manager Ray Nolan of St. Louis; the Al Boyd Theatres, consisting of five first runs in Pennsylvania, sold by Manager Frank McNamee of Philadelphia; the Tanner Circuit of five Illinois situations, signed by Salesman Mark Ramon of St. Louis; a first and second run deal in Boise, Idaho, signed by Manager Hal Fuller of Salt Lake City, and the first-run Mainstreet theatre in Fremont, Neb., set by Manager C. W. Allen of Omaha.

Plan Schine Regional

A regional conference of Schine managers will be held in Rochester, N. Y., late this month.

MAJOR CIRCUIT STAGE SHOWS IN CLOSED SHOP

Theatre Executives Sign with Variety Artists' Guild After Deadlock in the Negotiations

All stage performers except musicians, in all of the major circuit theatres of the country using stage shows, may be subject to a closed shop contract between the circuits and the American Guild of Variety Artists, following the conclusion of talks between circuit and the union representatives in New York last weekend on a three-year contract.

Organized Last Year

The agreement on an employment contract came after months of negotiation and mediation, and less than one year after the organization of the union, the sole agent for vaudeville performers. The agreement was reached between the union's representatives and those of the Skouras, Loew's, RKO, Fabian, Warners', Paramount, and Brandt circuits.

Ben Golden, labor arbitrator, stepped into the negotiations several weeks ago to break a deadlock on certain points, the major one being the exaction by the circuit booking offices of a five per cent fee. This was retained, in the final agreement, and represents a victory for the circuits. The union, however, obtained recognition as the sole bargaining agency for all performers except musicians.

A contract was to be drawn this week; copies were to be sent to all principals; and signing was expected after the return to New York in two weeks of Hoyt Haddock, AGVA executive secretary, now in Hollywood.

While details were not divulged, it was said that Mr. Golden, in acting as mediator, ruled on the number of performances to be given under the contract by classes of performers each week this being another disputed point.

The agreement, and the expected contract, are the first large victory for the union; its major efforts to date being organizational. The variety artists' union was formed last summer by the Associated Actors and Artistes of America to replace the expelled American Federation of Actors, which soon afterwards collapsed.

Meanwhile, in Philadelphia last week, the AGVA reached agreement with the agents of the independent Entertainment Managers Association, on commissions. The Pennsylvania laws allow commissions up to 50 per cent; the agreement provides a sliding scale up to 33 1/3 per cent, a ten per cent fee restricted to theatres, and a 10 per cent minimum booking fee.

In New York, the stagehands' Local 1 concluded successful negotiations with theatre interests, for a new two year contract. Basic scales remain the same. However, the men will receive one weeks' vacation with pay, starting this summer. The contract was being drawn this week.

On the Coast

The Screen Actors Guild has increased its initiation fee for adults from $25 to $50. It did not, however, change the initiation fee for actors between 14 and 28 years of age, this remaining at $10.

The Guild also, through its Eastern office in New York, is beginning to enfranchise Eastern agents who book film stars. It expects all such to be licensed by August 20th, it was said. The franchising would follow that on the Coast, the guild to receive one per cent of the agents' gross commission. However, minimum fees will probably be lowered.

The Paramount studio last week signed a revised bargaining contract with its office workers' union, the Intramural Paramount Studio Office Employees Association. Terms provide exclusive bargaining rights, two weeks' dismissal pay, two weeks' vacation, and extension of absence leaves. Carey S. Hall, association president, has indicated that all studio office workers must become members of the association by September 15th.

Nick and Bioff

Two union leaders, William Bioff, West Coast IATSE studio union leader, and John Nick, deposed head of the St. Louis operators' Local 143, this week moved to quash the ordeals through which they labor, or which they face.

Bioff's writ for a habeas corpus was scheduled to be heard Saturday, in Chicago Federal Court. He is serving six months of a 1922 jail term for pandering.

Nick's attorney, Sigmund Bass, filed a motion in St. Louis Federal Court last week, to quash the indictments for anti-trust law and anti-racketeering law violations against him, and also asked to have several sections of the indictment elided. Mr. Nick is facing trial for extortion of money from the city's theatre owners while he was head of Local 143.

Philadelphia Union Drive

The Philadelphia Building Service Employees Union, Local 209-A, met this week to organize the ushers, ticket takers, cashiers, janitors, and doormen of the city's independent theatres.

Peaslee Succeeds Steffes; SETOA In Jacksonville

E. R. Peaslee, Stillwater, Minn., was elected president of Allied Theatre Owners of the Northwest at the final session of the organization's annual convention in Minneapolis Thursday, July 11th. He had been vice-president.

Mr. Peaslee succeeds W. A. (Al) Steffes, long active in exhibitor organization circles and a former president of national Allied, who was absent from the convention for the first time in many years, having retired to his farm near Aitkin, Minn., on a leave of absence. Mr. Steffes suffered a heart attack at the national Allied convention in Washington last winter. The convention adopted a resolution lauding Mr. Steffes for his services to Allied.

The surprise of the meeting was the election of Fred Strom, projectionist at the Mount theate, St. Paul, to the post of executive secretary over Ben Ashe, who held the post of secretary and was prominently mentioned as the likely winner of the newly designated executive secretaryship. Hiller Hoffman of St. Paul succeeds Mr. Peaslee as vice-president and Sol Lebedof of Minneapolis is treasurer. No recording secretary was elected.

Six resolutions were passed at the final meeting: condemning the use of 16mm. film for public showings; condemning holding pictures made and sold one year for the next season; condemning the pulling of short subjects out of regular program and designating them specials; resolution praising Mr. Steffes; resolution for continued support to national Allied, and urging all exhibitors to buy films from 25 to 33 1/3 per cent less this year.

Southeastern Owners Open Meeting Sunday

The Southeastern Theatre Owners Association will hold its annual convention in Jacksonville, Fla., Sunday, Monday and Tuesday. More than 300 theatre owners and their wives are expected to attend the meeting at the George Washington Hotel. Although the convention will not officially get under way until Monday, an opening get-together Dutch supper will be held on the eve of the convention.

Speakers at the Monday session will include Mayor George C. Blume of Jacksonville welcoming the delegates and Spessard L. Holland, Governor Elect of Florida, who will speak on "Why Can't We Bring the Producers to Florida?"

Also Claude Pepper, United States Senator, Florida, on "The Motion Picture Industry Can Help Prepare" and Edward L. Kuykendall, president of the Motion Picture Theatre Owners of America, on "National Co-operative Effort."

Also Claude Lee, public relations, Paramount-Publix, on "The Institution and the Common Ground."

Speakers Tuesday will include Nat Williams, Thomasville, Ga., exhibitor, on "Washington Observations" and Oscar C. Lam, member of the MPTOA board on "Relations Between Local and National Associations."

Also Mitchel Wolfson, Miami, Fla., exhibitor, on "Extemporaneous Observations" and J. L. Cartwright, public relations, Sparks Theatres, on "Good Will Between Theatre Operators and City Officials."

Also George F. Dembow, vice-president of National Screen Service Corporation, on "The New Deal in Advertising Accessories" and Louis O. Gravely, Jr., U. S. Treasury Department, on "What the Federal Admission Tax Means."

Convention committees appointed by M. C. Moore, president of the SETOA, follows:

Business: Oscar C. Lam, R. B. Wilby, R. E. Martin, E. J. Sparks, Earl Fain and Lukie Stein.

Resolutions: Thomas E. Orr, Mitchel Wolfson, William R. Griffin, Mack Jackson, Nat Williams and Hugh Manning.

Publicity: Nat Williams, J. H. Thompson, Lee Castleberry, Eddie Watson, William Karrh and Frank Dowler.

Golf: Riley Davis, Guy Kenimer, A. C. Bromberg, J. H. Harrison, E. E. Whitaker and Abe Borisky.

Program: Tom Brandon, H. Merryday, Archie Adams, Fred Weis, Mort Seligman.

Entertainment: Guy Kenimer, Robert Heekin, Howard Smith and Joe Hackel.

Women: Sarah Moore, Hallie Kenimer, Gypsie Merryday and Myra Brandon.

Distributors: Johen Ezell, Hubert Lyons, Jeff Davis, John Kirby, John Mangham and Charlie Lester.

Equipment: Gus King, Ray Busler, Colee Brown, Harry Paul, Jack Dumestre, Andy Fiore and Fred Young.

WARNER EMPLOYEES TO BRING REFUGEES

Warner Brothers employees in the United States will bring over and care for from 2,000 to 3,000 children of Warner employees in England, it was disclosed in Hollywood this week. Harry M., Jack L. and Albert Warner guarantee to underwrite the financial requirements of the United States and British governments in bringing the refugees here for the duration of war.

Monogram Holds Eastern Regional

Seven Monogram exchanges with managers and sales personnel will attend an eastern district regional meeting at the Barbizon-Plaza Hotel, New York, Friday and Saturday, July 19-20. Edward A. Golden, general sales manager, will preside. Branches which will participate are New York, Philadelphia, Washington, Boston, New Haven, Albany and Buffalo. W. Ray Johnston, president, is to fly from Hollywood to address the meeting.

To Discuss Sales Policies

"Because the territories represented by these exchanges account for at least 35 per cent of the national gross, the meeting takes on added significance," said Mr. Golden. "On the agenda are such topics as sales policy for the coming season, and a continuation of close relations with exhibitors. Each picture on the new schedule will have a complete exploitation."

Harry H. Thomas, general manager of the company-owned exchanges in New York, Philadelphia and Washington, will bring to the meeting the entire personnel of his branches.

From the home office the following, in addition to Mr. Golden, will attend: Thomas P. Loach, vice-president and treasurer; Norton V. Ritchey, manager of the foreign department; Louis S. Lifton, director of advertising and publicity; Edward G. Schieber, assistant treasurer; Lloyd Lind, head of the contract department; John S. Harrington, print and accessories manager; Joseph Lamm, chief accountant; H. G. Davis, personnel and office manager.

From the New York exchange, in addition to Mr. Thomas, will be Joseph J. Felder, manager; William Moses, circuit representative; and Lester Tobias, Richard Perry, Sol Kravitz and Jules Chapman. Philadelphia will send Sam Rosen, manager, Moe Sherman, Samuel Palan and W. Z. Porter. From Washington will be Harry Brown, manager; Harry Crull, Arthur J. Hansen, and D. Price.

The Boston and New Haven delegations will include Steve Broidy, manager and member of the Monogram board of directors, Leo F. Britton, Nat Furst, Eugene J. Gross, and Herman Konnis. The Albany delegation will consist of Nathan R. Sodikman, manager and Mitchell Pantzer. From Buffalo will be Harry Berkson, president and manager and Howard W. McPherson.

A contract has been signed by Mr. Johnston, with David Biedermann, vice-president in charge of sales of the newly-formed International Pictures, to release "Gypsy Cavalier" on Monogram's 1940-41 program. It is said to be a special and will be made in color, production starting July 29, in Hollywood. Gilbert Roland will portray the title role. Others include Bert Roach, Pedro de Cordoba and Jeanne Kelly. Alexis Thurn-Taxis, president of International, will direct.

A Spanish version will also be made for the South American market.

Associate producer and vice-president of International is Edward V. Rawlings.

Yeshiva Scholarships

Scholarships which were extended for the year 1940-41 at the Yeshiva College, New York, through the annual drive in the film industry, of which George J. Schaefer, RKO president, was chairman, included the following: The Barney Balaban Scholarship, established in memory of his mother; the Nate J. Blumberg Scholarship, established by Universal; the Jack Cohn Scholarship, established in memory of his father; the Robert K. Christenberry Scholarship; the William F. Rodgers Scholarship, established by Metro-Goldwyn-Mayer, and the George F. Skouras Scholarship, established in memory of his mother.

Exploitation Prizes Awarded

The grand prize of $250 for the best exploitation campaign executed by a theatre manager for the engagement at his theatre of Hal Roach's production, "Zenobia," has been awarded to E. V. Dinnerman, of Keith's theatre in Cincinnati. Second prize of $75 was won by S. B. Hale, Jr., of the Lyric theatre, Spearman, Texas.

Film on Arizona

A 16 mm. 40-minute motion picture on the natural resources and scenic highlights of the State of Arizona has been made by the Bureau of Mines, Department of the Interior, in cooperation with an industrial concern interested in the development of the State. It is the first film the Bureau has produced telling the complete story of the resources of a State. The Bureau of Mines film library consists of more than 4,500 reels, which were shown on over 100,000 occasion in 1939 to attendance of more than 9,000,000 persons.

Hollywood Calls 32,000 for Relief; Canada's $300,000 War Relief Show

Hollywood this week set out to mobilize 32,000 workers to aid the Red Cross, and the motion picture industry in Canada, Monday night, turned over its shows to the aid of the mother country. Hollywood aims to raise $250,000.

"The irresistible combination of glamour and a good cause", which enabled Mary Pickford and Douglas Fairbanks and Charles Chaplin, among others, to sell $10,000,000 of U. S. Liberty Bonds in the last war is being brought into play again in Hollywood.

Preceding individual studio appeals was a radio program carried over all Hollywood local stations and originating from KFWB on which Samuel Goldwyn, chairman of the drive; Jeanette MacDonald, Robert Montgomery, Louis B. Mayer, Irene Dunne and Dr. A. H. Giannini, chairman of the Los Angeles Red Cross Chapter, appeared.

It has been suggested that voluntary donations of a percentage of all salaries be sought. Cary Grant has donated his entire salary from "Philadelphia Story", a Metro-Goldwyn-Mayer film, 50 per cent going to British relief and the rest to the Red Cross. The Government, it is reported, has agreed not to tax this income, said to be $150,000.

Mr. Goldwyn called on "everyone in the industry, from office boy to star, to do his duty in the cause of humanity". Mr. Montgomery gave a first hand account of the refugee problem in Europe. Miss Dunne read a plea from Fannie Hurst. Speakers at the studios were B. B. Kahane and Sam Briskin, Columbia; Walt Disney, Disney Studio; Walter Wanger and Sol Lesser, Goldwyn Studio; Frank Freeman, Paramount; J. J. Nolan, RKO; Darryl F. Zanuck, Twentieth Century-Fox; Joe Pasternak, Universal; Harry Warner, Warner Brothers, and M. J. Siegel and E. H. Goldstein, Republic.

The National Theatre Party, staged by the Canadian film industry Monday night, July 15th, to stimulate the sale of War Savings Stamps, is estimated to have cost the Dominion's film theatres approximately $300,000 through the cancellation of the regular night's performance. However, theatremen have expressed the belief that the loss was more than made up by the goodwill gained. Approximately 975 theatres participated in the drive, which covered the entire Dominion. Preliminary estimates indicated that the estimated goal of $1,000,000 had been reached.

In Toronto, Vivien Leigh, Laurence Olivier, Ned Sparks and Maureen O'Sullivan appeared at a number of houses on behalf of the drive, while in Montreal Sir Cedric Hardwicke made personal appearances. In addition, Canadian entertainment personalities contributed their services.

Although the admission to the performances was only two 25-cent War Savings Stamps, additional stamps were sold in the theatre. Throughout the country, 650,000 complimentary admission tickets were distributed by the campaign committee, of which N. L. Nathanson was chairman. The Canadian Picture Pioneers sponsored the drive.

Efforts will be made by Paramount theatre operators to enlist independent exhibitors in their territories in cooperative activities for the Government's defense program, which will be carried out systematically throughout the Paramount theatre organization. All arrangements for defense program activities for Paramount and cooperating theatres will be cleared through A. H. Blank, who was designated coordinator of the company's defense activities, and R. C. Wilby, of the Wilby-Kincey circuit, who has been designated chairman of the defense activities in the South.

NEW CANADIAN BORDER RULES HIT U. S. GROSSES

Theatres Near Boundary Lose Patrons as U. S. Enforces Passport, Visa Regulations

United States' regulations severely curtailing Canadian "commuting" across the border has played havoc with patronage at theatres on the United States' side of the line, adding to the burden of the theatres, which previously had to contend with the premium on Canadian money.

The regulations provide that each Canadian must furnish a passport, costing one dollar, in order to cross the line. But this is not all. The Canadian must first send to Ottawa, the capital, for the passport; this meaning a delay of from one to three weeks. The applicant must also provide and pay for five photographs of himself. He must then apply at the nearest United States consulate for a visa, submitting visa and self then to a United States immigration inspector. The passport is valid for one year.

No barriers exist to prevent U. S. citizens from crossing into Canada.

In the Eastern section of the U. S., at Eastport, Lubec, Calais, Woodland, Presque Isle, Caribou, Fort Fairfield, Van Buren, Madawaska, and Fort Kent, all in Maine, from 25 to 50 per cent of the theatre business has come from the Canadians. Most of this is now lost.

The discount on Canadian funds, ranging from 17 to 21 cents on the dollar, had already been a blow to United States border exhibitors, and favored the Canadian exhibitors.

May Force Closings

The result of the two factors, exchange and immigration, may force some U. S. film houses in small towns near the Canadian border, to suspend.

In the East, reaping the benefit from the situation in Canada, are theatres in the Dominion towns of St. Andrews, Black's Harbor, St. George, St. Stephen, McAdam, Woodstock, Hartland, Perth-Andover, Bath, Grand Falls, St. Leonard, Edmundston.

The complaints being voiced by Eastern U. S. exhibitors are echoed in Detroit. On Dominion Day recently, the equivalent of America's Independence Day, and a day on which across-the-river traffic from Windsor, Ontario, to Detroit, is usually heavy, the Fox Theatre in Detroit reported receiving one dollar in Canadian money. It usually gets 400 to 500 Canadian dollars on such a day.

Anent the U. S. regulation requiring Canadians to have passports for entry here, it is the first time such a requirement has been exerted on the border.

While distributors across the border, in the United States, are still trying to adjudicate their problems, still trying to settle clearance, block-booking and the like, still trying to evolve a trade practice program out of the consent decree which may eliminate the Government's anti-trust suit against them—the Canadian motion picture industry, comprising exhibitors, circuit operators, and exchange men, is working more harmoniously than ever before, and has a clearance board system which will work and solve many problems.

Such was the picture painted last week by N. L. Nathanson, head of the Famous Players Canadian Corporation, who was in New York on business. Mr. Nathanson said that representatives had been named to a National Clearance Board by the exchanges, independent exhibitors, and circuit operators; by all interests, he emphasized. The organization will be effective, he predicted.

Conciliation boards, he said, would be established in the fall; they are being temporarily held up, by the Canadian industry's war effort, salient point of which is the War Savings Stamps drive.

Pittsburgh Variety Club Sponsoring Charity Drive

The Variety Club of Pittsburgh is sponsoring a $75,000 charity drive to be used to provide milk for children in all institutions regardless of race, creed or color and the furtherances of Camp O'Connell, where thousands of underprivileged Pittsburgh children have been given vacation by the Club.

The drive to raise the $75,000 will be in the form of a "National Turtle Derby," to be held in September either at Forbes Field or The Gardens. The derby will be run off in 10 heats. The winners of the 10 different heats will be pitted against each other in the "Grand National Race." The cost of entering a turtle is $10 and the winner of each heat will receive $100. The winner of the "Grand National" will receive $1,000.

John H. Harris, national chief barker of the Variety Clubs, is general chairman, and Harry Kalmine, Warner Theatres executive, has been appointed "Sales Manager of Turtles."

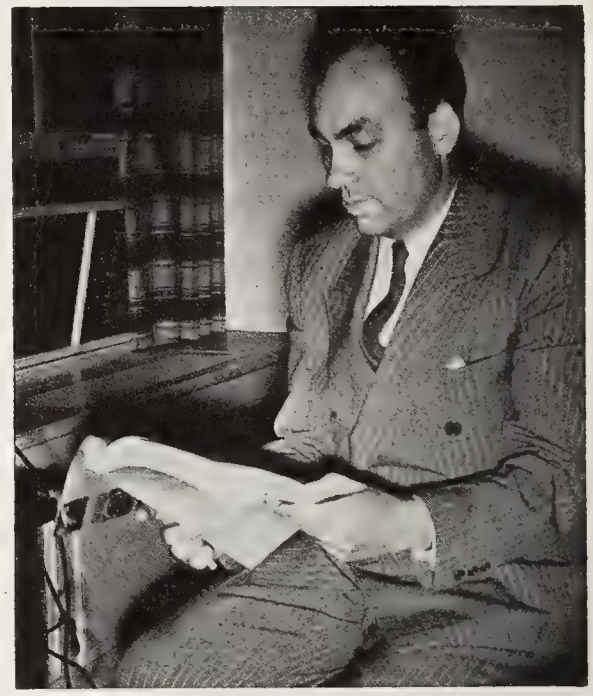
Telefilm in Sound Only

Telefilm, Inc., a Hollywood company which has specialized in 16 mm. sound through recording work done in the commercial picture field, has entered the slot-film industry, but as a sound organization only and not as a producer of either pictures or featurettes. It was inadvertently stated that Telefilm, which is headed by J. A. Thomas, had produced three reel subjects for the Union and the Gilmore Oil Companies, the Santa Fe Trailways and the Los Angeles Department of Playgrounds and Recreation. The subjects are commercial films that carried Telefilm sound but were not produced by the company.

Set Connecticut Golf

The fifth annual golf tournament of the Motion Picture Theatre Owners of Connecticut will be held August 6th at Race Brook Country Club, Milford. Herman Levy is chairman, assisted by B. E. Hoffman, George Wilkinson, Harry Shaw, Samuel Rosen, Louis Schaefer, Edwin Raffile, Abe Mattes, Morris Nunes, Ben Simon, Edward Ruff, Lou Wechsler, Morrie Joseph, Barney Pitkin, Lester Tobias and I. Levine.

Canvassing Film Audience Habits



DR. GEORGE GALLUP

Results of the survey to estimate audience preference for single or double features for motion picture programs, being conducted by Dr. George Gallup and his American Institute of Public Opinion, will be ready for release within the next four or five weeks, according to the researcher's New York office at the advertising agency of Young and Rubicam. The poll is in the nature of a "service" and its undertaking is not being financed by film industry money. The findings are to be broadcast to subscribers to the survey's services, including 110 newspapers as syndicated customers with an estimated circulation of nine and one-half million readers. The canvass is conducted by field workers who personally interview the public with a set of formulated queries. The Doctor is of the opinion that the industry and public should have had the benefits of such a poll long ago.

Along with the poll on single vs. double features, Dr. Gallup is handling another survey of matters concerned with the motion picture business. Known as the Audience Research Institute, the investigation is being financed by RKO Radio Pictures in the interest of estimating public preferences in pictures and habits of attendance. Findings will be for the confidential and exclusive use of the backers.

Paramount Signs Benchley

Robert Benchley has contracted with Paramount for a series of four short comedies in the 1940-41 season. Mr. Benchley formerly had been under contract to Metro-Goldwyn-Mayer. When his contract expired last season it was reported that David O. Selznick was considering signing Mr. Benchley for a series.

IN COURTS

Receiver Is Appointed For Pacific National

William H. Foulk, Wilmington, Del., attorney has been named receiver for Pacific National Theatres, Inc., a dissolved Delaware corporation, which operated theatres in California, by Chancellor W. W. Harrington on the advice of George Burton Pearson, vice-chancellor.

The court also signed an order granting leave to intervene to Helen B. Baranov, Charlotte D. Fenn, H. W. Merkley, Louis W. Bartel and F. E. Long as additional complainants. The complainants are Margaret M. Stevens and W. Ernest Choate, San Diego stockholders, in an action pending in chancery court in Wilmington. The company was dissolved in April, 1937.

Sues Over Ordinance

Sam Mauphin, sound truck operator of Louisville, Ky., has filed a suit protesting the city's new anti-noise law, which he claims would prevent him from making an honest living. Mr. Mauphin charges the ordinance is "illegal, discriminatory and unjust." He seeks an injunction against the city and city officials from enforcing the law.

Settle "Ranger" Action

Stipulations settling the suit of the Lone Ranger, Inc., against Republic Productions, Inc., for an injunction, $10,000 damages and an accounting were filed last Monday in federal court in New York. Attorneys revealed that under the terms of the settlement Republic is to pay the plaintiff $15,000 as full payment of all money claimed and the plaintiff in turn will not oppose the release of a serial based on the "The Lone Ranger" radio program.

Sues for $1,000,000

Norman Houston, a writer, Thursday, July 11th, filed a $1,000,000 damage suit against Columbia Pictures and others in Los Angeles charging unauthorized use of his material in "Mr. Smith Goes to Washington." He claims he was employed in 1936 to develop his story, "Clown in Congress," and upon discharge bought back all rights to the material which, he said, was used without his consent in the film.

Postpone Korda Examination

Examination before trial of Alexander Korda in the New York suit of Samuel Goldwyn and Samuel Goldwyn, Inc., against United Artists has been postponed under an order of Federal Judge Bondy to September 16th. Mr. Korda is to be examined as a material witness in the dispute between Mr. Goldwyn and United Artists.

Barrymore Receiver Appointed

William Bondy, federal judge, in New York last week appointed Samuel A. Miller ancillary receiver for John Barrymore in proceedings filed on June 5th by Mr. Barrymore in California for an arrangement. Hearings will be held under the order before Referee Robert P. Stephenson. The petition states Mr. Barrymore's property in New York consists of rights to profits of the play "My Dear Children."

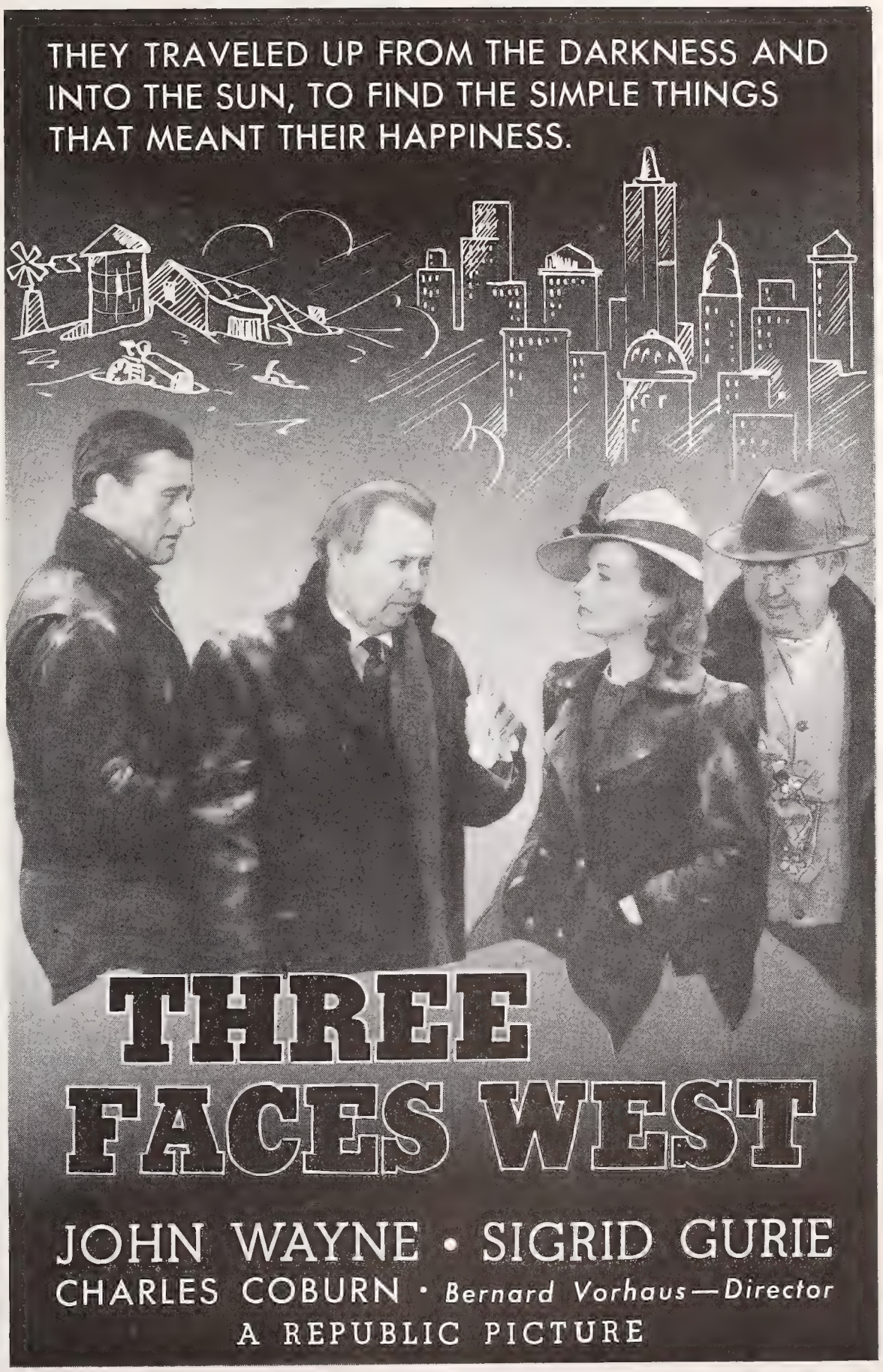
Counterclaim Suit Is Latest "Letty" Action

Edward Sheldon has filed a counterclaim suit for $50,000 damages against Guthrie McClintic along with Charles Frohman, Inc., Paramount Pictures and Gilbert Miller. The action was started in New York supreme court as a result of Mr. McClintic's suit against Mr. Sheldon and Margaret Ayer Barnes, authors of "Dishonored Lady," which was made into a film, "Letty Lynton," by Metro-Goldwyn-Mayer.

Mr. McClintic, stage producer, instituted suit recently asking for half of $137,000, which the courts awarded to the authors, who claimed plagiarism. Besides making a general denial of charges Mr. Sheldon claims that Mr. McClintic breached the contract he held upon "Dishonored Lady." Mr. McClintic assigned the play to Charles Frohman, Inc., and it went from that company to Paramount and Gilbert Miller, all of which was done without the written approval of the authors, Mr. Sheldon charged.

Fromberg Files Suit

Harry G. Fromberg, trustee in bankruptcy of Grand National Pictures, Inc., filed suit Friday, July 12th, in federal court in New York against Skibo Productions, Inc., for $12,874 damages and Jeremiah D. Maguire for $3,874 and an accounting. In a number of causes of action, Mr. Fromberg charges that Skibo failed to repay a loan of $2,874 from Great National and that the defendants owe $10,000 for accounting, storage and legal services rendered by Grand National.



WHAT THE PICTURE DID FOR ME

In this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Columbia

DOCTOR TAKES A WIFE: Loretta Young, Ray Milland, Gail Patrick—An excellent picture that drew very well mid-week. Good story and well acted by Milland and Loretta Young. This is the kind of picture that our customers like. Good enough for anybody's Sunday. Running time, 93 minutes. Played June 26-27.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

HIS GIRL FRIDAY: Cary Grant, Rosalind Russell, Ralph Bellamy—This was really entertaining. Fast and furious. Didn't know Rosalind Russell could do it. Let's have more of these two, Columbia, with the same director. Played June 2-4.—M. L. DuBose, Majestic Theatre, Cotulla, Texas. Small town and country patronage.

MUSIC IN MY HEART: Tony Martin, Rita Hayworth, Edith Fellows—If it hadn't been for Foto-Nite, we wouldn't have enjoyed any business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

First National

CASTLE ON THE HUDSON: John Garfield, Pat O'Brien, Ann Sheridan, Burgess Meredith—Fair picture of its type. Seems I have seen this same story several times before from this same company.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

MURDER IN THE AIR: Ronald Reagan, John Litel, Lya Lys—A little action picture which failed to please small business. Running time, 55 minutes. Played July 5-6.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

'TIL WE MEET AGAIN: George Brent, Merle Oberon, Pat O'Brien, Geraldine Fitzgerald—Remake of "One Way Passage," but much better. Liked by all, although it was somewhat depressing. Wonder if such true and perfect love could actually exist in this war mad world? Will someone enlighten me? Merle Oberon was a darling in this. Brent is always good. Yes, play it. Played July 7-8.—Rudolph Covi, Covi Theatre, Herminie, Pa. Small town and rural patronage.

Metro-Goldwyn-Mayer

BOYS' TOWN (reissue): Spencer Tracy, Mickey Rooney—We ran this re-run in place of a punk and are mighty glad we did because our bargain night patrons liked the picture and we gave some folks a chance to see a real picture, who had missed the first run.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

DR. KILDARE'S STRANGE CASE: Lionel Barrymore, Lew Ayres, Laraine Day—I double featured this picture with "Florian" and the customers preferred "Florian."—A. C. Myrick, State Theatre, Lake Park, Iowa. Small town and rural patronage.

EDISON, THE MAN: Spencer Tracy, Rita Johnson, Charles Coburn, Gene Lockhart—This widely ballyhooed picture for some reason did not stand up at the box office. We expected standout business, if there is such a thing in this war scared world. But it did just average business and we wonder if it was not too technical for women or that it did, as some biograhical pictures do, failed to catch the public's fancy or it may be laid to the war scare. Anyway, we expected to do a lot more business than it did, due to the cast being headed by Tracy, who has always been a good bet here, and Miss Johnson deserves a boost for her handling of her role.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

EDISON, THE MAN: Spencer Tracy, Rita Johnson, Charles Coburn, Gene Lockhart—Here is a picture, one that everyone will enjoy and tell their friends about. Tracy really does act, and how. If he isn't the man for this part, I don't know where they could find him. It is easy to get store tie-ups and the picture is easy to sell and will back up any claims you want to make for it. Don't sell this picture short. There's not many as good.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

FLORIAN: Robert Young, Helen Gilbert—This is a horse show that had real possibilities but MGM had to put in a lot of history. My rural patronage thrives on beautiful horses. I double featured this picture with "Dr. Kildare's Strange Case" and the customers preferred "Florian." MGM, give us a break and give us a real horse show without history. It will show more profit for us than your friend, "Edison, the Man." Played June 27-29.—A. C. Myrick, State Theatre, Lake Park, Iowa. Small town and rural patronage.

FORTY LITTLE MOTHERS: Eddie Cantor, Rita Johnson, Bonita Granville, Judith Anderson—We had a plenty hot date on this picture, the house record still stands, and we lost a Sunday date that might have done plenty of business with the right picture. Eddie Cantor was washed up long ago and why don't they let him alone?—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

NEW MOON: Jeanette MacDonald, Nelson Eddy, Mary Boland—An excellent picture and MacDonald and Eddy seen at their very best. Love, adventure, pirates, the court of France, society in New Orleans, all blended in together, will please any audience for 88 minutes, the running time of the picture. Played July 3-10.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

NORTHWEST PASSAGE: Spencer Tracy, Robert Young, Walter Brennan—As the Indian chief said, "If all men could see through my eyes, they'd all want my squaw," re two reports in June 22 issue HERALD. I believe more people praised this picture than any I have run in several months, but, of course, we don't have the beautiful scenery down here that this picture had. Don't see where it could have been improved. Running time, 126 minutes. Played June 22-24.—M. L. DuBose, Majestic Theatre, Cotulla, Texas. Small town and country patronage.

ON BORROWED TIME: Lionel Barrymore, Bobs Watson, Sir Cedric Hardwicke, Beulah Bondi, Una Merkel—We expected much better business from this than we had. Barely made film rental.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

STRANGE CARGO: Clark Gable, Joan Crawford, Ian Hunter, Peter Lorre—We like that Crawford girl better all the time. That ought to mean something to her. It was a very strange cargo and the cash customers liked it. That's all that's necessary. Running time, 113 minutes. Played June 30-July 1.—M. L. DuBose, Majestic Theatre, Cotulla, Texas. Small town and country patronage.

SUSAN AND GOD: Joan Crawford, Fredric March, Rita Quigley, Rose Hobart, Ruth Hussey, Bruce Cabot, John Carroll—It's that same old stuff with Joan Crawford in our town. Our patrons just don't like the lady and prove it by staying away. If you can stomach the first reel of this picture, then the rest isn't so bad, but they will still walk out on you. I'd pass it if I had it to do over.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

TWENTY MULE TEAM: Wallace Beery, Marjorie Rambeau, Leo Carrillo, Anne Baxter—Here is another good action picture that our small town audiences enjoyed immensely. While the draw was nothing outstanding, it did better than our average business of the past few months. Running time, 81 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

TWENTY MULE TEAM: Wallace Beery, Leo Carrillo, Marjorie Rambeau, Anne Baxter—Good picture and good business. Beery in the kind of a part he does best. Plenty of action for the shoot 'em up boys. Running time, 84 minutes. Played June 30-July 1.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

TWENTY MULE TEAM: Wallace Beery, Marjorie Rambeau, Leo Carrillo, Anne Baxter—We ran this picture on Sunday and it did about as good as most of the super colossal epics that are supposed to do business. It is just the type for Wallace and if he has a following in your town, this will please them all.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

TWO GIRLS ON BROADWAY: Lana Turner, George Murphy, Joan Blondell—A swell little picture that did nice mid-week business. All the stars excellent and George Murphy can dance with the best and has some personality along with it. Running time, 72 minutes.—Ritz Amusements, Inc., Park and Ritz Theatre, North Vernon, Ind. Small town patronage.

TWO GIRLS ON BROADWAY: Lana Turner, George Murphy, Joan Blondell—A fair little picture allocated way too high with a couple of flashes of something big that fell back with a dud. Just another picture that did not do a thing for us. Running time, 71 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Monogram

GENTLEMAN FROM ARIZONA: Craig Reynolds, John King—Good picture, beautiful color, but ruined for me by recording. We turned amplifier wide open but could hardly hear dialogue. Many, many complaints from this. Be sure and be assured a better print than I got, if you play it.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

Paramount

BUCK BENNY RIDES AGAIN: Jack Benny, Eddie "Rochester" Anderson, Ellen Drew, Andy Devine—Here is a picture that will do business anywhere and you don't have to sell it. "Rochester" is the scene stealer and there are plenty of laughs so set it and get going. The picture will back you up and make the stay-at-homes get out again.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

BUCK BENNY RIDES AGAIN: Jack Benny, Ellen Drew, Eddie "Rochester" Anderson, Andy Devine, Virginia Dale, Theresa Harris—A most excellent picture with not a dull moment from start to finish. If Virginia Dare dared, she, too, could be the star. Benny excellent and "Rochester" and his chocolate colored girl friend couldn't be beat for excellent acting, and even Carmichael, the polar bear, could wash behind his ears in a most dignified manner and was the mascot that put the two bad outlaws to flight and cinched Ellen Drew's love and affection in a most satisfactory conclusion. The picture is well worth seeing. Running time, 85 minutes. Played May 23-30.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

BUCK BENNY RIDES AGAIN: Jack Benny, Eddie "Rochester" Anderson, Ellen Drew, Phil Harris, Andy Devine, Theresa Harris—Benny is lucky to have "Rochester" to ride with him. That colored boy has committed high piracy in both of his pictures, this and the last one. Phil Harris is still all "ham" and don't add a thing, but Ellen Drew is good in her role. Further, I don't think Benny has enough on the ball to carry a show without the colored gentleman. "Rochester's" sweetie helped him to steal the picture and deserved mention in the cast. She is a good looking colored lass, can sing and dance. Scenario is thin material for any picture.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

FARMER'S DAUGHTER: Martha Raye, Charley Ruggles—We ran this with "Rancho Grande" (Republic) and both of the features pleased and drew in some extra business. Poor crops and lack of ready cash keep my farm folks at home or they let the kids come in while they visit.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

GERONIMO: Preston Foster, Ellen Drew, Andy Devine—I saw this picture and spot booked it. Was sure that I would clean up. Didn't do business expected. Below normal on week-end.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

GERONIMO: Andy Devine, Preston Foster, Ellen Drew—With shots from "The Texan," "Wells Fargo" and "The Plainsman," Paramount managed to make a very good picture out of this. They'll soon be making them without going on location. Running time, 90 minutes. Played June 28-29.—M. L. DuBose, Majestic Theatre, Cotulla, Texas. Small town patronage.

GHOST BREAKERS, THE: Bob Hope, Paulette Goddard—Good picture and good business. This is one of the funniest pictures we have ever played. Get it quick. Played July 7-8.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

STAGECOACH WAR: William Boyd, Russell Hayden—Fine western. I saw awhile back that El Brendel would be in all future Cassidys. Now, I see that Andy Clyde would be in them. Wonder why this conflicting report?—Sammie Jackson, Jackson Theatre, Jackson, Ala. General patronage.

THOSE WERE THE DAYS: William Holden, Judith Barrett, Ezra Stone, Bonita Granville—A good little picture with no particular star value but no business. Whenever they wear old fashioned clothes, it's a box office flop. Running time, 80 minutes.—Ritz Amusements, Inc., Park and Ritz Theatres, North Vernon, Ind. Small town patronage.

TYPHOON: Dorothy Lamour, Robert Preston, Lynne Overman—Very pretty and the storm looked real enough but we didn't do ordinary Friday and Saturday business on it. It was priced too high for us and we lost money on the picture. And just try to get an adjustment.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

WAY OF ALL FLESH, THE: Akim Tamiroff, Gladys George, William Henry, Muriel Angelus—Very fine production. Many favorable comments. While the cast is not composed of stars that might rate in the first ten, they do enact their roles as well as any stars in Hollywood could have done. Tamiroff is excellent.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

Republic

CROOKED ROAD, THE: Edmund Lowe, Irene Hervey, Henry Wilcoxon—A little gangster picture which just got by. Running time, 66 minutes. Played July 2.—E. M. Freiburger, Paramount Thetare, Dewey, Okla. Small town patronage.

DARK COMMAND: John Wayne, Claire Trevor, Walter Pidgeon—A good picture that did only fair business and I can't explain why the patrons didn't go for it. We put on a pretty good selling campaign, had a good date, but just didn't get them out. I would say run the picture because it is good and moves right along.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

GAUCHO SERENADE: Gene Autry, Smiley Burnette, June Storey—Good picture and good business. Despite a carnival and a rodeo for opposition, I did a nice business on July 4th. Running time, 66 minutes. Played July 3-4.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RANCHO GRANDE: Gene Autry, Smiley Burnette, June Storey—We ran this with "Farmer's Daughter" (Paramount) and both of the features pleased and drew in some extra business. Poor crops, and lack of ready cash keep my farm folks at home or they let the kids come in while they visit. "Rancho Grande" is about on par with the rest of the Autry's, with some good songs and music. Play it.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

RKO Radio

ALLEGHENY UPRISING: John Wayne, Claire Trevor, George Sanders, Brian Donlevy—They thought the stars of "Stagecoach" were all they needed, evidently. Won't say it's the worst picture RKO ever made that's taking in too much territory but it was very weak. Played May 17-18.—M. L. DuBose, Majestic Theatre, Cotulla, Texas. Small town and country patronage.

BAD LANDS: Noah Beery, Jr., Robert Barrat, Andy Clyde—Bad picture. The first time our country trade ever walked out on a Saturday night picture. All of it made on one pile of rocks. Terrible. Played May 31-June 1.—M. L. DuBose, Majestic Theatre, Cotulla, Texas. Small town and country patronage.

ISLE OF DESTINY: William Gargan, June Lang, Wallace Ford—In spite of color, airplane story and lots of action, our ten cent night crowd didn't like it. A very ordinary program picture. Running time, 80 minutes. Played June 28.—Ritz Amusements, Inc., Park Thetare, North Vernon, Ind. Small town patronage.

MARSHAL OF MESA CITY: George O'Brien, Virginia Vale—George O'Brien is fast becoming our No. 1 Western star, probably because he doesn't sing and they are giving him some real stories. This is the best O'Brien to date for us. Played June 21-22.—M. L. DuBose, Majestic Theatre, Cotulla, Texas. Small town and country patronage.

PINOCCHIO: Disney Feature Cartoon—They don't repeat and our business says so. We did not run "Snow White," would not meet their terms and we are sorry that we wasted a date on this one. The public gets enough of cartoons filling up the schedule on short footage pictures. We figured that maybe we had missed the boat on "Snow White" but we know now that we did not for the adult public did not support the feature cartoon.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

PINOCCHIO: Disney Feature Cartoon—We didn't do so hot on this cartoon but figured that it would do better because we didn't run "Snow White." Guess they just don't want cartoons in anything but one reelers.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

PRIMROSE PATH: Ginger Rogers, Joel McCrea—We did a very nice business on this picture and the paying customers thanked and complimented us on the picture. It is not the most pleasant story you've run but it seems like this is the type of picture that they want and will buy. Run it if you can get it for a decent price and it will show a profit.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

Twentieth Century-Fox

BLUE BIRD, THE: Shirley Temple, Spring Byington—Shirley has never been box office for us and this production hit a new low. Yes, Shirley, go to college and when you graduate we will look you over.—Rudolph Covi, Covi Theatre, Herminie, Pa. Small town and rural patronage.

EARTHBOUND: Warner Baxter, Andrea Leeds—Absolutely a flop here and without a doubt the poorest thing we've played for some time. No one seemed to think much of it and it by no means justifies the allocation Fox placed it in. My advice is to skip it by all means. Running time, 67 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

GRAPES OF WRATH, THE: Henry Fonda, Jane Darwell, Doris Bowdon, John Carradine, Charley Grapewin—Well, we got the first available open date, which was about third run in the territory, and if there was any business, someone else got it. The picture was good enough, but I don't think your patrons are in the mood for this type of picture at this time.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

JOHNNY APOLLO: Tyrone Power, Dorothy Lamour, Edward Arnold, Lloyd Nolan—We just didn't get this picture sold or the title didn't mean anything because Fox got the money, we got some more experience, and dug down to the toe of the old sock to pay the loss. I thought it was a very good picture and should have done more business but we're not in the money this year.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

LILLIAN RUSSELL: Alice Faye, Don Ameche, Henry Fonda, Edward Arnold, Warren William, Weber and Fields—Split decision on this one. The star, Alice Faye, is not too well liked here for some reason. She can put over a song with the best of them but we hear so many people say that they don't care for her type. Hence, it did slim business. The picture is too long and drags considerably.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

LILLIAN RUSSELL: Alice Faye, Henry Fonda, Don Ameche, Edward Arnold, Warren William, Leo Carrillo, Weber and Fields—Very well received here. Many fine comments and much word of mouth advertising made it good box office. A feature for all to see and tell them so. One scene where Ameche holds Faye in his arms and the lights from a fire-place play on their features was to me a very beautiful bit of photography. Running time, 127 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

SHOOTING HIGH: Jane Withers, Gene Autry—Fox muffed an excellent opportunity to make a B.O. picture by using a story that would be terrible for a ten year old writer. Get Autry back on the reservation, Republic.—Rudolph Covi, Covi Theatre, Herminie, Pa. Small town and rural patronage.

SWANEE RIVER: Don Ameche, Andrea Leeds, Al Jolson—We just naturally waited too long for this one but we couldn't pay the rental they asked so just had to wait until the price came down and I guess we suffered some loss by our actions. The picture is pretty but our print was scratched and that hurt some but the few who saw the picture liked it.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

United Artists

ONE MILLION B.C.: Carole Landis, John Hubbard, Lon Chaney, Jr.—Absolutely the worst faked piece of film that ever crossed a screen and that is putting it mildly. It pleased no one, not even the kids.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

SAPS AT SEA: Laurel and Hardy—90 per cent of my customers thought this was a real treat and we did extra business on gift night. The other 10 per cent walked out in disgust. Too short for single feature, however. Running time, 57 minutes. Played June 25.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

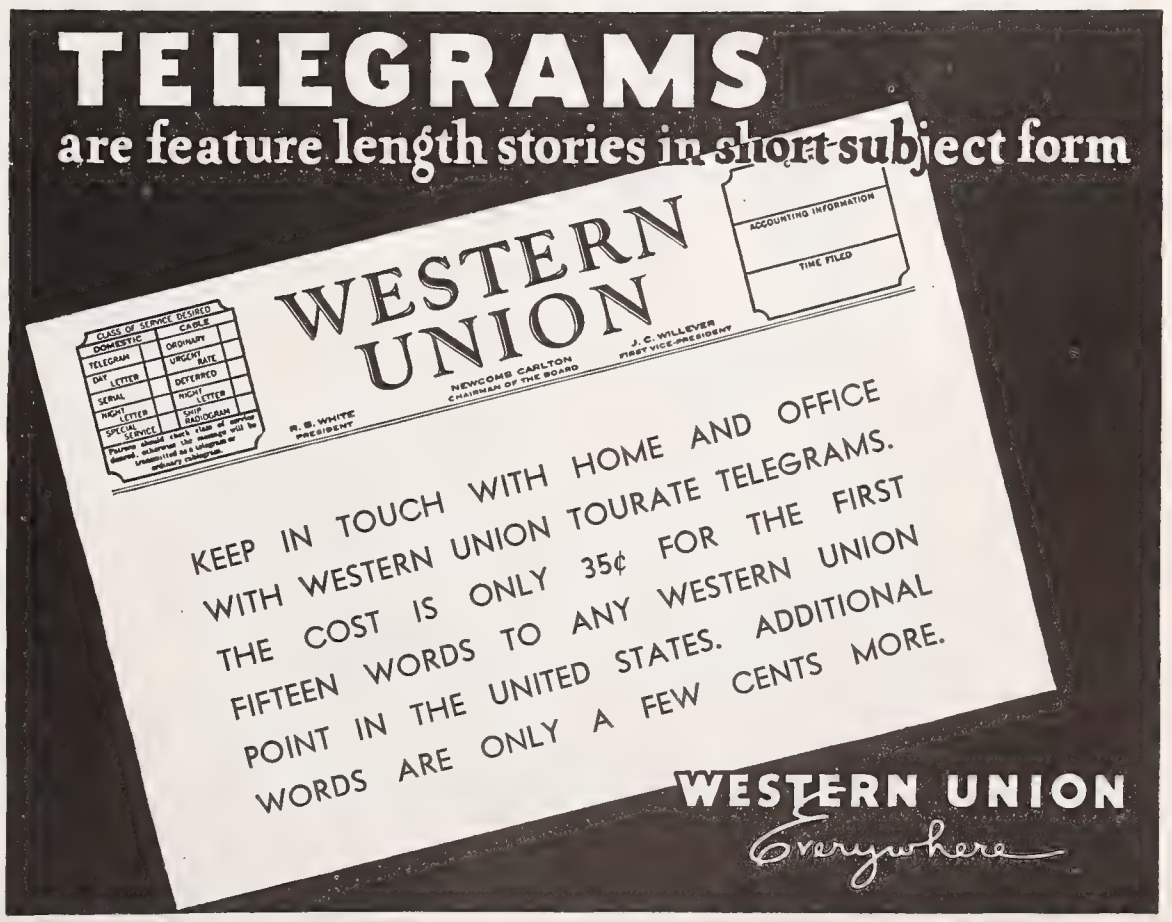
Universal

CHARLIE McCARTHY, DETECTIVE: Edgar Bergen, "Charlie McCarthy," "Mortimer Snerd," Robert Cummings, Constance Moore—We tied in with the 4H club and used this on a benefit show. The thing didn't go over but what saw the picture seemed to like it, and I would say run it.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

CHIP OF THE FLYING "U": Johnny Mack Brown, Bob Baker, Fuzzy Knight—A nice little western with the comedy of Fuzzy Knight made this a picture that the audience really enjoyed. Running time, 55 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

DESTRY RIDES AGAIN: James Stewart, Marlene Dietrich, Charles Winninger, Mischa Auer, Brian Donlevy, Una Merkel—I ran this one late and that hurt business. Then, I ran it on Friday and Saturday, which hurt again, but here is a real picture that will please them all, if you can sell the title. Play it, if they'll sell it right. Too old for much dough, now,

(*Continued on following page*)



(*Continued from preceding page*)

but good enough for a week-end anytime.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

HOT STEEL: Richard Arlen, Andy Devine—Too short and not nearly as good as previous pictures in this series. Running time, 55 minutes.—Ritz Amusements, Inc., Park and Ritz Theatres, North Vernon, Ind. Small town patronage.

HOUSE OF SEVEN GABLES, THE: Vincent Price, Margaret Lindsay, George Sanders, Nan Grey, Dick Foran—Another one of those old fashioned pictures that our customers do not like. Well enough made but slow. Running time, 89 minutes.—Ritz Amusements, Inc., Park and Ritz Theatres, North Vernon, Ind. Small town patronage.

MA! HE'S MAKING EYES AT ME: Tom Brown, Constance Moore—We did all right with this picture on a bargain night. Nothing big but it is just what the patrons seem to be looking for. Run it on midweek or double bill.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

OH, JOHNNY, HOW YOU CAN LOVE: Tom Brown, Peggy Moran—Did all right on our bargain night. These song titles draw and while the pictures are not big, there is a lot of entertainment in every one so far.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

SPIRIT OF CULVER: Jackie Cooper, Freddie Bartholomew—Foto-Nite gave us trouble with the fire chief. Picture very good.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Warner Brothers

BROTHER ORCHID: Edward G. Robinson, Ann Sothern, Ralph Bellamy, Humphrey Bogart—We doubled this with "La Conga Night" and still had only a fair Sunday. Many of our customers do not like this star but I thought he was at his best in this one. Ann Sothern good as usual and the entire cast quite competent. Just not box office type of picture. Running time, 88 minutes. Played June 30-July 1.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

GRANNY GET YOUR GUN: May Robson, Harry Davenport—We played this little programmer on our bargain night and the picture got a lot of laughs and nobody walked out on it. I think it is just right for one night at bargain prices.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

SATURDAY'S CHILDREN: John Garfield, Anne Shirley, Claude Rains—This picture talked the audience to boredom. All dialogue and no action, not even relieved by some little humor. The kind of a picture that the audience fidgets waiting for something to happen and then wonder why they ever came. So did I.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

TEAR GAS SQUAD: Dennis Morgan, John Payne, Gloria Dickson—Too short, but what there is of it is much better than the title indicates. It's really an Irish story with music and very well done, but the title scared them away. Running time, 58 minutes.—Ritz Amusements, Inc., Park and Ritz Theatres, North Vernon, Ind. Small town patronage.

TEAR GAS SQUAD: Dennis Morgan, John Payne, Gloria Dickson—A swell little action drama that really could have been something if a little more time and effort had been given this little show. A picture that any audience will enjoy. Morgan sang several grand songs and there was enough action to make it a swell show. Running time, 55 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

NEW REPORTER JOINS; TWO RESUME WRITING

One new contributor has joined the ranks of What the Picture Did for Me exhibtors and two others have resumed sending reports after a lapse. The new contributor is:

RAY PEACOCK, Onalaska Theatre, Onalaska, Wash.

The two exhibitors who have resumed their reports after an absence of some time are:

RUDOLPH COVI, Covi Theatre, Hermine, Pa.

M. L. DUBOSE, Majestic Theatre, Cotulla, Tex.

Read the reports of these and other exhibitors on What the Picture Did for Me in the adjoining columns.

Miscellaneous

SECRETS OF A MODEL: Sharon Lee—The Fourth of July has always been a flop for me until this year. "Secrets of a Model" run for "adults only" showed a nice profit. The advertising (heralds), window cards, photos and mats are very attractive and you do not promise your customers something that they will not see. During these times when the big pictures flop, anything with box office is welcome. Played July 3-4.—A. C. Myrick, State Theatre, Lake Park, Iowa. Small town and rural patronage.

Short Features

Columbia

ROCKIN' THRU THE ROCKIES: Three Stooges—What a laugh. Certainly enjoyed it.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SCREEN SNAPSHOTS: No. 6—Enjoyed by everyone.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SOUTH OF THE BOUDOIR: Charley Chase—As usual this comedian was about tops in our situation and he certainly will be missed. A swell little comedy. Running time, 18 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Metro-Goldwyn-Mayer

ALL ABOUT HASH: Our Gang—Average Our Gang Comedy. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

AUTO ANTICS: Our Gang—Well received.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

BUBBLING TROUBLES: Our Gang—Very good Our Gang comedy. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

DOMINEERING MALE, THE: Pete Smith Specialties—The male thought he dominated but didn't. She was a gold mine digger but in the end love changed the aspect and she was willing to endure love in a cottage. Running time, 11 minutes.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

LOVE ON TAP: Mary Howard—The girl in this short deserves a picture. She can outshine a lot of so-called stars. Everybody remarked about her.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MILKY WAY, THE: MGM Cartoons—A trip of three little kittens to the milky way. They went in a big basket propelled by balloons and the way they got their surfeit of milk will please the young folks and also interest the older ones. Running time, 11 minutes.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

POUND FOOLISH: Crime Doesn't Pay Series—Another outstanding short from Metro. You cannot go wrong on this series. Running time, 19 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Paramount

GOONLAND: Popeye the Sailor Cartoons—Just another cartoon.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MUSIC THROUGH THE YEARS: Headliners—Nice musical.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

PARAMOUNT NEWS: No. 87—Willkie addresses the reporters and answers questions. As usual, Paramount is excellent. Running time, 15 minutes.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

WEDDING BELTS: Stone Age Cartoons—Average black and white cartoon. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Twentieth Century-Fox

SWISS SKI YODELERS: Terry-Toons—Good black and white cartoon. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Vitaphone

GANDER AT MOTHER GOOSE, A: Merrie Melodies—One of the best cartoons we have had the privilege to play but all too short. Excellent. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

PUBLIC JITTERBUG NO. 1: Betty Hutton, Hal LeRoy—Good two reel comedy. Running time, 20 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SNIFFIES TAKES A TRIP: Merrie Melodies—Good cartoon in color. Running time, seven minutes. E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

National Decency Legion Classifies Seven Films

Of seven pictures reviewed and classified by the National Legion of Decency in its listing for the current week, two were found unobjectionable for general patronage, two were listed as unobjectionable for adults, two were cited as objectionable in part and one was condemned. The pictures and their classification follow.

Class A-1, Unobjectionable for General Patronage: "I Married Adventure," "Maryland." Class A-2, Unobjectionable for Adults: "Gambling on the High Seas," "Sporting Blood." Class B, Objectionable in Part: "Boys from Syracuse," "The Leopard Men of Africa." Class C, Condemned: "Smashing the Vice Racket."

Set "Leopard" Deals

E. L. McEvoy, general sales manager of Select Attractions, has set "Leopard Men of Africa" for the RKO Temple, Rochester; Fay's theatre, Providence; Shea's Hippodrome, Buffalo; Loew's Plaza, Worcester, Mass.; Wilmer & Vincent's Colonial, Harrisburg, Pa.



"GANGWAY FOR NEWS REELS!"
ALWAYS — BY RAILWAY EXPRESS

They're first into the fastest trains, and first out, on arrival. Prompt delivery to the theater. Top-speed handling all the way. That's RAILWAY EXPRESS service, at low economical rates. And it's just as fast and sure for promotion material, trailers, posters, stills, equipment and anything else that's a "must." Nation-wide coverage. 23,000 offices. Pick-up at your door and delivery direct to the theater in all cities and principal towns, at no extra charge. For service phone RAILWAY EXPRESS.

For Super-speed Use AIR EXPRESS — 3 miles a minute. *Special* pick-up — *Special* delivery.

RAILWAY EXPRESS AGENCY INC.

NATION-WIDE RAIL-AIR SERVICE

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

STRONG MEDICINES

In less tumultuous and more prosperous times, attractions with star names and openings for obvious tieins might profitably be skimmed of their exploitation cream to the neglect of other pictures worthy of better treatment. War has changed all of this, but definitely. The tempo of showmanship demands stepping-up to battle the competition of changing world events now invading the attention-capacity of theatre patrons.

The challenge is to be met with stronger exploitation medicine. Every promotional prospect in every booking demands thorough exploration. Bigger and smarter ballyhoo. More ingenuity in merchandising. Wider jazzing up of advertising copy. In short, much louder "boom boom"—all the way.

* * *

Instances of such "stronger medicines" are noted in reports from Harry H. Hunsaker, on "Biscuit Eater", by Lou Mayer on "Leopard Men of Africa". Told of in this issue, the former describes an ingenious offer of guaranteed entertainment which increased business high above the average for this solid production. The latter campaign is pure, unadulterated ballyhoo. It brought in a fat week of business in summer heat. "In spite of war, defense taxes, and what not, the good old Barnum methods still do the trick," Mayer writes.

Theatremen willing to dig deeply into the inexhaustible resources of showmanship are not to be dismayed by the competition of war. The difficulty of attracting attention away from a burning house is conceded. But it is being done.

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ADJUSTMENT TO MEDIA

The suspension of "Loew's Weekly", reported elsewhere in this issue, comes about through no overnight decision. After 21 years of circulation at the company's New York "neighborhoods" and to their mailing lists, the publication is to be replaced by daily newspaper ads under a new rate classification, following extensive and revealing surveys conducted by Oscar A. Doob, circuit ad head.

The surveys showed the house organ losing ground to the metropolitan newspapers, alive to the circulation value of motion picture news. The rise of radio in motion picture publicity also proved a potent factor. Other challenging changes during the life of the weekly included the growth of competing direct mail literature. The tremendous expense of mailing the circuit organ then became out of proportion to returns, which would make it appear that direct mail is not always the most direct advertising.

Announcement of the change, then, is to be regarded essentially as an adjustment of advertising to available media. Loew's locates theatres where the most people go by, expends large sums for properties to which the greatest numbers of eyes will be turned. By the same token, the circuit aims to locate its advertising where the most attention is.

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MARQUEE TYPOGRAPHY

With the increasing acceptance of multiple-line, silhouette-letter equipment, marquee layout now is to be regarded with the same typographical consideration given newspaper copy. Yet, it is regrettably evident that theatremen who burn midnight oil to fashion ads with high eye-appeal are less concerned with the negative boxoffice impression made by the hastily assembled and visually monotonous marquee announcement.

The favorable reaction to George Schutz's study of marquee display in the June *Better Theatres* points up still higher the values of this advertising in the theatre campaign. The editor's suggestions for layouts that defeat eye-monotony, his recommendations for the use of various sized letters to attract quicker attention, confirm Schutz's observation that "marquee copy sells at the point-of-sale".

Since it is accepted that the first step in making a sale is to stop the passerby in front of the merchandise, it is equally true that the pulling power of marquee eye-appeal should have importantly to do with vending the wares of the theatre.

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Winners of the Graphic circuit's annual managers' bonus drive were Bill Johnson and Bob Cox, during the past year the most active of the company's contributors to the Round Table. Leaders in the current Schine Showmen's Merit Contest, in the majority, are also members of this organization who report with regularity their efforts on behalf of the boxoffice.

A-Mike Vogel

Round Table In Pictures



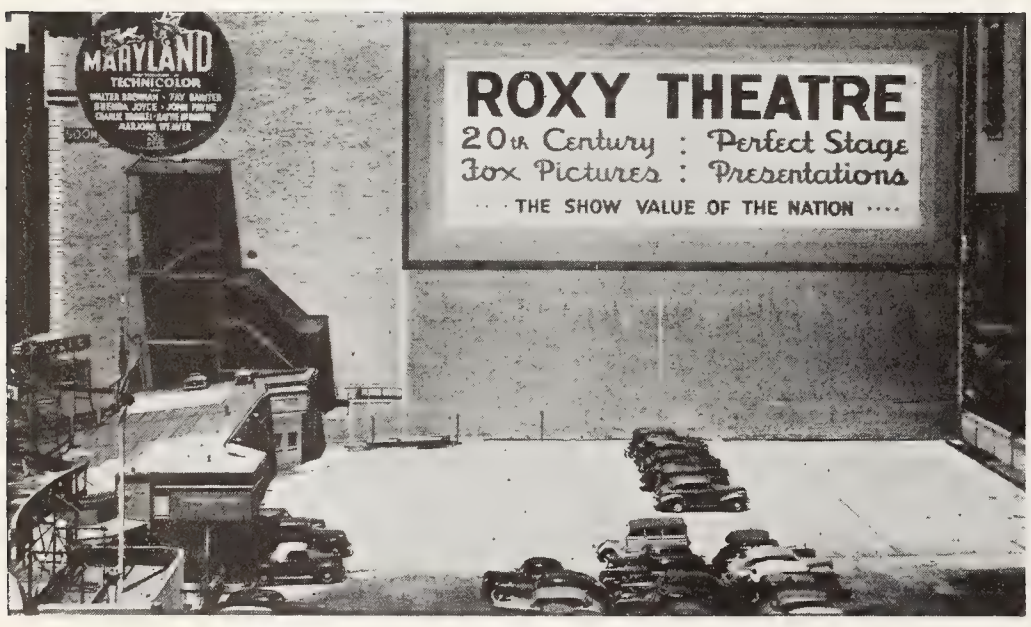
Keyhole shadowbox was arranged by Ed Fitzpatrick at Loew's Poli, in Waterbury, Conn., for his date on "Susan and God" with catchlines from the picture featured. Box was illuminated from inside and for attractor, Fitz fashioned a 3-sheet standee of Joan Crawford bearing line "Meet Susan."



Simplicity of the display proved the greatest attractor for Jack Goldman's Fourth of July lobby at the Warner Keith, in Philadelphia. Blowup of the Declaration of Independence was framed and planted in a roped off section with flags and "God Bless America" banner.



Through tieup arranged by Johnny Barcroft with city swimming pools, attractive girls disported themselves in the water with balloons carrying "Tom Brown's School Days" imprint to tell of the showing at the RKO Palace, in Columbus, Ohio. Stunt is reported as proving a great hit with both pool managers and the swimmers.



How the New York Roxy makes use of the theatre's rear wall for advertising purposes is reported by ad head, Homer Harman, in the special displays here illustrated. Circular on "Maryland" is 36 feet in diameter, the theatre panel at top bordered in neon with rest of display illuminated with spotlights on fire escape below. Painted policy wall sign to right measures 50 by 125 feet. Size of both flashes is indicated by the contrast with automobiles in parking lot below.

Redwood Theatres 'Guarantee' Dates

For the purpose of bringing adequate boxoffice consideration to pictures of worth and without the assistance of stars, the Redwood Theatres of California have adopted an advertising stamp-of-approval in the form of a seal cut which when displayed in newspaper layouts, on lobby posters, etc., guarantees the attraction. Copy reads: "This Is a Blue Seal Picture. Unconditional Money Back Guarantee."

An instance of the effectiveness of the idea is supplied by Manager Harry H. Hunsaker, for "Biscuit Eater," at the circuit's Eureka, in Eureka. The theatreman opened his campaign with a one-column ad ahead, containing the explanatory highlights of the offer, following two days later with a four-column spread emphasizing the purpose of the plan as endorsed by George M. Mann, circuit head, and buildup for the date (see cut in ad layout in this issue).

Balance of the ad campaign was topped with the unconditional offer and copy: "Yes, we mean it. Your money cheerfully refunded if you are not satisfied after seeing this picture." To give the idea further support for other dates, Hunsaker ran another spread on closing day to note that not one omission was refunded.

Success of the plan depends upon careful selection of pictures chosen for the offer, cautions the Round Tabler, in noting that pictures with natural selling strength in story, stars and supporting players are not to be included in the offer. He feels the best results can be had on attractions of distinct merit that ordinarily would be overlooked by the public.

"LET'S HEAR FROM YOU"

Wartha Ties in With City Cleanup Week

To aid in the citywide cleanup campaign recently conducted in Elkhart, Ind., Manager Art Wartha instituted a contest among art students in the high schools whereby cash prizes were awarded by the Chamber of Commerce for the best posters describing clean-up week. Entries were on display in the lobby ahead and presentation with due ceremony was made to winners from stage. Stunt was good for newspaper stories and art.

Other activities engaged in by the theatreman included the planting of special panels in adjacent empty store windows ahead of openings, which were later moved to theatre lobby doors during runs.

"LET'S HEAR FROM YOU"

Resemblance Contest Held By Kelly on "Irene" Date

Mark Kelly of the Metropolitan Theatre, in Houston, Texas, hooked in with the Houston *Press* for an Anna Neagle resemblance contest ahead of "Irene" and for which cash prizes were awarded girls most closely resembling the actress.

Entrants submitted photographs of themselves along with a short letter listing their measurements and weight and from the pictures a group of artists selected several finalists who were interviewed in person before the winners were selected.

Warnermen Sponsor Ball League To Build Summer Kid Patronage

Summer kid business at Warners' Grove, Willow Grove, Pa., has picked up appreciably since the inception of the theatre's Athletic Movie League, an amateur baseball organization sprung from an idea advanced by Sid Mesibov, out-of-town ad manager in the Warner Philadelphia zone and worked out successfully with the cooperation of Manager Pop Graver and Jack Mulhall, district head.

Since the community is a milltown with little loose money in circulation and few facilities for juvenile recreation, the problem before the theatremen was to provide some profitable activity to get the kids off the streets and into the theatre. With this in mind, Mesibov discovered a wealthy local woman willing to provide the youngsters with inexpensive baseball uniforms, balls and bats. This was called to the attention of about 200 kids brought to the theatre at a well-advertised Saturday morning free rally. Here 10 of the biggest boys were chosen as captains, each making up a team of 10 players and each team selecting its own name. A round robin of games has been set up, with each team playing three games weekly.

* *

In addition to these good works, the theatre ties in at the boxoffice through 5-cent tickets, sold by the players, as admissions to their ball games. Each youngster is supposed to sell three tickets, the money turned over to the team representative, who deposits it in the league treasury at the theatre. Thus, at the end of the week, each team has enough on hand for weekly theatre attendance at least once, if not more.

As a result, the theatre is assured of at least 200 extra kid admissions, plus the added goodwill developed through the police and civic organizations concerned with the juvenile problem. The kids are joyful because they now are able to attend the movies, get uniforms and equipment free, play ball games on regular diamonds and with official umpires, both made available by the cooperating local units.

Barcroft Hosts Redheads At "Irene" Opening Night

"Dress-a-hat" heralds as contained in the RKO pressbook were utilized by Johnny Barcroft ahead of opening of "Irene" at the Palace, in Columbus, Ohio, with guest tickets to those drawing best looking hats on cut of Anna Neagle head featured on the herald. Also stressed was the fact that the first 25 red heads named Irene coming to the theatre would be admitted free, as were an additional 25 girls attending opening night show in Alice Blue gowns. Announcements plugging both stunts were carried in the theatrical columns of all papers.

With much publicity given to "Miss Airport," queen of the Air Show sponsored by the Columbus Airport, Barcroft arranged to have her make her first public appearance after being so designated at his theatre. Girl was presented along with her court by announcer from WOSU, theatre receiving several plugs over air and in newspapers ahead of personal appearance. As attractor, life-size cutout of Anna Neagle as she appeared in the picture in her Alice blue gown was planted in front of theatre.

"LET'S HEAR FROM YOU"

Rosenthal Stresses Teaser In "Turnabout" Campaign

Arrows were used on all light poles in Bridgeport, Conn., as part of Morris Rosenthal's teaser activities for his date on "Turnabout" at Loew's Majestic. Copy read: "For Laughs, Turnabout and go to the Majestic Theatre." Through cooperation of leading department store, a "turnabout" sale was arranged with several thousand heralds being distributed reading "Have fun at our Turnabout shopping day. Men buy gifts for the ladies. Ladies buy gifts for the men." In addition a special window was arranged for the event.

Street bally consisted of girl carrying oversized book on which title was conspicuously displayed, girl rode buses, etc., carrying the book. Laugh record was hooked up to a public address set in front of theatre, large laughing figures were placed over the speaker from which continuous laughter emerged. Lobby stunt consisted of wheel, with guest tickets going to those spinning it and having it stop at the word "Turnabout."

"LET'S HEAR FROM YOU"

Imprinted Road Maps Distributed by Morris

With the season for motoring getting under way, Seymour Morris at Schine's Palace, in Lockport, N. Y., tied up with the Esso people for the distribution of New York State road maps, each of which was sniped with sticker reading: "Use this map and fill up with Esso gas to be sure of getting to see 'Road to Singapore' at the," etc. In addition to the maps being available at service station directly opposite the theatre, they were distributed on Main street to all motorists day ahead of opening.

Purchasing three copies of the book "Rebecca," pages were cut from each and overprinted in red with copy: "This page will come to life," etc., followed by title, cast and playdates and distributed as heralds around town. Tieup was also made with the classified section of local daily, whereby guest tickets were awarded to four persons each day who found their names scattered among the ads and properly identified themselves at the theatre.

SHOWMEN'S LOBBY LAFFS



This cartoon from the brush of Milt Rosenfeld, Round Table cartoonist.

Patron: I wonder, if I win, would you be good enough to pay my gas bill, too?

Pollock's Birthday Cake Highlights "Debutante"

A large-sized plastic birthday cake, planted in the lobby one week in advance of playdate, was one of the highlights of Lester Pollock's campaign for "Andy Hardy Meets Debutante" for its Loew's, Rochester, N. Y., showing. The cake heralded the film as the Hardy Family's Third Anniversary Hit and was topped by three large candles plus caricature cutouts of Mickey Rooney and Judy Garland, who appear in this newest of the Hardy series. Complementing the display was an easel carrying a still of the two stars with cast credits, and stressing the line: "The Hardys' Third Anniversary Hit."

"LET'S HEAR FROM YOU"

House Staffs Costumed For "Lillian Russell"

For the dates on "Lillian Russell" at the Fox Esquire and Fox Uptown, in Kansas City, Managers Joe Redmond and Frank Ritter put on elaborate campaigns which included planting usherette in lobby attired in the Lillian Russell costume. For further atmospheric effects, doormen were dressed in tuxedos, flat top derbies, diamond studs, rings and tie pins, in the Diamond Jim Brady manner.

All the nicer cocktail lounges featured a "Lillian Russell" drink which was served on blotting paper coasters which carried cut of Alice Faye and title. Automobile agency tied in by staging a parade of 1902 models and their latest which were driven about town with members of the staff dressed as Russell and Brady. At the Esquire rose odor perfume was sprayed in the ventilating system to coincide with Alice Faye's singing "Rosie, You Are My Posie."

Four column art work and story was planted in cooperating paper for the same date by Ed Fitzpatrick at Loew's Poli, in Waterbury, Conn., paper highlighting the fact that Diamond Jim started his startling career as a salesman for a Connecticut firm. Various scenes from the picture were run together with account of Brady's rise in the world.

"LET'S HEAR FROM YOU"

Inquiring Reporter Devotes Column to "Waterloo Bridge"

Contacting the inquiring photographer of the Washington *Times-Herald,* Ray Bell sold him on the idea of asking exiting patrons how they liked Bob Taylor in his new mustache in "Waterloo Bridge." This made an interesting column which was later blown up and used in front of the theatre. Same question was also asked of pedestrians by NBC's Man-on-the-street broadcaster.

In an effort to sell the Rhythm Rockets, a group of chorines who do the stage shows regularly at Loew's Capitol, Bell sold his paper on a feature story of his stage presentations. Breaks were landed in the roto section and a series of daily stories were planted which included photos of each member together with biographical data.

Mayer Barnumizes 'Leopardmen' Date

In competition with the heat, war news and other distractions, the campaign on "Leopard Men of Africa" at the RKO Temple, Rochester, by Manager Lou Mayer, was aggressively "Barnumized" in display and ballyhoo to cajole public attentions. As an instance was the special lobby flash sent on from the coast, consisting of mounted African shields, spears, leopard claws, etc., emphasized by captains such as "Merciless Jungle Racketeers. They Dive from Trees to Kill." Blowups of the leopardmen were included.

Out front along the street curb, a series of animal animations was displayed, framed with palms and grass mattings. These included elephant, lion, leopard, giraffe and hippo, up to 10 feet in height, in all, according to Mayer, proving to be one of the greatest ballyhoos used locally. To cover the city in advance, Lou also put out a specially constructed float featuring the animated animals and bannered appropriately. The float was scheduled to visit schools, parks, beaches, playgrounds, and the downtown area between five and six when stores and offices were letting out. Lobby material was also planted in leading downtown furniture window in an elaborate display and another showing was obtained on a department store promotion to tiein in summer furniture featuring the tropical atmosphere.

During the run, a strong attractor out front was a loudspeaker hookup underneath the marquee, wherein a connection from the projection booth picked up the dialogue and music from the print. For added atmosphere, a special recording was made by leading radio newscaster, of three different "pitches" on the highlights of the picture and run on a lobby turntable. This was piped through a second loudspeaker and run intermittently with the other.

"LET'S HEAR FROM YOU"

Lampe Aids Red Cross With Benefit Show

Much goodwill was garnered by Gus Lampe and Harry Unterfort at the Keith in Syracuse by cooperating with the Red Cross and local dancing school, the latter putting on a revue on stage, proceeds being donated to the Red Cross. Department stores throughout the city cooperated by setting up booths where tickets could be purchased two weeks ahead, cooperative ads were promoted and newspapers covered the benefit with stories and art which included plugs for "Irene," the current attraction.

Effective was the newspaper contest whereby folks were invited to visit local music shop where recordings of their voices or playing of any instrument would be recorded. Winners received the records and promoted gifts. Also featured was the visual broadcaster, which consists of tieup with the tele-electric sign on the bank building whereby title, theatre cast and playdates are flashed every five minutes for three hours daily. Contest in this connection includes the flashing of three names at different hours, if the person whose name is flashed appears at the theatre within an hour, he or she receives a pass to see the picture.

Johnson Organizes Local 'Buy' Drive

The last promotional job completed by Bill Johnson before moving over to the Smalley Circuit was a city-wide "Spend in Millinocket" campaign put over in conjunction with the merchants of that Maine community, and which benefited no little the grosses at the Opera House.

The plan, which ran the first three weeks in June, induced local residents to spend their money at home by reason of a grand prize of an all-expense week's trip to the New York World's Fair for two people, and other prizes in keeping. Tied in with some 15 leading merchants, each purchase, from five cents up made in the store of any sponsor was accompanied by a vacation trip certificate equal to the amount of the sale. When the purchaser had saved ten dollars in certificates, these were exchanged at the theatre boxoffice for a chance on the prizes which were distributed at a grand drawing on the theatre stage. Small cash prizes were also given for those turning in the most certificates each day and the stores cooperated further by running specials advertised in the newspapers and windows.

The cost to each sponsor was fifteen dollars subject to adjustment, the drive backed by Johnson with lobby poster and screen trailer, the merchants with banners and broadsides distributed house-to-house and by mimeographed bulletins placed on the counters of all participating stores during the course of the drive.

In all, the returns were gratifying to the merchants and most certainly to the theatre, according to Johnson, who reports extra business during the drive, since the theatre was the central point of the contest, and double average business on the final day when the drawings were held.

"LET'S HEAR FROM YOU"

Ingenious Lobby Stunt Used By Stoltz on "Ghost Breakers"

Arnold Stoltz, in addition to his other duties at the Avon, in Utica, N. Y., recently turned "ghost breaker" for his exploitation on that picture. In his best eerie voice, the theatreman recorded gag conversation on a record which was pressed for him at local radio store, which also furnished radio and remote turntable. Through ingenious use of sheets, a "ghost" was rigged up by Arnold, planted in his lobby and the cashier operating the remote control brought forth such conversation as "By ghost to ghost hookup through the courtesy of Blank radio shop we bring you," etc., etc. Total cost to Stoltz was for the sheet which was stuffed with old newspapers, for effect.

"LET'S HEAR FROM YOU"

Gilman's Victrola Tiein

A novel stunt was that put over by Sam Gilman's, Loew's, Dayton, for his "New Moon" campaign when he made arrangements with the company that maintains the remote-control victrolas in restaurants, ice cream parlors, etc., to feature songs from the new musical and to carry cards over each selector box with plugs for the film, theatre and playdate.

BEATING THE HEAT

Fluctuations of the thermometer in the heat months obviously have little effect upon theatremen fighting for their share of the hot weather grosses as attested to by the scores of entrants landing Fortnighters in the second period of the current Quarter. This time 49 Fortnights go to 52 winners.

BOB ANTHONY
Schine's Miami, Piqua, Ohio

DAVE BACHNER
Warner's, Cleveland, Ohio

JOHNNY BARCROFT
RKO Palace, Columbus, Ohio

RAY BELL
Loew's, Washington, D. C.

LIGE BRIEN
Prince, Ambridge, Pa.

BILL BURKE
Schines State, Fostoria, Ohio

E. C. CALLOW
Warners, Philadelphia, Pa.

BEN COHN
Metro, Calcutta, India

HARVEY COCKS
Schine's Palace, Syracuse, N. Y.

WALTER DAVIS
Randolph, Randolph, N. Y.

FRANCIS DEERING
Loew's, Houston, Texas

E. V. DINERMAN
RKO, Cincinnati, Ohio

JOE DI PESA
Loew's, Boston, Mass.

JIM DOOLEY
Strand, Muncie, Ind.

ED FITZPATRICK
Loew-Poli, Waterbury, Conn.

JACK FRETWELL
State, Harrisonburg, Va.

ARNOLD GATES
Loew's Park, Cleveland, Ohio

SAM GILMAN
Loew's, Dayton, Ohio

ED GOTH
HENRY SUCHMAN
Ritz, Staten Island, N. Y.

ROBERT F. GRIFFITH
Lex, Chicago, Ill.

KEN GRIMES
Warner's, Erie, Pa.

HARRY HUNSAKER
Eureka, Eureka, Cal.

GEORGE IRWIN
Lyceum, Duluth, Minn.

BILL JOHNSON
Opera House, Millinocket, Me.

TED KIRKMEYER
Egyptian, Ogden, Utah

LOUIS LAMM
Palace, Lorain, Ohio

GUS LAMPE
HARRY UNTERFORT
Keith, Syracuse, N. Y.

HAROLD LEAND
Revere, Revere, Mass.

M. A. LIGHTMAN, JR.
Malco, Memphis, Tenn.

C. E. McSWAIN
Granada, Plainview, Tex.

J. R. MacEACHRON
Paramount, Jackson, Tenn.

ED MAY
Schine's Paris, Paris, Ky.

LOU MAYER
RKO Temple, Rochester, N. Y.

SID MESIBOV
POP GRAVER
Grove, Philadelphia, Pa.

JOHN MITCHELL
Genesee, Waukegan, Ill.

M. A. PARFREY
Voge, East Chicago, Ind.

JIMMY REDMOND
Bonham, Fairbury, Neb.

STEVE RODNOK, JR.
Oaks, Oakmont, Pa.

W. S. SAMUEL
Rex, Arp, Tex.

CHARLES SCHLAIFER
United Artists, San Francisco, Cal.

ED SELETTE
Albany, Albany, N. Y.

FRANK SHAFFER
Dixie, Staunton, Va.

ARNOLD STOLTZ
Avon, Utica, N. Y.

CHARLES TAYLOR
Buffalo, Buffalo, N. Y.

R. H. THOMASON
Princess, Bowling Green, Ky.

ART WARTHA
Elco, Elkhart, Ind.

J. R. WHEELER
Roxy, LaPorte, Ind.

BILL YURASKO
Sedgwick, Philadelphia, Pa.

H. M. YUDIN
Centre, St. Catherines, Ont., Can.

The current listings go overseas to include Round Tabler Ben Cohn at Loew's Metro, in Calcutta, India, while nearer at home, new names continue to be added for the Competitions ratings.

Kuhn's "Biscuit" Teaser

The angle chosen by Don Kuhn, manager of the Palms State Theatre, in Detroit, for "Biscuit Eater" was to have the public guess what the title meant. Trailers three weeks in advance carried such copy as: "What is a biscuit eater?," "Would you be seen in public with a biscuit eater?," "Do biscuit eaters walk, crawl or fly?," "Warning, there may be a biscuit eater in the seat next to you," etc. Aside from the trailers, cards were displayed around the theatre with similar copy and pamphlets distributed in and outside the theatre.

Nelson's Kiddie Revue

To help bolster June grosses, Glenn Nelson at the Harris, in Findlay, Ohio, approached local dancing academy officials for a kiddie revue on his stage. Entire cost to Nelson was for lights, stage hands and extra advertising. Newspapers were contacted for stories ahead of the special show and a photographer was tied in at no expense to the theatre to take pictures of the kiddies taking part in the revue, to be used for lobby display purposes. Angle worked with the photographer was that his profit would come from sale of prints.

EXPLOITATION BRIEFS FROM A-FIELD

Deciding that the strongest selling point of "21 Days Together" was the names of Leigh and Olivier, Gene Curtis for that date at the Paramount, in Syracuse, planted a newspaper contest with prizes to those who sent in the names of pictures in which these stars had appeared. Also capitalizing on the author, cards and stills were displayed in all branches of the public library system and book stores featuring the picture with theatre credits and other works of John Galsworthy. To further stress the "bigness" of the star names, a street bally was devised with sign reading: "Vivien Leigh-Laurence Olivier, the biggest names in Hollywood," etc. The names were painted in giant size letters.

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With a "Field Trial Association" going strong in Jackson, Miss., J. R. MacEachron, for "Biscuit Eater" at the Paramount, circularized members of the organization calling attention to the picture's opening. In addition, Mac tied up with chain stores for a slug in their regular ads.

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A full-page co-op ad was promoted by Jim Chakeres for his run on "The Bluebird" at the Louvee Theatre, in Wellston, Ohio. Featured at bottom of page was a box containing personal endorsement of the manager and urging all to attend. Also featured were quotes of rave reviews from the leading trade and newspapers.

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Through arrangements made with Station WPIC in Sharon, Pa., Pat Notaro made arrangements for the personal appearance of Ted Fio Rito at the Columbia Theatre to be broadcast locally. Column run in daily newspaper covering the broadcasting field devoted space to the event with plug for the band and show at the Columbia.

▽

Stressing the spook angle of "The Human Monster," Robert F. Griffith, at the Capitol, in Whiting, Ind., distributed heralds house-to-house containing life-size cut of Bela Lugosi as he appeared in the picture. Instructions for use were carried at bottom, advising holders to cut out the mask outline, punch holes at ears and use cord to attach to head. Cooperating furniture store planted large chain in window with tiein card reading: "This chair especially reserved for the Human Monster."

▽

Reported as a first time the local public library cooperated on a picture tiein was for W. J. Burke's opening of "The House of Seven Gables" at the Brant Theatre, in Brantford, Ontario. For a week ahead and during run of picture, librarians inserted an imprinted bookmark in every book leaving the library and plugged the picture for the theatreman.

▽

Effective window display was planted by Bob Corbin of the Michigan, in Detroit, for "Adventure in Diamonds," consisting of miniature diamond mine appropriately tied to the picture by cooperating jeweler. Also through cooperation of merchant, display of colored stones was featured in the lobby during run with due credit card.

PAPER PLUGS DATE ON EVERY PAGE

Somewhat of a new high in local newspaper cooperation was obtained by Burgess Waltmon, on "Safari" at the Princess, in Columbus, Miss., when the theatreman was able to promote picture mention in various forms on every page.

Front page was hooked up to newspaper newsreel promotion and inside pages spotted thickly with co-op ads. To top it off, Burgess also made a classified ad tiein which ran with the theatre attraction coming in for additional mention.

Novel advance stunt was that put over by Leon Robertson, Fox, Springfield, Mo., for M-G-M's "Waterloo Bridge." Robertson mounted a 24-sheet on his front curtain. Several times a day the curtain was lowered, and while a spotlight played over the 24-sheet light an anti-aircraft beam, a sound-on-film strip carrying the roar of a plane was run.

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Attractor was the cot set up in the lobby of the New Family Theatre, in Batavia, N. Y., by Ralph Booth as advance for "Brother Orchid." Large sign with tiein copy read: "Red Cross emergency station for patrons who are overcome with laughter while witnessing Edward G. Robinson in 'Brother Orchid'."

▽

Preceded by a 60-piece band, a large National Guard unit marched in a body from the local Armory to the midnight opening of "The Mortal Storm" at the Rialto, Allentown, Pa., as the feature of Leo Trainor's campaign for this film. Guard officials furnished powerful lights for the occasion, which received plenty of newspaper space and word-of-mouth publicity.

LAFAYETTE DISCOVERS "THERE AIN'T NO SANTA"

Santa Claus may have the run of Olean, N. Y., during the Christmas festivities, but not in the summer, according to Murray Lafayette's experience with a recent street stunt on "Torrid Zone" at Warners' Haven. The manager had a costumed Kris Kringle on the streets with a sign reading that only Ann Sheridan could bring the old gent to town out of season to view the picture.

The stunt ran into police trouble with parents' associations complaining the summertime Santa destroyed childish illusions. The charge was dismissed with the Round Tabler crashing a lot of extra publicity as a result.

As a gentle reminder that folks should not miss seeing "Virginia City" at the Ritz in Chillicothe, Mo., Manager Barnes Perdue distributed small cards on which was the outline of a hand with index finger extended. By means of tiny holes punctured through the card, a small piece of cord was tied around the finger; copy below reading: "Tie a string around your finger to remind you to see," etc., etc.

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With 20 business firms of Delph, Ind., launching a "Buy at Home" campaign in local daily, the advertising campaign is supplemented by a movie message on the screen of the Roxy Theatre through cooperation of Chris Chamales. At no cost to the theatre, Chamales receives weekly mention in the newspaper ads run for eight weeks on this campaign.

▽

Eye-arrestor was the lobby display used by E. R. Erickson of Warner's Rhodes, in Chicago, in advance of "Destry Rides Again." Promoting the aggregation from localite, theatreman featured a collection of old six-shooters of the type used during the time depicted in the film.

▽

Printed locally for "Mr. Smith Goes to Washington" were the gag railway tickets gotten out for that date at the Empress in Kelowna, B. C., by Round Tabler Leslie V. Campbell. Distributed house-to-house in envelopes supplied by and bearing imprint of Canadian Pacific, tickets were good for "first class entertainment on the happiness railways," etc., etc.

▽

C. H. Stewart, aided by his assistant, Jack Cantrell, of the Waco, Waco, Tex., in advance of "Grapes of Wrath" dressed three employes as the Joads with chest banners and had them cover main streets. One of the lads carrying suitcase with title letters on both sides attracted much attention.

▽

Atmospheric window display was created by Harold Sachse of the Kiva Theatre, in Slater, Mo., for engagement of "Grapes of Wrath" with burlap sacking for a background. An old carpet on the floor was covered with dirt, burlap shack featured with tin cans, fruit crates, and old mattresses strewn carelessly about the place. Crudely printed signs carried cast, title and playdates.

▽

Lobby display that attracted was the "Typhoon" thermometer erected in the lobby of the Victory Theatre, in Holyoke, Mass., by Round Tabler George Laby which measured approximately nine feet in height. Electric fan playing over all regulated the mercury which, instead of the usual numbers, carried the words zephyr, breeze, wind, gale, cyclone, hurricane and typhoon.

▽

A radio contest in which listeners were asked to write their opinions of the picture was one of the highlights of the "Mortal Storm" campaign put over by Bob Suits, Loew's, Evansville, Ind. Each entry had to be accompanied by a ticket stub. Copies of the novel from which the film is taken were given as prizes.

LATE NEWSPAPER ADVERTISEMENTS

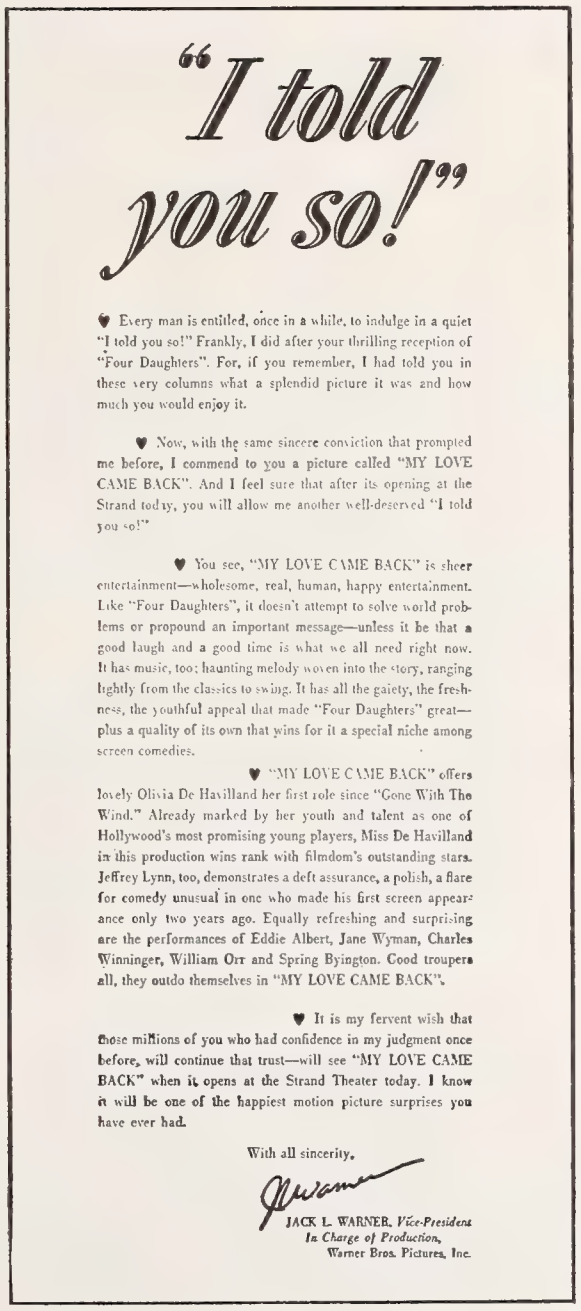


(Below) Representative use of small-space layout for day ahead and "last day" copy is illustrated in this 63 lines on 2 col., for "Susan and God" at the Michigan, Detroit.



(Left) Opening-day 120 lines on 2 col., for "Biscuit Eater" at the Eureka, Eureka, Cal., stresses the "Blue Seal" project introduced by Redwood Theatres, detailed elsewhere in this section and reported by Manager Harry H. Hunsaker. The money-back guarantee headed all copy in the campaign and is to be carried similarly for all pictures selected by the circuit for the same treatment.

(Right) Playing single-bill programs, Jack Lykes, at Loew's Stillman, Cleveland, was able with few changes to use pressbook layouts for "Turnabout", as noted in this 120 lines on 3 col. "Last times" box was planted next to theatre slug to insure reader attention.



"I told you so!"

♥ Every man is entitled, once in a while, to indulge in a quiet "I told you so!" Frankly, I did after your thrilling reception of "Four Daughters". For, if you remember, I had told you in these very columns what a splendid picture it was and how much you would enjoy it.

♥ Now, with the same sincere conviction that prompted me before, I commend to you a picture called "MY LOVE CAME BACK". And I feel sure that after its opening at the Strand today, you will allow me another well-deserved "I told you so!"

♥ You see, "MY LOVE CAME BACK" is sheer entertainment—wholesome, real, human, happy entertainment. Like "Four Daughters", it doesn't attempt to solve world problems or propound an important message—unless it be that a good laugh and a good time is what we all need right now. It has music, too; haunting melody woven into the story, ranging lightly from the classics to swing. It has all the gaiety, the freshness, the youthful appeal that made "Four Daughters" great—plus a quality of its own that wins for it a special niche among screen comedies.

♥ "MY LOVE CAME BACK" offers lovely Olivia De Havilland her first role since "Gone With The Wind." Already marked by her youth and talent as one of Hollywood's most promising young players, Miss De Havilland in this production wins rank with filmdom's outstanding stars. Jeffrey Lynn, too, demonstrates a deft assurance, a polish, a flare for comedy unusual in one who made his first screen appearance only two years ago. Equally refreshing and surprising are the performances of Eddie Albert, Jane Wyman, Charles Winninger, William Orr and Spring Byington. Good troupers all, they outdo themselves in "MY LOVE CAME BACK".

♥ It is my fervent wish that those millions of you who had confidence in my judgment once before, will continue that trust—will see "MY LOVE CAME BACK" when it opens at the Strand Theater today. I know it will be one of the happiest motion picture surprises you have ever had.

With all sincerity,

JACK L. WARNER, *Vice-President In Charge of Production,* Warner Bros. Pictures, Inc.

(Above) Since the plan was found to have proved profitable for the introduction of "Four Daughters", the personal endorsement ad signed by Jack Warner, production head, was repeated on behalf of "My Love Came Back", in the campaign designed by S. Charles Einfeld, Warner advertising chief.

The copy ran in key-city papers, day ahead and on opening days, the layout here, 200 lines on 3 col., plugging the engagement at the New York Strand. Copy was intended to emphasize the story's "escape" slants in keeping with the general tendency to lighten advertising copy wherever possible.



(Below) Hand-lettered layouts, found effective by the Neighborhood Theatres, of Richmond, Va., were selected by ad manager, David Kamsky, and prepared by staff artist, H. Harris Williams, for the twin-engagement of "Four Sons" at the Byrd and State. Size: 165 lines on 3 col.



CANON W. S. CHASE, CENSOR ADVOCATE, DIES

Reformer Often Directed His Fire Against Film Industry; Was Prohibition Champion

Canon William Sheafe Chase, for over a quarter of a century a vigorous crusader for censorship of motion pictures and a champion of prohibition and many other causes, died Tuesday at his home in Kings Park, Long Island. He was 82 years old.

Fought Film Industry

A great controversialist and frequently a champion of lost causes, Canon Chase was in the front lines of all battles against the practices of the film industry for nearly 30 years. Whether the issue was censorship or a general attack on motion pictures and its makers he was active. He was the author of "Catechism on Motion Pictures in Inter-state Commerce," published in 1922, as a compendium of about all that had been said at the time against films.

Canon Chase was born in Amboy, Ill., January 11, 1858. At an early age the family moved to New England where he was educated and ordained a minister in the Protestant Episcopal Church. Beginning in 1905 and continuing for 27 years, he was rector of Christ Church in Brooklyn, New York. During this whole period he was active in various reform movements.

From 1907 Canon Chase was a member of the International Reform Bureau in Washington, founded by the late Reverend Wilbur Fisk Crafts, his co-campaigner about pictures. After Rev. Crafts died in 1922, Canon Chase took over the Reform Bureau and removed to Washington. In 1920 Rev. Crafts and Canon Chase, through the Reform Bureau, started a drive to "rescue the motion pictures from the hands of the Devil" and its leaders, and asked help "to defeat the $40,000,000 slush fund" which they asserted the film men were prepared to use to block adverse legislation.

He also was general secretary of the Federal Motion Picture Council in America, Inc., and in later years he had been head of the Religious Union for World Peace.

To him may be ascribed the credit for indirectly launching the screen career of Charlie Chaplin. Canon Chase championed in 1908 the bill which forbade race track gambling in New York. Governor Charles Evans Hughes signed the bill and frequent raids on bookmakers followed. Adam Kessel at Sheepshead Bay was one of many frequently arrested and stripped of betting rolls. Kessel told Charles Bauman, a sheet writer in his organization, "It's all off for Addy; I'm through." He looked for another business and in payment for a loan took over the film stock of Charles Streimer. Bauman & Kessel were now in the film industry. When their film supply was threatened they turned to production and started "Bison Life Motion Pictures." Several years later, in the summer of 1913, Kessel dropped in at Hammerstein's and saw a skit presented by the Karno company entitled "A Night in a London Club" and Charlie Chaplin was hired for films and sent West to work in Keystone comedies under Mack Sennett.

Canon Chase enjoyed controversy and the publicity growing out of his labors. An illustration of this was when he invited the late Frank Rembush of Indianapolis and Terry Ramsaye to address the motion picture conference at the annual convention of the Federation of Christ Churches in America in Chicago in 1924. There were fireworks and Canon Chase glowed in the light of the publicity—then, as always. His activities were frequently page one news. His death marked the passing of a famous "unreconstructed" reformer who often fought when the battle was over, as when he campaigned for the 18th Amendment after it was repealed.

The funeral was held Thursday with burial in Bristol, Rhode Island. He is survived by his wife, Mrs. Fannie Louise Chase, and two children, Newton Gladding Chase and Miss Dorothy Briggs Chase.

E. E. Webber Dies In Kansas City

E. E. Webber, exhibitor in Kansas City for 10 years before his retirement in 1939, died there July 9th at the age of 60. Mr. Webber, who formerly operated the suburban Colonial and Mary Lue, is survived by E. E. Webber, Jr., a son, who was president of the Kansas City exhibitor organization two years ago.

James W. Power Dies; Halifax, N. S., Critic

James W. Power, 76, who for 58 years had been a stage, screen and sports columnist for the Halifax, N. S., *Recorder* and for the *Herald,* died July 12th of a heart attack. For about a year prior to his death he had concentrated on a twice weekly section on stage and screen with special accent on players seen on the local stage in the past. He was 48 years on the *Recorder.*

Charles A. Burton

Charles A. Burton, an early New York exhibitor, who operated Dietrich's Columbia Casino at 110th Street and Broadway at the turn of the century, died July 13th in New York. The Columbia Casino, which was known as "Little Coney Island" was a popular resort with cyclists, who gathered on Sundays and holidays to view a stage show and hear a concert. It was there that Mr. Burton showed Liscomb's Animated and Stereopticon Views in 1898 and 1899 which were mainly on the Spanish-American War. He later became manager of the American Cinematograph, dealing in "animated picture machines."

Boris Goldreyer

Boris Goldreyer, an advertising executive with the New York *Post,* died July 12th of a heart attack in New York. He was a theatrical press agent for many years, being associated at times with the old Hippodrome, the Colonial theatre and the Brighton theatre at Brighton Beach.

William J. Kelly

William J. Kelly, 39, manager of Warner Brothers' theatres at Lawrence, Mass., died in Springfield, Mass., July 13th, while on a visit to his mother.

Richard Von Zakobiel

Richard Von Zakobiel, operator of the Roxy theatre in Milwaukee for the last eight years, died there July 10th.

Schaefer Asks Reduction on RKO Claims

George J. Schaefer, president of RKO, Thursday, July 11th, urged in an affidavit that William Bondy, federal judge, drastically reduce allowances to be made attorneys and others in connection with the company's reorganization. Claims for allowances of $2,046,000 and 100,000 new RKO common shares have been filed.

Cites Industry Crisis

"In my opinion," Mr. Schaefer said, "the motion picture industry is now confronted with the most serious crisis in its history. Recent statements by various leaders of the industry give evidence that major and drastic readjustments are inevitable if the industry is to survive."

Radio Pictures, the producing company, lost about $500,000 in the period from September 1 to December 31, 1939, by reason of the European war, Mr. Schaefer said. The affidavit, in analyzing the revenue from countries either at war or directly affected by the war, stated that in 1937 the income from these countries to RKO was $6,724,986, or 80 per cent of all foreign revenues and 27 per cent of the total world revenue; $9,222,231 in 1938, or 81 per cent of foreign revenues and 27 per cent of world revenues; and $7,817,329 in 1939, representing 81 per cent of foreign revenues and 27 per cent of world revenues.

RKO's cash from all foreign territories for the 31 weeks ending June 1, 1940, was $3,689,531 in comparison with $4,789,531 for the corresponding period last year, the affidavit continued. Furthermore, Mr. Schaefer said, the income from the United Kingdom, the greatest single source of foreign revenue, was $881,254 from June 5 to October 28, 1939, in comparison with the maximum possible cash receipts of $360,000 for the same period in 1940, because of the so-called "Embassy Agreement" on currency withdrawals, under which film companies are now operating in the United Kingdom.

Equity to Meet On Single Union

The Actors' Equity Council was to meet Friday in New York to act on the "one big union" plan for all actors. The Equity Council is scheduled to hear individual reports of members of a special committee, appointed by it to study the idea; and, possibly, to hear the report and recommendation of the committee as a whole. It was also expected that the council members themselves would read and discuss the detailed report of the accountant.

Opposition to the plan has been expected in all unions, from the officials who may lose their positions or who may have salaries slashed.

The international board of the Associated Actors and Artistes of America, parent actors' union, on Wednesday in New York rejected the resignation of Frank Gillmore as president and his appointment as president emeritus. The change in designations was to have become effective on July 26th.

THE RELEASE CHART

INDEX

On this and the following page appears an alphabetical index to the titles of all features listed in this week's Release Chart, with additional information for the exhibitor.

The number immediately following the title is the production number. Also given is information regarding the classification of the subject matter. A melodrama is denoted by the abbreviation Mel., Comedy by Com., Comedy-Melodrama by Com.-Mel., Musical by Mus., Musical Comedy by Mus.-Com., Western by West. If the production is made in color, the letter "C" appears in parenthesis after the classification. Thus: Com.-Mel. (C) denotes a Comedy-Melodrama in Color.

At the extreme right of the line containing the title of the production is the name of the distributor.

A

Abe Lincoln in Illinois, 009, Mel.....RKO
Abuna Messias, Mel.....Foreign
Adventure in Diamonds, 3928, Mel.....Para
Aldrich Family in Life with Henry, Com. Para
Alias the Deacon, 4015, Com.....Univ
All Aorund the Town, Mel.....Mono
Allegheny Uprising, 006, Mel.....RKO
All This and Heaven Too, Mel.....FN
All Women Have Secrets, 3914, Mel.....Para
Amazing Mr. Williams, Com.-Mel.....Col
American Gang Busters, Mel.....St. Rts
And One Was Beautiful, Mel.....MGM
Andy Hardy Meets Debutante, 43, Com...MGM
Angel from Texas, An, 468, Mel.....FN
Anne of Windy Poplars, 035, Mel.....RKO
Another Thin Man, 13, Com.-Mel.....MGM
Argentine Nights, Mus.-Com.....Univ
Arise My Love, Mel.....Para
Arizona, Mel. .....Col
Arizona Frontier, West.....Mono

B

Babies for Sale, Mel.....Col
Bad Man from Red Butte, 4063, West...Univ
Bad Man of Wyoming, Mel.....MGM
Baker's Wife, The, Com.....Foreign
Balalaika, 17, Mus.....MGM
Band Wagon, Mus.....Foreign
Barricade, 026, Mel.....20th-Fox
Before I Die, Mel.....Col
Beyond Tomorrow, 031, Mel.....RKO
Big Guy, The, 4016, Mel.....Univ
Bill of Divorcement, 028, Mel.....RKO
Billy the Kid Outlawed, West.....Producers
Billy the Kid Returns, 851, West.....Rep
Biscuit Eater, The, 3935, Mel.....Para
Black Diamonds, 4057, Mel.....Univ
Black Eyes, Mel.....Foreign
Black Friday, 4018, Mel.....Univ
Blazing Six Shooters, West.....Col
Blazing the Oklahoma Trail, West.....Col
Blondie Brings Up Baby, Com.....Col
Blondie Has Servant Trouble, Com.....Col
Blondie on a Budget, Com.....Col
Blondie Takes a Vacation, Com.....Col
Blue Bird, The, 025, Com. (C).....20th-Fox
Boom Town, Mel.....MGM
Boys of the City, Mel.....Mono
Boys from Syracuse, Mus.-Com.....Univ
Bride Wore Crutches, Mel.....20th-Fox
Briggs Family, The, Mel.....Foreign
Brigham Young, Mel. 20th-Fox
British Intelligence, 416, Mel.....WB
Broadway Melody of 1940, 21, Mus.....MGM
Broken Strings, Mel.....St. Rts
Brother Rat and a Baby, 406, Com.....WB
Brother Orchid, 405, Mel.....WB
Buck Benny Rides Again, 3932, Com....Para
Bullet Code, 083, West.....RKO
Bullets for Rustlers, West.....Col
Buried Alive, Mel.....Producers
Busman's Honeymoon, Mel.....MGM

C

Cafe Hostess, Mel.....Col
Call a Messenger, 4020, Mel.....Univ
Calling Philo Vance, 420, Mel.....WB
Captain Caution, Mel.....UA
Captain Is a Lady, 42, Com.....MGM
Captain Moonlight, Mel.....Foreign
Carolina Moon, 944, West.....Rep
Carson City Kid, 955, West.....Rep
Castle on the Hudson, 459, Com.-Mel.....FN
Cat and the Canary, The, 3909, Mel.....Para
Chamber of Horrors, Mel.....Mono
Charlie Chan in Panama, 035, Mel...20th-Fox
Charlie Chan in the Wax Museum, Mel. 20th-Fox
Charlie Chan's Murder Cruise, 048, Mel. 20th-Fox
Charlie McCarthy, Detective, 4011, Com..Univ
Chasing Trouble, 3917, Mel.....Mono
Cherokee Strip, Mel.....Para
Cheyenne Kid, The, 3962, West.....Mono
Child Is Born, A, 415, Mel.....WB
Chip of the Flying U, 4060, West.....Univ
Chump at Oxford, Com.....UA
Cisco Kid and the Lady, The, 012, Mel. 20th-Fox
City for Conquest, Mel.....WB
City in Darkness, 021, Mel.....20th-Fox
City of Chance, 023, Mel.....20th-Fox
Claudine, Mel. .....Foreign
Comin' Round The Mountain, Com.....Para
Confessions of a Nazi Spy, Mel.....WB
Congo Maisie, 10, Com.-Mel.....MGM
Conquest of the Air, Mel.....Foreign
Contraband, Mel. .....Foreign
Convicted Woman, Mel.....Col
Convoy, Mel. .....Foreign
Courageous Dr. Christian, 030, Mel...RKO
Covered Trailer, 915, Com.....Rep
Covered Wagon Days, 965, West.....Rep
Covered Wagons Trails, 3963, West.....Mono
Cowboy from Sundown, 3955, West.....Mono
Cowboys from Texas, 962, West.....Rep
Crooked Road, 923, Mel.....Rep
Cross Country Romance, 039, Mel.....RKO
Cross Roads of Life, Mel.....Producers
Curse of the Swastika, Documentary...Foreign
Curtain Call, 027, Mel.....RKO

D

Dance, Girl, Dance, 040, Mel.....RKO
Dancing on a Dime, Mus.....Para
Danger Ahead, 3939, Mel.....Mono
Danger Flight, 3816, Mel.....Mono
Danger on Wheels, 4055, Mel.....Univ
Dark Command, 901, Mel.....Rep
Date with Destiny, A, Mel.....Para
Days of Jesse James, 953, West.....Rep
Day-Time Wife, 020, Mel.....20th-Fox
Dead End Kids on Dress Parade, 413, Com.-Mel. .....WB
Desire to Live, Mel.....Producers
Destry Rides Again, 4002, Com.-Mel....Univ
Diamond Frontier, Mel.....Univ
Dr. Christian Meets the Women, 036, Mel. RKO
Dr. Cyclops, 3929, Mel. (C).....Para
Dr. Ehrlich's Magic Bullet, 457, Mel.....FN
Dr. Kildare Goes Home, Mel.....MGM
Dr. Kildare's Strange Case, 30, Mel...MGM
Dr. O'Dowd, Mel. .....Foreign
Doctor Takes a Wife, The, Com.....Col
Doomed to Die, Mel.....Mono
Double Alibi, Mel.....Univ
Down Argentine Way, Mus.-Com.....20th-Fox
Dreaming Out Loud, Com.....RKO
Drums Along the Mohawk, 015, Mel. (C) 20th-Fox
Dulcy, Com. .....MGM
Durango Kid, West.....Col

E

Earl of Chicago, 18, Mel.....MGM
Earthbound, 034, Mel.....20th-Fox
East Side Kids, 3924, Mel.....Mono
Edison, the Man, 36, Mel.....MGM
Elsa Maxwell's Public Deb No. 1, Mel. 20th-Fox
Emergency Squad, 3917, Mel.....Para
Enemy Agent, 4033, Mel.....Univ
Escape, Mel. .....MGM
Escape, The, Mel.....20th-Fox
Escape to Paradise, 945, Mus.....RKO
Eternally Yours, Com.-Mel.....UA
Everything Happens at Night, 029, Mel. 20th-Fox
Everything's On Ice, 946, Mel.....RKO

F

Face Behind the Scar, Mel.....Foreign
Farmer's Daughter, The, 3927, Com.....Para
Fatal Hour, 3907, Mel.....Mono
Fight for Life, Mel.....Col
Fighting Mad, 3937, West.....Mono
Fighting 69th, 451, Mel.....FN
First World War, 062, Mel.....20th-Fox
Five Little Peppers In Trouble, Com.....Col
Five Little Peppers at School, Com.....Col
Flight Angels, 466, Mel.....FN
Florian, 29, Mel.....MGM
Flotsam, Mel. .....UA
Flowing Gold, Mel.....WB
Flying Deuces, 010, Com.....RKO
Flying Squad, The, Mel.....Foreign
For Beauty's Sake, Mel.....20th-Fox
Foreign Correspondent, Mel.....UA
For Freedom, Documentary.....Foreign
Forgotten Girls, 920, Mel.....Rep
40 Little Mothers, 34, Com.....MGM
Four Sons, 047, Mel.....20th-Fox
Four Wives, 453, Mel.....FN
Framed, 4032, Mel.....Univ
Free, Blonde and Twenty-one, 037, Mel. 20th-Fox
French Without Tears, 3930, Com.....Para
Frontier Crusader, West.....Producers
Fugitive, The, Mel.....Univ
Fugitive at Large, Mel.....Col
Fugitive from a Prison Camp, Mel.....Col
Fugitive from Justice, 473, Mel.....FN

G

Gambling on the High Seas, 424, Mel....WB
Gangs of Chicago, 906, Mel.....Rep
Gaslight, Mel. .....Foreign
Gaucho Serenade, 943, West.....Rep
Gentleman from Arizona, 3912, West. (C) Mono
George and Margaret, Com.....Foreign
George Washington Carver, Mel.....St. Rts
Geronimo, 3918, Mel.....Para
Gestapo, Mel.....Foreign
Ghost Breakers, The, 3938, Com.-Mel...Para
Ghost Comes Home, The, 27, Com.....MGM
Ghost of Cisco Kid, Mel.....20th-Fox
Ghost Valley Raiders, 991, West.....Rep
Girl from Avenue A, Com.....20th-Fox
Girl from God's Country, Mel.....Rep
Girl in 313, 051, Mel.....20th-Fox
Girl Must Live, Com.....20th-Fox
Girls of the Road, Mel.....Col
Golden Fleecing, Mel.....MGM
Golden Gloves, Mel.....Para
Golden Trail, The West.....Mono
Gold Rush, Maisie, Com.....MGM
Gone With the Wind, Mel. (C).....MGM
Granny Get Your Gun, 421, Mel.....WB
Grand Ole Opry, 908, Com.....Rep
Grandpa Goes to Town, 922, Com.....Rep
Grapes of Wrath, The, 040, Mel....20th-Fox
Great McGinty, The.....Para
Great Plane Robbery, Mel.....Col
Great Profile, The, Com.....20th-Fox
Great Swindle, The, Mel.....Col
Great Victor Herbert, The, 3916, Mus....Para
Green Hell, 4011, Mel.....Univ
Gulliver's Travels, 3915, Cartoon (C)....Para
Gun Code, West.....Producers

H

Half a Sinner, 4040, Mel.....Univ
Haunted House, Mel.....Mono
Heaven With a Barbed Wire Fence, 019, Mel. 20th-Fox
He Married His Wife, 023, Mel.....20th-Fox
He Stayed for Breakfast, Com.....Col
Henry Goes Arizona, 2, Com.....MGM
Heroes in Blue, 3919, Mel.....Mono
Hidden Enemy, Mel.....Mono
Hidden Gold, 3958, West.....Para
Hidden Menace, Mel.....Foreign
High School, 028, Com.....20th-Fox
Hired Wife, Com.....Univ
His Girl Friday, Com.-Mel.....Col
Hi-Yo Silver, 129, West.....Rep
Hold That Woman, Com.-Mel.....Producers
Hollywood Cavalcade, Mel. (C).....20th-Fox
Honeymoon Deferred, 4038, Mel.....Univ
Honeymoon's Over, The, 024, Com.Mel. 20th-Fox
Hot Steel, 4056, Mel.....Univ.
Horrors of War, Mel.....St. Rts
House Across the Bay, Mel.....UA
Housekeeper's Daughter, Com.....UA
House of Seven Gables, 4013, Mel.....Univ
Howards of Virginia, The, Mel.....Col
Human Monster, The, 3916, Mel.....Mono
Hunchback of Notre Dame, 015, Mel.....RKO

I

I Can't Give You Anything But Love, Baby, 4037, Mus. .....Univ
If I Had My Way, 4005, Mus.....Univ
I Love You Again, Mel.....MGM
I Married Adventure, Mel.....Col
I'm Nobody's Sweetheart Now, Mus.-Com. Univ
In Old Missouri, 921, Com.....Rep
Inspector Hornleigh on Holiday, 029, Mel. 20th-Fox
Invisible Killer, The, Mel.....Producers
Invisible Man Returns, 4009, Mel.....Univ
Invisible Stripes, 408, Mel.....WB
Irene, 024, Mus.....RKO
Island of Doomed Men, Mel.....Col
Isle of Destiny, 017, Mel (C).....RKO
I Take This Oath, Mel.....Producers
I Take This Woman, 26, Mel.....MGM
It All Came True, 407, Mel.....WB
It's a Date, 4001, Mus.-Com.....Univ
I Want a Divorce, Mel.....Para
I Was an Adventuress, 038, Mel.....20th-Fox

J

Joe and Ethel Turp Call on the President, 14, Com.-Mel. .....MGM
Johnny Apollo, 042, Mel.....20th-Fox
Judge Hardy and Son, 16, Com.....MGM

K

Kansas Terrors, The, 951, West.....Rep
Kid from Santa Fe, The, 3965, West....Mono
Kid Nightingale, 411, Mel.....WB
Killers of the Wild, Mel.....St. Rts
King of the Lumberjacks, 422, Mel.....WB
Kit Carson, Mel.....UA
Knights of the Range, 3923, West.....Para
Knute Rockne—All American, Mel.....WB

L

La Conga Nights, 4029, Com.....Univ
Laddie, Com.-Mel .....RKO
Ladies Must Live, The, Com.....WB
Lady in Question, The, Mel.....Col
Lambeth Walk, Com.....MGM
Land of the Six Guns, 3964, West.....Mono
Last Alarm, The, 3927, Mel.....Mono

(Continued on following page)

[THE RELEASE CHART--INDEX CONT'D]

(*Continued from preceding page*)

Laugh It Off, 4026, Mel.....Univ
Law of the Pampas, 3955, West.....Para
Law of the Texan, West.....Col
Leather Pushers, Com.-Mel.....Univ
Legacy, Mel.....Col
Legion of Lost Flyers, 4053, Mel.....Univ
Legion of the Lawless, 082, West.....RKO
Leopard Men of Africa, Mel.....St. Rts
Let George Do It, Com.....Foreign
Letter, The, Mel.....WB
Life of Giuseppi Verdi, Mus.....Foreign
Light of the Western Stars, 3931, West..Para
Lights Out in Europe, Documentary...Foreign
Light That Failed, The, 3921, Mel....Para
Lillian Russell, 045, Mus.....20th-Fox
Lion Has Wings, Mel.....UA
Little Accident, 4019, Com.....Univ
Little Bit of Heaven, A, Mus.....Univ
Little Miss Mollie, Mel.....Foreign
Little Orvie, 020, Com.....RKO
Little Old New York, 031, Mel.....20th-Fox
Llano Kid, 3913, West.....Para
Lone Wolf Meets a Lady, Mel.....Col
Lone Wolf Strikes, Mel.....Col
Long Voyage Home, Mel.....UA
Lost Squadron, The, 994, Mel.....RKO
Louise, Mus.....Foreign
Love, Honor and Oh, Baby, 4036,Mel....Univ
Lucky Cisco Kid, 049, Mel.....20th-Fox
Lucky Partners, 038, Com.-Mel.....RKO
Lucky Texan, West.....Mono

M

Mad Empress, The, 481, Mel.....WB
Mad Men of Europe, Mel.....Col
Main Street Lawyer, 905, Mel.....Rep
Ma! He's Making Eyes at Me, 4022, Com. Univ
Man from Dakota, 24, Mel.....MGM
Man from Fleet Street, Mel.....WB
Man from Montreal, 4054, Mel.....Univ
Man from Tumbleweeds, West.....Col
Man I Married, The, Mel.....20th-Fox
Man Who Talked Too Much, Mel.....FN
Man Who Wouldn't Talk, 030, Mel...20th-Fox
Manhattan Heartbeat, 046, Com.....20th-Fox
Man With Nine Lives, Mel.....Col
Margie, Com. .....Univ.
Marines Fly High, 018, Mel.....RKO
Married and In Love, 014, Mel.....RKO
Marshal of Mesa City, 081, West.....RKO
Maryland, 050, Mel (C).....20th-Fox
Meet Dr. Christian, 005, Mel.....RKO
Meet John Doe, Com.-Mel.....WB
Mein Kampf, My Crimes, Documentary Foreign
Men Against the Sky, Mel.....RKO
Men on Her Mind, Mel.....WB
Men Without Souls, Mel.....Col
Men with Steel Faces, Mel.....St. Rts
Mercy Plane, Mel.....Producers
Mexican Spitfire, 016, Com.-Mel.....RKO
Midnight Limited, 3921, Mel.....Mono
Military Academy, Mel.....Col
Millionaires In Prison, 037, Mel.....RKO
Millionaire Playboy, 022, Com.....RKO
Missing Evidence, 4028, Mel.....Univ
Missing People, Mel.....Mono
Mr. Washington Goes to Town, Mel...St Rts
Money and the Woman, Mel.....WB
Money to Burn, 917, Com.....Rep
Monkey Into Man.....Foreign
Moon Over Burma, Mel.....Para
Mortal Storm, The, 41, Mel.....MGM
Mummy's Hand, The, Mel.....Univ
Murder in the Air, 472, Mel.....WB
Murder in the Night, Mel.....Foreign
Murder on the Yukon, 3928, Mel.....Mono
Music In My Heart, Mus.....Col
My Favorite Wife, 025, Com.....RKO
My Little Chickadee, 4004, Com.....Univ
My Love Came Back, Mel.....WB
My Son Is Guilty, Mel.....Col
My Son, My Son, Mel.....UA
Mysterious Mr. Reeder, 3926, Mel.....Mono
Mystery In Swing, Mel.....St Rts.
Mystery of Room 13, Mel.....Foreign
Mystery Sea Raider, Mel.....Para
My Wife's Relatives, 810, Com.-Mel.....Rep

N

New Moon, 31, Mus.....MGM
New Yorkers, The, Com.....Para
Nick Carter, Master Detective, 15, Mel..MGM
Night at Earl Carroll's, Mus.....Para
Night of Nights, 3912, Mel.....Para
Ninotchka, 7, Com.....MGM
North West Mounted Police, Mel. (C)...Para
Northwest Passage, 25, Mel. (C).....MGM
No Time for Comedy, Com.....WB

O

Of Mice and Men, Mel.....UA
Oh, Johnny, How You Can Love, 4021, Mel. .....Univ
Oklahoma Frontier, 4059, West.....Univ
Oklahoma Renegades, West.....Rep
One Crowded Night, 042, Mel.....RKO
One Hour to Live, 4030, Mel.....Univ
One Night in Paris, Mel.....Foreign
One Man's Law, The, 992, Mel.....Rep
One Million B.C., Mel.....UA
On Their Own, 044, Com.....20th-Fox
On the Spot, 3915, Mel.....Mono
Opened by Mistake, 3933, Mel.....Para
Orphans of the North, Mel.....Mono
Our Neighbors—the Carters, 3911, Com..Para
Our Town, Mel.....UA
Outside These Walls, Mel.....Col
Out West with the Peppers, Com.....Col
Overland Stage Raiders, West.....Rep
Over the Moon, Mel. (C).....UA

P

Pack Up Your Troubles, 011, Com..20th-Fox
Pals of the Saddle, West.....Mono
Pals of the Silver Sage, 3954, West...Mono
Parole Fixer, 3920, Mel.....Para
Passport to Alcatraz, Mel.....Col
Phantom Raiders, 40, Mel.....MGM
Phantom Strikes, The, 3923, Mel.....Mono
Phantom Wagon, Mel.....Foreign
Philadelphia Story, Com.....MGM
Pier 13, Mel.....20th-Fox
Pinocchio, 091, Cartoon (C).....RKO
Pioneer Days, 3961, West.....Mono
Pioneers of the Frontier, West.....Col
Pioneers of the West, 964, West.....Rep
Pinto Kid, The, West.....Col
Pop Always Pays, 034, Com.....RKO
Prairie Law, West.....RKO
Pride and Prejudice, 46, Com.....MGM
Pride of the Navy, 822, Mel.....Rep
Primrose Path, The, 023, Com.-Mel....RKO
Proud Valley, The, Mel.....Foreign
Private Affairs, Com.-Mel.....Univ
Private Lives of Elizabeth and Essex, The, 402 Mel. (C).....WB

Q

Queen of Destiny, 061, Mel. (C).....RKO
Queen of the Mob, 3939, Mel.....Para

R

Raffles, Mel.....UA
Ragtime Cowboy Joe, West.....Univ
Rainbow Over the Range, West.....Mono
Rancho Grande, 942, West.....Rep
Range Busters, West.....Mono
Ranger and the Lady, 956, West.....Rep
Rangers of Fortune, Mel.....Para
Rebecca, Mel.....UA
Remember? II, Com.....MGM
Remember the Night, 3919, Mel.....Para
Reno, 008, Mel.....RKO
Return of Dr. X, 464, Mel.....FN
Return of Frank James, Mel. (C)....20th-Fox
Return of Wild Bill, West.....Col
Rhythm of the Rio Grande, 3953, West..Mono
Rhythm on the River, Mus.....Para
Riders from Nowhere, 3966, West.....Mono
Riders of Black Mountain, West.....Producers
Riders of Pasco Basin, 4062, West.....Univ
Ride, Tenderfoot, Ride, West.....Rep
River's End, Mel.....WB
Road Back, 4074, Mel.....Univ
Road to Glory, 061, Mel.....20th-Fox
Road to Singapore, 3926, Mus.....Para
Roaring Twenties, The, 403, Mel.....WB
Rocky Mountain Rangers. 966, West.....Rep
Roll, Wagons, Roll, 3951, West.....Mono
Rovin' Tumbleweeds, 848, West.....Rep
Rulers of the Sea, 3910, Mel.....Para

S

Sabotage, 913, Mel.....Rep
Safari, 3937, Mel.....Para
Saga of Death Valley, 952, West.....Rep
Sagebrush Family Trails West, West.Producers
Sailor's Lady, 052, Mel.....20th-Fox
Saint's Double Trouble, 021, Mel.....RKO
Saint Strikes Back, 918, Mel.....RKO
Saint Takes Over, The, 033, Mel.....RKO
Sandy Is a Lady, 4008, Com.....Univ
Santa Fe Marshal, 3956, West.....Para
Santa Fe Stampede. 863, West.....Rep
Saps at Sea, Com.....UA
Saturday's Children, 410, Com.-Mel.....WB
Scatterbrain, 909, Com.....Rep
Sea Hawk, Mel.....WB
Secret Four, The, 3918, Mel.....Mono
Secret of a Model, Mel.....St. Rts
Secret of Dr. Kildare, 12, Mel.....MGM
Secret Seven, The, Mel.....Col
Seven Sinners, Mel.....Univ
Seventeen, 3924, Com.....Para
Shipyard Sally, 018, Com.....20th-Fox
Shooting High, 041, West.....20th-Fox
Shop Around the Corner, 20, Mel.....MGM
Should Wives Work? Com.....Rep
Showdown, 3957, West.....Para
Sidewalks of London, 3922, Mel.....Para
Singapore, Mel. .....Col.
Sing, Dance, Plenty Hot, Mus.....Rep
Skeleton on Horseback, Mel.....Foreign
Ski Patrol, 4031, Mel.....Univ
Sky Bandits, 3929, Mel.....Mono
Slightly Honorable, Mel.....UA
Slightly Tempted, Com.-Mel.....Univ
Smashing the Money Ring, Mel.....FN
Song of the Road, Mus.-Com.....Foreign
Song of the Windmills, Mus.....Foreign
Son of Monte Cristo, Mel.....UA
Son of the Navy, 3902, Mel.....Mono
Son of Roaring Dan, West.....Univ
So This Is London, 043, Com.....20th-Fox
South of the Border, 941, West.....Rep
South of Pago Pago, Mel.....UA
South to Karanga, Mel.....Univ
So You Won't Talk, Com.....Col
Spies in the Air, Mel.....Foreign
Sporting Blood, 44, Mel.....MGM
Spring Parade, Mus.-Com.....Univ
Spy for a Day, Com.....Foreign
Stage Coach War, West.....Para
Stage to Chino, 085, West.....RKO
Star Dust. 036, Mel.....20th-Fox
Stars Look Down, The, 38, Mel.....MGM
Strange Cargo, 23, Mel.....MGM
Stranger on the Third Floor, Mel.....RKO
Stranger from Texas, The, West.....Col
Street of Memories, Mel.....20th-Fox
Strike Up the Band, Mus.-Com.....MGM
Stunt Man, Mel.....RKO
Sued for Libel, Mel.....RKO
Susan and God, 39, Com.....MGM
Swanee River, 017, Mus. (C).....20th-Fox
Swiss Family Robinson, 019, Mel.....RKO

T

Taming of the West, West.....Col
Tear Gas Squad, 423, Mel.....WB
Terror, The, Mel.....Foreign
Tevya, Mel. .....Foreign
Texas Rangers Ride Again, Mel.....Para
Texas Renegades, West.....Producers
Texas Stagecoach, West.....Col
That's Right, You're Wrong, 011, Mus...RKO
There's Magic in Music. Mus.....Para
They Came by Night, 033, Mel.....20th-Fox
They Drive by Night.....FN
They Knew What They Wanted 992, Mel.RKO
Thief of Bagdad, Mel. (C).....UA
Those Were the Days, 3936, Com.-Mel...Para
Thou Shalt Not Kill, 916, Mel.....Rep
Three Cheers for the Irish, 465, Mel.....FN
Three Faces West, 903, Mel.....Rep
Three Men from Texas, West.....Para
Three Sons, 004, Mel.....RKO
Thundering Frontier, West.....Col
'Til We Meet Again, 848, Mel.....FN
Tomboy, 3911, Mel.....Mono
Tom Brown's School Days, 029, Mel....RKO
Too Busy to Work, 016, Com.....20th-Fox
Too Many Girls, Mus.-Com.....RKO
Too Many Husbands, Com.....Col
Torrid Zone, 455, Mel.....FN
Torpedo Raider, 3925, Mel.....Mono
Touchdown! Mel.....Para
Tower of London, 4012, Mel.....Univ
Triple Justice, 085, West.....RKO
Tugboat Annie Sails Again, Com.....WB
20 Mule Team, 35, Mel.....MGM
20,000 Men a Year, 013, Mel.....20th-Fox
Tropic Fury, 4052, Mel.....Univ
Tulsa Kid, The, West.....Rep
Turnabout, Com.-Mel. .....UA
21 Days Together, Mel.....Col
Two Fisted Rangers, West.....Col
Two Girls on Broadway, Mel.....MGM
Two Thoroughbreds, 013, West.....RKO
Typhoon, 3934, Mel. (C).....Para

U

Ultimatum, Mel. .....Foreign
Untamed, Mel. (C) .....Para

V

Vengeance of the Deep, Mel.....Foreign
Victory, Mel. .....Para
Vigil In the Night, 007, Mel.....RKO
Villain Still Pursued Her, Com.....RKO
Village Barn Dance, 919, Mus.-Com.....Rep
Virginia City, 404, Mel.....WB
Viva Cisco Kid, 039, Mel.....20th-Fox

W

Wagons Westward, 907, Mel.....Rep
Waterloo Bridge, 37, Mel.....MGM
Way of All Flesh, 3940, Mel.....Para
We Are Not Alone, 458, Mel.....FN
Westbound Stage, 3952, West.....Mono
Westerner, The, Mel.....UA
West of Abilene, West.....Col
West of Carson City, 4061, West.....Univ
West of the Divide, West.....Mono
We Who Are Young, 45, Mel.....MGM
When the Daltons Rode, Mel.....Univ
Wild Cat Bus, Mel.....RKO
Wild Horse Range, 3960, West.....Mono
Wizard of Death, Mel.....Col
Wolf of New York, 918, Mel.....Rep
Women In War, 902, Mel.....Rep
Women Without Names, 3925, Mel.....Para

Y

Yesterday's Heroes, Mel.....20th-Fox
You Can't Fool Your Wife, 032, Com....RKO
Young As You Feel, 032, Com.....20th-Fox
Young Buffalo Bill, 954, West.....Rep
Young People, The, Com.....20th-Fox
Young Tom Edison, 28, Mel.....MGM
You're Not So Tough, 4023, Mel.....Univ
Youth Must Be Served, Com.....20th-Fox
Yukon Flight, 3938, Mel.....Mono

Z

Zanzibar, Mel. .....Univ

(THE RELEASE CHART--CONT'D)

THE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger (†) symbol indicates picture is of the 1939-40 season. Asterisk (*) after title of feature denotes first appearance of picture in Release Chart.

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amazing Mr. Williams, The (G)	Joan Blondell-Melvyn Douglas	Nov. 23,'39†	86.	Nov. 25,'39
(Exploitation: Dec. 2,'39, p. 75.)				
Babies for Sale	Glenn Ford-Rochelle Hudson	May 16,'40†	64.	
(See "In the Cutting Room," May 4,'40.)				
Blazing Six Shooters (G)	Charles Starrett-Iris Meredith-Sons of the Pioneers	Apr. 4,'40†	63.	Mar. 16,'40
Blondie Brings Up Baby (G)	P. Singleton-A. Lake-L. Simms	Nov. 9,'39†	69.	Nov. 11,'39
Blondie on a Budget (G)	P. Singleton-A. Lake-L. Simms	Feb. 29,'40†	73.	Mar. 2,'40
Bullets for Rustlers	Charles Starrett-Lorna Gray	Mar. 5,'40†	58.	
(See "In the Cutting Room," Nov. 25,'39.)				
Cafe Hostess (A)	Preston Foster-Ann Dvorak	Nov. 30,'39†	63.	Jan. 20,'40
Convicted Woman (G)	Rochelle Hudson - June Lang - F. Innescort-L. Lane-G. Ford	Jan. 31,'40†	66.	Mar. 2,'40
Doctor Takes a Wife, The (A)	L. Young-R. Millard-G. Patrick	Apr. 25,'40†	68.	Apr. 27,'40
(Exploitation: July 13,'40, p. 40.)				
Five Little Peppers at Home	Edith Fellows-Dorothy Peterson	Feb. 8,'40†	65.	
(See "In the Cutting Room," Jan. 13,'40.)				
Fugitive at Large (G)	Jack Holt-Patricia Ellis	Dec. 7,'39†	66.	Aug. 5,'39
Girls of the Road	A. Dvorak-H. Mack-L. Lane	June 20,'40†	61.	
His Girl Friday (A)	C. Grant-R. Russell-R. Bellamy	Jan. 18,'40†	92.	Jan. 13,'40
(Exploitation: Jan. 27,'40, pp. 71, 76; Feb. 24,'40, p. 55; Mar. 2,'40, p. 68; June 22,'40, p. 76.)				
Island of Doomed Men (A)	Peter Lorre-Rochelle Hudson	May 20,'40†	67.	June 15,'40
Lone Wolf Meets a Lady, The (G)	Warren William-Jean Muir	May 30,'40†	71.	June 22,'40
Lone Wolf Strikes, The (G)	Warren William-Joan Perry	Jan. 26,'40†	67.	Feb. 10,'40
Mad Men of Europe	Edmund Gwenn-Mary Maguire	June 3,'40†	73.	
Man from Tumbleweeds, The (G)	Bill Elliott-Iris Meredith	May 2.'40†	59.	June 22,'40
Man With Nine Lives, The (A)	Boris Karloff - Jo Ann Sayers - Roger Pryor	Apr. 18,'40†	73.	May 4,'40
Men Without Souls (G)	John Litel-Rochelle Hudson	Mar. 14,'40†	62.	May 18,'40
Military Academy	Tommy Kelly-Bobby Jordan	July 18,'40†		
Music in My Heart (G)	Tony Martin - Rita Hayworth - Edith Fellows - Eric Blore	Jan. 10,'40†	70.	Jan. 13,'40
My Son Is Guilty (G)	Jacqueline Wells-Bruce Cabot	Dec. 28,'39†	63.	Jan. 20,'40
Outside the Three Mile Limit (G)	J. Holt-D. Purcell-I. Ware	Mar. 7,'40†	65.	Feb. 17,'40
Out West with the Peppers	Edith Fellows-Tommy Bond	June 30,'40†	62.	
Passport to Alcatraz (G)	Jack Holt-Noah Beery, Jr.	June 6,'40†	60.	June 22,'40
Pioneers of the Frontier	Bill Elliott-Linda Winters	Feb. 1,'40†	58.	
Return of Wild Bill (G)	Bill Elliott-Iris Meredith	June 27,'40†	60.	July 13,'40
Stranger from Texas, The	Charles Starrett - Lorna Gray - Sons of the Pioneers	Nov. 2,'39†	54.	
Taming of the West	Bill Elliott-Iris Meredith	Dec. 7,'39†	55.	
Texas Stagecoach (G)	Charles Starrett-Iris Meredith	May 23,'40	59.	Mar. 30,'40
Too Many Husbands (A)	Jean Arthur -Fred MacMurray - Melvyn Douglas	Mar. 21,'40†	84.	Mar. 9,'40
(Exploitation: May 18,'40, p. 78; June 22,'40, p. 75.)				
21 Days Together (A)	Vivien Leigh-Laurence Oliver	May 16,'40†	72.	June 1,40
Two Fisted Rangers	Charles Starrett - Lorna Gray - Sons of the Pioneers	Jan. 4,'40†	62.	
West of Abilene (G)	Chas. Starrett-Marjorie Cooley-Sons of the Pioneers		58.	July 20,'40

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona	Jean Arthur-Wm. Holden			
Before I Die	Douglas Fairbanks, Jr. - Rita Hayworth			
Blazing the Oklahoma Trail*	Chas. Starrett-Frances Robinson-Sons of the Pioneers			
Blondie Has Servant Trouble	P. Singleton-A. Lake-L. Simms	July 25,'40†		
Durango Kid	Chas. Starrett - Luana Walters - Sons of the Pioneers	Aug. 15,'40†		
Fight for Life (A)	Myron McCormick		69.	Mar. 16,'40
Five Little Peppers in Trouble	Edith Fellows-Dorothy Ann Seese			
Fugitive From a Prison Camp	Jack Holt-Marian Marsh			
Great Plane Robbery, The	Jack Holt-Vicki Lester			
(See "In the Cutting Room," May 25,'40.)				
Great Swindle, The	Jack Holt-Marjorie Reynolds			
He Stayed for Breakfast	Loretta Young-Melvyn Douglas	Aug. 22,'40†		
Howards of Virginia, The	Cary Grant - Martha Scott - Richard Carlson - Sir Cedric Hardwicke	Aug. 29,'40†		
I Married Adventure	Osa Johnson	July 24,'40†	78.	July 20,'40
Lady in Question, The	Brian Aherne-Rita Hayworth	July 31,'40†		
Legacy*	Warner Baxter			
Pinto Kid, The	Chas. Starrett-Louise Currie			
Secret Seven, The	Bruce Bennett-Florence Rice	Aug. 8,'40		
Singapore	Melvyn Douglas-Miriam Hopkins			
So You Won't Talk	Joe E. Brown-Frances Robinson			
Thundering Frontier, The	Chas. Starrett-Iris Meredith-Sons of the Pioneers			
Wizard of Death	Boris Karloff-Evelyn Keyes			

FIRST NATIONAL

(See Warner Brothers)

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
And One Was Beautiful (G) 32.	Jean Muir-Laraine Day-Robert Cummings-Billie Burke	Apr. 5,'40†	70.	Apr. 6,'40
Andy Hardy Meets Debutante (G) 43	M. Rooney-J. Garland-L. Stone-Cecilia Parker - Fay Holden - Ann Rutherford	July 5,'40†	89.	July 6,'40
Another Thin Man (G) 10	Myrna Loy - William Powell - Ruth Hussey-Virginia Grey	Nov. 17,'39†	102.	Nov. 18,'39
(Exploitation: Dec. 2,'39, p. 73; Dec. 16,'39, p. 68; Feb. 24,'40, p. 52; Mar. 16,'40, p. 61.)				
Balalaika (G) 17	Nelson Eddy-Ilona Massey-Chas. Ruggles-Frank Morgan	Dec. 29,'39†	102.	Dec. 23,'39
(Exploitation: Mar. 23,'40, p. 61; Mar. 30,'40, p. 89.)				
Broadway Melody of 1940 (G) 21	E. Powell-F. Astaire-G. Murphy	Feb. 9,'40†	101.	Feb. 10,'40
(Exploitation: Apr. 6,'40, p. 58.)				
Captain Is a Lady, The (G) 42.	C. Coburn-B. Bondi-B. Burke	June 21,'40†	65.	June 22,'40
Congo Maisie (A) 19	Ann Sothern - John Carroll - Rita Johnson	Jan. 19,'40†	70.	Jan. 20,'40
Dr. Kildare's Strange Case (G) 30	L. Ayres-L. Barrymore-L. Day	Apr. 12,'40†	77.	Apr. 6,'40
(Exploitation: June 29,'40, p. 53.)				
Earl of Chicago (G) 18	Robert Montgomery - Reginald Owen - Edward Arnold	Jan. 5,'40†	87.	Dec. 30,'39
Edison, the Man (G) 18	Spencer Tracy - Rita Johnson - Gene Lockhart-Charles Coburn	May 10,'40†	107.	May 25,'40
(Exploitation: June 15,'40, pp. 56, 57, 59; June 22,'40, p. 76; July 6,'40, p. 47.)				
Florian (G) 29	Robert Young-Helen Gilbert	Mar. 29,'40†	93.	Mar. 30,'40
(Exploitation: June 8,'40, p. 52.)				
Forty Little Mothers (A) 34	Eddie Cantor - Rita Johnson - Bonita Granville-J. Anderson	Apr. 26,'40†	90.	Apr. 20,'40
(Exploitation: May 25,'40, p. 67; June 22,'40, p. 74.)				
Ghost Comes Home, The (G) 27	Frank Morgan - Billie Burke - Ann Rutherford	Mar. 8,'40†	79.	Mar. 2,'40
Henry Goes Arizona 2	Frank Morgan-Virginia Weidler	Dec. 8,'39†	67.	
(See "In the Cutting Room," Aug. 12,'39.)				
I Take This Woman (G) 26.	Spencer Tracy-Hedy Lamarr	Feb. 2,'40†	97.	Feb. 3,'40
Joe and Ethel Turp Call on the President (G) 14	Ann Sothern-William Gargan	Dec. 1,'39†	70.	Dec. 9,'39
(Exploitation: June 15,'40, p. 59.)				
Judge Hardy and Son (G) 16	Lewis Stone - Mickey Rooney - Cecelia Parker - Fay Holden	Dec. 22,'39†	90.	Dec. 10,'39
(Exploitation: Feb. 10,'40, p. 69; Feb. 14,'40, p. 52; Mar. 16,'40, p. 61; May 11,'40, p. 68.)				
Lambeth Walk, The (G)	L. Lane-S. Gray-S. Hicks	Jan. 26,'40†	66.	Apr. 22,'39
Man from Dakota (G) 24	W. Beery-D. Del Rio-J. Howard	Feb. 16,'40†	77.	Feb. 17,'40
Mortal Storm, The (A) 41	Margaret Sullavan-James Stewart-Robert Young	June 14,'40†	100.	June 15,'40
(Exploitation: July 6,'40, p. 48; July 13,'40, p. 41.)				
New Moon (G) 31	Jeanette MacDonald - Nelson Eddy - M. Boland	June 28,'40†	104.	June 22,'40
Nick Carter, Master Detective (G) 15	Walter Pidgeon-Rita Johnson	Dec. 15,'39†	60.	Dec. 9,'39
Ninotchka (G) 7	G. Garbo-M. Douglas-I. Claire	Nov. 3,'39†	110.	Oct. 14,'39
(Exploitation: Jan. 13,'40, pp. 52, 53; Jan. 27,'40, p. 72; Feb. 10,'40, p. 70; Feb. 24,'40, p. 55.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. date	Running Time Minutes	Reviewed
Northwest Passage (G) 25	S. Tracy-R. Young-W. Brennan	Feb. 23,'40†	126.	Feb. 17,'40
(Exploitation: Mar. 2,'40, pp. 66, 67; Apr. 6,'40, p. 59; May 4,'40, pp. 72, 76; May 18,'40, p. 76; June 8,'40, p. 50.)				
Phantom Raiders (G) 40	Walter Pidgeon-Florence Rice	May 31,'40	70.	June 1,'40
Remember? (A) 11	R. Taylor-G. Garson-L. Ayres	Nov. 10,'39†	83.	Nov. 11,'39
(Exploitation: Dec. 16,'39, p. 69.)				
Secret of Dr. Kildare (G) 12	Lionel Barrymore - Lew Ayres - Laraine Day-Helen Gilbert	Nov. 24,'39†	85.	Nov. 25,'39
(Exploitation: Feb. 3,'40, p. 73.)				
Shop Around the Corner (G) 20	Margaret Sullavan-James Stewart-Frank Morgan	Jan. 12,'40	100.	Jan. 6,'40
(Exploitation: Jan. 27,'40, pp. 66, 67; Mar. 2,'40, p. 68; May 4,'40, p. 72.)				
Sporting Blood (G) 44	Robert Young - Lewis Stone - Maureen O'Sullivan	July 12,'40†	82.	July 13,'40
Strange Cargo (A) 23	Clark Gable - Joan Crawford - Peter Lorre-Ian Hunter	Mar. 1,'40†	113.	Mar. 9,'40
(Exploitation: June 8,'40, p. 51.)				
Susan and God (A) 39	J. Crawford - F. March - Rita Quigley - Ruth Hussey - John Carroll - Bruce Cabot - Rose Hobart	June 7, 40†	117.	June 8,'40
(Exploitation: July 13,'40, p. 43.)				
Twenty Mule Team (G) 35	W. Beery-L. Carrillo-A. Baxter	May 3,'40	83.	May 4,40
(Exploitation: June 1,'40, p. 58; June 8,'40, p. 52; June 29,'40, p. 56.)				
Two Girls on Broadway (G) 33	Blendell-L. Turner-G. Murphy	April 19,'40†	73.	Apr. 20,'40
Waterloo Bridge (A) 37	Vivien Leigh-Robert Taylor	May 17,'40†	108.	May 18,'40
(Exploitation: June 15,'40, p. 58; June 22,'40, pp. 72, 76; June 29,'40, p. 52; July 13,'40, pp. 42, 44.)				
We Who Are Young (A) 45	Lana Turner-John Shelton	July 19,'40†	80.	July 20,'40
Young Tom Edison (G) 28	Mickey Rooney-Gene Reynolds-Virginia Weidler-Fay Bainter-George Bancroft	Mar. 15'40†	85.	Feb. 17,'40
(Exploitation: Mar. 9,'40, pp. 77, 79; Apr. 6,'40, p. 69; Apr. 13,'40, p. 66; Apr. 20,'40, p. 56; May 4,'40; pp. 70, 71; May 11,'40, p. 72; May 18,'40, p. 76; July 13,'40, p. 43.)				

Coming Attractions

Bad Man of Wyoming, The	Wallace Beery-Ann Rutherford			
Boom Town	Clark Gable - Spencer Tracy - Claudette Colbert-Hedy Lamarr	Aug. 9,'40†		
Busman's Honeymoon	Robt. Montgomery - Constance Cummings	Aug. 30,'40†		
Dr. Kildare Goes Home*	L. Barrymore-L. Ayres-L. Day			
Dulcy	Ann Sothern-Ian Hunter-Billie Burke-Roland Young			
Escape	N. Shearer-R. Taylor-Nazimova			
Golden Fleecing	L. Ayres-R. Johnson-V. Grey	Aug. 16,'40†		
Gold Rush Maisie	Ann Sothern - Lee Bowman - Virginia Weidler	July 26,'40†	82.	
Gone With the Wind (A)	Vivien Leigh - Clark Gable - Leslie Howard - Olivia de Havilland		228.	Dec. 16,'39
(Exploitation: Jan. 20,'40, p. 67; Jan. 27,'40, p. 71; Feb. 3,'40, p. 74; Feb. 17,'40, p. 56; Feb. 24,'40, p. 53; Mar. 23,'40, p. 64; Apr. 20,'40; p. 48; Apr. 27,'40, p. 78; May 11,'40, p. 73.)				
I Love You Again	William Powell-Myrna Loy	Aug. 23,'40†		
Philadelphia Story	K. Hepburn-C. Grant-J. Stewart			
Pride and Prejudice (G) 46	Greer Garson-Laurence Olivier-Mary Boland-Maureen O-Sullivan	Aug. 2,'40†	118.	July 13,'40
Stars Look Down, The (A) 38	Margaret Lockwood - Michael Redgrave-Emlyn Williams		103.	Jan. 27,'40
Strike Up the Band	M. Rooney-J. Garland-J. Preisser			

MONOGRAM

Title	Star	Rel. date	Running Time Minutes	Reviewed
Boys of the City (G)	East Side Kids	July 15,'40†	63.	July 20,'40
Chasing Trouble (G) 3917	Frankie Darro-Marjorie Reynolds	Jan. 30,'40†	64.	Feb. 3,'40
Cheyenne Kid, The 3962	Jack Randall-Louise Stanley	Feb. 20,'40†	50.	
(See "In the Cutting Room," Feb. 17,'40.)				
Covered Wagon Trails (G) 3963	Jack Randall	Apr. 10,'40†	52.	May 11,'40
Cowboy from Sundown (G) 3955	Tex Ritter	May 9,'40†	58.	May 11,'40
Danger Ahead (G) 3939	James Newill	Jan. 10,'40†	60.	July 6,'40
Danger Flight (G) 3816	J. Trent-M. Reynolds-M. Stone	Nov. 1,'39	65.	Oct. 28,'39
East Side Kids (G) 3924	Dennis Moore-Vince Barnett	Feb. 10,'40†	62.	Feb. 24,'40
Fatal Hour (G) 3907	Boris Karloff-Marjorie Reynolds-Grant Withers	Jan. 15,'40†	68.	Jan. 20,'40
Fighting Mad 3937	James Newill	Nov. 5,'39†	60.	
Gentleman from Arizona (G) 3912	Craig Reynolds-John King	Dec. 25,'39†	76.	Dec. 9,'39
Golden Trail, The (G)	Tex Ritter	July 3,'40†	52.	July 6,'40
Heroes in Blue (G) 3919	D. Purcell-B. Hayes-C. Quigley	Nov. 7,'39†	61.	Nov. 25,39
Hidden Enemy 3922	Warren Hull-Kay Linaker	Jan. 20,'40†	63.	
Human Monster, The (A) 3916	Bela Lugosi	Mar. 9,'40†	76.	Nov. 18,'39
(Reviewed under the title, "Dark Eyes of London.")				
Kid from Santa Fe, The, 3965	Jack Randall	May 23,'40†	50.	
Land of the Six Guns (G) 3964	Jack Randall-Louise Stanley	May 2,'40†	54.	June 29,'40
Last Alarm, The, (G) 3927	Polly Ann Young-Warren Hull	June 25,'40†	61.	June 29,'40
Lucky Texan (reissue) (G)	John Wayne	Dec. 10,'39†	56.	Jan. 27,'34
Midnight Limited (G) 3921	Marjorie Reynolds-John King	Mar. 20,'40†	61.	Mar. 23,'40
Murder on the Yukon 3928	James Newill	Feb. 25,'40†	58.	
Mysterious Mr. Reeder, The (G) 3926	Will Fyffe	Apr. 30,'40	77.	Mar. 11,'39
(Reviewed under the title, "The Mind of Mr. Reeder.")				
On the Spot (G) 3915	Frankie Darro-Mary Kornman	June 11,'40†	62.	June 8,'40
Pals of the Silver Sage (G) 3954	Tex Ritter	Apr. 20,'40†	52.	May 4,'40
Phantom Strikes, The (G) 3923	S. Hale-W. Lawson-L. Henry	Nov. 15,'39†	58.	Nov. 18,'39
Pioneer Days 3961	Jack Randall	Jan. 25,'40†	51.	
(See "In the Cutting Room," Jan. 13,'40.)				
Rhythm of the Rio Grande (G) 3953	Tex Ritter-Susan Dale	Mar. 2,'40†	53.	Apr. 27,'40
Riders from Nowhere 3966	Jack Randall-Margaret Roach	May 30,'40†	45.	
(See "In the Cutting Room," May 11,'40.)				
Roll, Wagons, Roll (G) 3951	Tex Ritter	Nov. 25,'39	52.	Dec. 23,'39
Secret Four, The (A) 3918	H. Sinclair-F. Lawton-A. Lee	Jan. 15,'40†	85.	June 24,'39
(Reviewed under the title, "Four Just Men.")				
Sky Bandits 3929	James Newill-Louise Stanley	Apr. 15,'40†	56.	
Sons of the Navy (G) 3902	J. Parker-J. Dunn-M. Spellman	Mar. 30,'40†	72.	Apr. 6,'40
Torpedo Raider (G) 3925	B. Mackay-B. Balfour-J. Mills	Feb. 28,'40†	55.	June 1,'40
Tomboy (G) 3911	Jackie Moran-Marcia Mae Jones	Apr. 20,'40†	70.	Apr. 27,'40
Westbound Stage (G) 3952	Tex Ritter	Dec. 15,'39†	56.	Feb. 24,'40
West of the Divide (reissue) (G)	John Wayne	Dec. 10,'39†	55.	Jan. 20,'34
Wild Horse Range 3960	Jack Randall-Phyllis Ruth	June 25,'40†	57.	
(See "In the Cutting Room," May 18,'40.)				
Yukon Flight (G) 3938	James Newill-Louise Stanley	Dec. 5,'39†	57.	July 6,'40

Coming Attractions

All Around the Town	F. Darro-J. Hodges-G. Houston	Aug. 12,'40†		
Arizona Frontier	Tex Ritter	Aug. 19,'40†		
Chamber of Horrors	Leslie Banks-Gina Malo	Aug. 5,'40†		
Doomed to Die	Boris Karloff-Grant Withers	Aug. 5,'40†		
Haunted House (G)	Marcie Mae Jones-Jackie Moran	July 22,'40†	70.	July 20,'40
Missing People	Will Fyffe	Aug. 19,'40†		
Orphans of the North		July 29,'40†		
Rainbow Over the Range	Tex Ritter-Dorothy Fay	July 29,'40†		
Range Busters	John King - Ray Corrigan - Max Terhune	Aug. 12,'40†		

PARAMOUNT

Title	Star	Rel. date	Running Time Minutes	Reviewed
Adventure in Diamonds (G) 3928	Isa Miranda-George Brent	Apr. 5,'40†	76.	Jan. 20,'40
(Exploitation: Jan. 20,'40, p. 56; Apr. 27,'40, p. 78; May 25,'40, pp. 68, 72; June 29,'40, p. 56.)				
All Women Have Secrets (A) 3914	Jos. Allen-Jean Cagney-V. Dale	Dec. 15,'39†	74.	Dec. 9,'39
(Exploitation: Mar. 2,'40, p. 64.)				
Biscuit Eater, The (G) 3935	Billy Lee-Cordell Hickman	May 24,'40†	81.	Apr. 13,'40
(Exploitation: May 18,'40, p. 79; June 8,'40, p. 50.)				
Buck Benny Rides Again (G) 3932	Jack Benny - Ed Rochester" Anderson-Andy Devine	May 3,'40†	85.	Apr. 20,'40
(Exploitation: June 1,'40, p. 60.)				
Cat and the Canary, The (G) 3909	Bob Hope-Paulette Goddard	Nov. 10,'39†	74.	Oct. 29,'39
Dr. Cyclops (G) 3929	Albert Dekker-Janice Logan	Apr. 12,'40†	77.	Mar. 9,'40
(Exploitation: Mar. 16,'40, p. 59; Apr. 27,'40, p. 76; May 4,'40, p. 72; May 11,'40, p. 69; June 1,'40, pp. 59, 61; June 22,'40, p. 72; July 6,'40, p. 46; July 13,'40, p. 40.)				
Emergency Squad (G) 3917	W. Henry-R. Page-L. Campbell	Jan. 5,'40†	58.	Jan. 13,'40
Farmer's Daughter, The (G) 3927	Martha Raye-Charlie Ruggles	Mar. 29,'40†	61.	Feb. 17,'40
French Without Tears (A) 3930	Ray Milland-Ellen Drew	Apr. 19,'40†	67.	Nov. 11,'39
Geronimo 3918	P. Fester-A. Devine-E. Drew	Jan. 12,'40†	90.	Nov. 25,'39
(Exploitation: Apr. 13,'40, p. 64; Apr. 27,'40, p. 80; May 18,'40, p. 80; May 25,'40, p. 70.)				
Ghost Breakers, The (G) 3938	B. Hope-P. Goddard-R. Carlson	June 21,'40†	85.	June 15,'40
(Exploitation: June 8,'40, p. 51.)				
Great Victor Herbert, The (G) 3916	Allan Jones - Mary Martin - Walter Connolly	Dec. 29,'39†	91.	Dec. 2,'39
(Exploitation: Jan. 20,'40, p. 67; Feb. 3,'40, pp. 74, 80; Feb. 10,'40, p. 70; Mar. 2,'40, p. 68.)				
Gulliver's Travels (G) 3915	Color Cartoon-Feature	Dec. 22,'39†	77.	Dec. 16,'39
(Exploitation: Dec. 23,'39, p. 56; Jan. 27,'40, p. 71; Feb. 3,'40, pp. 72, 74, 76, 78; Feb. 17,'40, pp. 54, 55; Mar. 2,'40, p. 68; Mar. 23,'40, p. 61; Mar. 30,'40, pp. 68, 90; May 4,'40, p. 76; May 11,'40, p. 69; May 18,'40, pp. 77, 79.)				
Hidden Gold (G) 3958	W. Boyd-R. Hayden-R. Rogers	June 7,'40†	61.	May 18,'40
Knights of the Range (G) 3923	Russell Hayden-Jean Parker	Feb. 23,'40†	70.	Feb. 24,'40
Law of the Pampas (G) 3955	W. Boyd-R. Hayden-S. Duna	Nov. 3,'39	74.	Oct. 21,'39
Light of the Western Star (G) 3931	V. Jory-R. Hayden-N. Beery, Jr.	Apr. 19,'40†	67.	Apr. 20,'40
Light that Failed, The (G) 3921	R. Colman-W. Houston-I. Lupino	Feb. 9,'40†	99.	Dec. 23,'39
(Exploitation: Feb. 10,'40, p. 70; Feb. 17,'40, p. 53.)				
Llano Kid (G) 3913	Tito Guizar-Gale Sondergaard	Dec. 8,'39†	86.	Nov. 25,'39
Night of Nights (G) 3912	P. O'Brien-O. Bradna-R. Young	Dec. 1,'39†	*68.	May 11,'40
Opened by Mistake (G) 3933	C. Ruggles-R. Paige-J. Logan	May 10,'40†	67.	May 11,'40
Our Neighbors—the Carters (G) 3911	Fay Bainter-Frank Craven	Nov. 24,'39†	85.	Nov. 4,'39
(Exploitation: May 4,'40; p. 74.)				
Parole Fixer (G) 3920	W. Henry-V. Dale-R. Paige	Feb. 2,'40†	68.	Feb. 17,'40
Queen of the Mob (A) 3939	Ralph Bellamy - Jean Cagney - Wm. Henry-Blanche Yurka	June 28,'40†	61.	June 22,'40
Remember the Night (G) 3919	Barbara Stanwyck - Fred MacMurray-Beulah Bondi-Elizabeth Patterson	Jan. 19,'40†	94.	Jan. 13,'40
(Exploitation: Jan. 27,'40, p. 71; Mar. 30,'40, p. 87; Apr. 20,'40, p. 57.)				
Road to Singapore (G) 3926	B. Crosby-D. Lamour-B. Hope	Mar. 22,'40†	85.	Feb. 24,'40
(Exploitation: Mar. 9,'40, p. 79; Mar. 23,'40, p. 60; Mar. 30,'40, p. 87; May 18,'40, p. 76.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Rulers of the Sea (G) 3910	Douglas Fairbanks, Jr.-Margaret Lockwood-Will Fyffe	Nov. 17,'39†	97	Sept. 16,'39
(Exploitation: Feb. 24,'40, p. 55.)				
Safari (G) 3937	Madeleine Carroll-Douglas Fairbanks, Jr.	June 14,'40†	81	June 8,'40
Santa Fe Marshal (G) 3956	William Boyd-Russell Hayden	Jan. 26,'40†	68	Jan. 13,'40
Seventeen (G) 3924	J. Cooper-B. Field-O. Kruger	Mar. 1,'40†	78	Feb. 24,'40
(Exploitation: Mar. 2,'40, p. 65.)				
Showdown (G) 3657	Wm. Boyd-Russell Hayden	Mar. 8,'40†	63	Mar. 2,'40
Sidewalks of London (A) 3922	Charles Laughton-Vivien Leigh	Feb. 16,'40†	86	Feb. 10,'40
(Exploitation: Feb. 17,'40, p. 53.)				
Stagecoach War (G)	Wm. Boyd-Russell Hayden	July 12,'40†	63	June 29,'40
Those Were the Days (G) 3936	Wm. Holden - J. Barrett - B. Granville-E. Stone-V. Glaser	May 31,'40†	75	May 18,'40
Typhoon (A) 3934	Dorothy Lamour-Robert Preston	May 17,'40†	71	May 4,'40
(Exploitation: June 22,'40, p. 76; June 29,'40, p. 53.)				
Way of All Flesh (G) 3940	A. Tamiroff-Wm. Henry-Gladys George-Muriel Angelus	July 5,'40†	86	June 1,'40
Women Without Names (G) 3925	Ellen Drew-Robert Paige	Mar. 15,'40†	63	Feb. 24,'40

Coming Attractions

Aldrich Family in Life with Henry	Jackie Cooper-Leila Ernest	Sept. 13,'40	
(See "In the Cutting Room," Apr. 20,'40.)			
Arise My Love	Claudette Colbert	Oct. 25,'40	
Cherokee Strip	Richard Dix-Florence Rice		
Comin' Round the Mountain	Bob Burns-Una Merkel	Aug. 16,'40	
Dancing on a Dime	Grace MacDonald-Robt. Paige	Nov. 1,'40	
Date with Destiny, A	B. Rathbone-E. Drew-J. Howard	Nov. 15,'40	
(See "In the Cutting Room," Mar. 30,'40.)			
Golden Gloves	Jean Cagney-Richard Denning	Aug. 2,'40†	
(See "In the Cutting Room," Jan. 13,'40.)			
Great McGinty, The	Brian Donlevy-Akim Tamiroff-Muriel Angelus	Aug. 23,'40†	
(See "Down Went McGinty," "In the Cutting Room," Feb. 10,'40.)			
I Want a Divorce	Joan Blondell-Dick Powell	Sept. 20,'40	
(See "In the Cutting Room," May 18,'40.)			
Moon Over Burma	D. Lamour-R. Preston-P. Foster		
Mystery Sea Raider	Henry Wilcoxon-Carole Landis	Aug. 9,'40	
New Yorkers, The	Dick Powell-Ellen Drew		
Night at Earl Carroll's, A	Ken Murray-Rose Hobart	Oct. 18,'40	
North West Mounted Police	Gary Cooper-Madeleine Carroll-Robt. Preston-P. Goddard	Nov. 22,'40	
Rangers of Fortune	Fred MacMurray-Albert Dekker-Patricia Morison	Oct. 11,'40	
Rhythm on the River	Bing Crosby-Mary Martin-Basil Rathbone-Oscar Levant	Sept. 6,'40	
Texas Rangers Ride Again	J. Howard-E. Drew-M. Robson		
There's Magic in Music	A. Jones-S. Foster-M. Lindsay		
Three Men from Texas	W. Boyd-R. Hayden-A. Clyde	Nov. 8,'40	
(See "In the Cutting Room," May 18,'40.)			
Touchdown!	Wayne Morris-Virginia Dale	Oct. 4,'40	
Untamed (A)	Ray Milland-Patricia Morison-Akim Tamiroff	July 26,'40†	*83 June 29,'40
Victory	Fredric March-Betty Field	Sept. 27,'40	

PRODUCERS RELEASING CORP.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Billy the Kid Outlawed	Bob Steele	July 20,'40	60	
Buried Alive	Beverly Roberts-Robert Wilcox	Nov. 6,'39†	62	
Frontier Crusader (G)	Tim McCoy	June 21,'40	62	June 15,'40
Hold That Woman! 102	J. Dunn-F. Gifford-M. Spellman	June 28,'40	67	
Invisible Killer, The (G)	Grace Bradley-Roland Drew	Nov. 14,'39†	61	Feb. 24,'40
I Take This Oath (G)	Gordon Jones	May 20,'40	67	July 6,'40
Mercy Plane	James Dunn-Frances Gifford	Dec. 4,'39	58	
(See "In the Cutting Room," Dec. 9,'39.)				
Sagebrush Family Trails West, The	Bobby Clark-Earle Hodgins	Jan. 14,'40†		
Texas Renegades	Tim McCoy	Jan. 21,'40†		

Coming Attractions

Cross Roads of Life*		Sept. 1,'40	
Desire to Live*		Aug. 16,'40	
Gun Code	Tim McCoy	July 28,'40	
Riders of Black Mountain*	Tim McCoy	Aug. 23,'40	

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Carolina Moon (G) 944	G. Autry-S. Burnette-J. Storey	July 15,'40†	65	July 20,'40
Carson City Kid, The (G) 955	Roy Rogers - Geo. "Gabby" Hayes - Pauline Moore - Bob Steele	July 1,'40†	57	June 22,'40
Covered Trailer, The 915	Jas., Lucile & Russell Gleason	Nov. 10,'39†	66	Nov. 11,'39
Covered Wagon Days (G) 965	Three Mesquiteers	Apr. 22,'40†	56	May 11,'40
Cowboys from Texas (G) 962	Three Mesquiteers	Nov. 29,'39†	57	Dec. 9,'39
Crooked Road, The (G) 923	Edmund Lowe - Irene Hervey - Henry Wilcoxon	May 10,'40†	66	May 11,'40
Dark Command (G) 901	J. Wayne-C. Trevor-W. Pidgeon	Apr. 15,'40†	94	Apr. 13,'40
(Exploitation: May 25,'40, p. 67.)				
Days of Jesse James (G) 953	Roy Rogers-Geo. "Gabby" Hayes	Dec. 20,'39†	63	Dec. 23,'39
Forgotten Girls (G) 920	Louise Platt-Donald Woods	Mar. 15,'40†	68	Mar. 23,'40
Gangs of Chicago (G) 906	L. Lane-L. Nolan-B. MacLane	May 19,'40†	66	May 25,'40
Gaucho Serenade (G) 943	G. Autry-S. Burnette-J. Storey	May 10,'40†	66	May 18,'40
Ghost Valley Raiders (G) 991	Donald Barry-Lona Andre	Mar. 26,'40†	57	Apr. 6,'40
Grand Ole Opry (G) 908	Weaver Bros. & Elviry	June 25,'40†	68	July 6,'40
Grandpa Goes to Town (G) 922	James, Lucile, Russell Gleason	Apr. 19,'40	66	Apr. 20,'40
Heroes of the Saddle (G) 963	Three Mesquiteers	Jan. 12,'40†	56	Jan. 20,'40
Hi-yo Silver (G) 129	Silver Chief - Chief Thunder Cloud - Lynn Roberts	Apr. 10,'40	69	Apr. 20,'40
In Old Missouri (G) 921	Weaver Bros. & Elviry	Apr. 17,'40†	67	May 4,'40
Kansas Terrors, The (G) 961	3 Mesquiteers-Jacqueline Wells	Oct. 6,'39†	57	Oct. 21,'39
Main Street Lawyer 905	Edward Ellis-Anita Louise	Nov. 3,'39†	72	Nov. 11,'39
Money to Burn (G) 917	Jas., Lucille & Russell Gleason	Dec. 28,'39†	69	Dec. 30,'39
Pioneers of the West (G) 964	Three Mesquiteers	Mar. 12,'40†	56	Mar. 16,'40
One Man's Law (G) 992	Don "Red" Barry-Janet Waldo	June 29,'40†	57	July 13,'40
Rancho Grande (G) 942	G. Autry-S. Burnette-J. Storey	Mar. 22,'40†	68	Mar. 30,'40
Rocky Mountain Rangers (G) 966	Three Mesquiteers-R. Towne	May 24,'40†	58	June 8,'40
Revin' Tumbleweeds (G) 848	G. Autry-S. Burnette-M. Carlisle	Nov. 16,'39	64	Nov. 25,'39
Sabotage (G) 913	Chas. Grapewin-Arleen Whelan-Gordon Oliver	Oct. 13,'39†	69	Oct. 14,'39
Saga of Death Valley (G) 952	Roy Rogers-George Hayes	Nov. 22,'39†	58	Nov. 25,'39
Scatterbrain (G) 909	Judy Canova - Alan Mowbray - Ruth Donnelly	July 20,'40†	73	July 6,'40
South of the Border (G) 941	Gene Autry-Smiley Burnette	Dec. 15,'39†	71	Dec. 16,'39
(Exploitation: Apr. 27,'40, p. 77.)				
Thou Shalt Not Kill (A) 916	Charles Bickford - Owen Davis, Jr.-Doris Day	Dec. 22,'39†	68	Dec. 16,'39
Three Faces West 903	J. Wayne-C. Coburn-S. Gurie	July 12,'40†	81	June 15,'40
(Reviewed under the title, "The Refugee.")				
Village Barn Dance (G) 919	Richard Cromwell - Doris Day - Lulu Belle & Scotty	Jan. 30,'40†	74	Feb. 3,'40
Wagons Westward (G) 907	Chester Morris - Anita Louise - O. Munson-B. Jones-G. Hayes	June 19,'40†	69	June 29,'40
Wolf of New York (G) 918	Edmund Lowe - Rose Hobart - James Stephenson	Jan. 25,'40†	69	Jan. 27,'40
Women in War (G) 902	E. Janis-W. Barrie-P. Knowles	June 6,'40†	71	May 25,'40
Young Buffalo Bill (G) 954	R. Rogers-G. Hayes-P. Moore	Apr. 12,'40†	59	Apr. 20,'40

Coming Attractions

Colorado*	Roy Rogers - Geo. "Gabby" Hayes		
Girl from God's Country	C. Morris-J. Wyatt-C. Bickford	July 30,'40†	
Oklahoma Renegades	3 Mesquiteers-F. McKinney	July 30,'40†	
Ranger and the Lady, The 956	R. Rogers-Geo. "Gabby" Hayes-J. Wells	July 30,'40†	
Ride, Tenderfoot, Ride	G. Autry-S. Burnette-J. Storey		
Should Wives Work?	James, Lucile & Russell Gleason		
Sing, Dance, Plenty Hot	Johnny Downs-Ruth Terry	Aug. 10,'40†	
Tulsa Kid, The*	Don "Red" Barry-L. Walters		

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Abe Lincoln in Illinois (G) 009	R. Massey-R. Gordon-M. Howard	Apr. 19,'40†	110	Jan. 27,'40
(Exploitation: Jan. 27,'40, p. 71; Feb. 3,'40, p. 74; Mar. 16,'40, p. 59; Apr. 6,'40, pp. 56, 57; May 4,'40, p. 73; May 25,'40, pp. 67, 70; July 13,'40, p. 40.)				
Allegheny Uprising (G) 006	John Wayne-Claire Trevor-Brian Donlevy-George Sanders	Nov. 10,'39†	81	Oct. 28,'39
(Exploitation: Jan. 6,'40, pp. 66, 67; Mar. 30,'40, p. 90.)				
Anne of Windy Poplars (G) 035	Anne Shirley-James Ellison	June 28,'40†	86	June 22,'40
Beyond Tomorrow (G) 031	Chas. Winninger-Harry Carey-Jean Parker-Richard Carlson	May 10,'40†	84	Mar. 30,'40
Bill of Divorcement, A (A) 028	Maureen O'Hara-Adolphe Menjou-Fay Bainter-H. Marshal	May 31,'40†	74	Mar. 16,'40
(Exploitation: June 1,'40, p. 59.)				
Bullet Code (G) 083	George O'Brien-Virginia Vale	Apr. 12,'40	58	Apr. 13,'40
Courageous Dr. Christian (G) 030	Jean Hersholt-Dorothy Lovett	Apr. 5,'40†	67	Mar. 30,'40
Cross Country Romance (G) 039	Gene Raymond-Wendy Barrie	July 12,'40†	68	June 29,'40
Curtain Call (G) 027	B. Read-J. Archer-H. Vinson	Apr. 26,'40†	63	Apr. 13,'40
Dr. Christian Meets the Women (G) 036	Jean Hersholt-Dorothy Lovett	July 5,'40†	*65	June 29,'40
Escape to Paradise (G) 945	Bobby Breen-Kent Taylor	Dec. 22,'39	62	Dec. 9,'39
Everything's On Ice (G) 946	Irene Dare-Edgar Kennedy	Oct. 6,'39	67	Sept. 9,'39
Flying Deuces (G) 010	Laurel & Hardy-J. Parker	Nov. 3,'39†	65	Oct. 14,'39
Hunchback of Notre Dame, The (A) 015	C. Laughton-M. O'Hara-Sir C. Hardwicke - W. Hampden - T. Mitchell - B. Rathbone	Dec. 29,'39†	115	Dec. 23,'39
(Exploitation: Mar. 23,'40, p. 63.)				
Irene (G) 024	Anna Neagle - Ray Milland - R. Young-M. Robson-B. Burke	May 3,'40†	101	Apr. 20,'40
(Exploitation: June 1,'40, p. 61; June 29,'40, p. 56.)				
Isle of Destiny (G) 017	W. Gargan-W. Ford-J. Lang	Mar. 8,'40†	83	Mar. 9,'40
Legion of the Lawless (G) 042	George O'Brien-Virginia Vale	Jan. 5,'40†	59	Nov. 25,'39
Little Orvie (G) 020	J. Sheffield-E. Truex-A. Todd	Mar. 1,'40†	66	Mar. 9,'40
Marines Fly High (G) 018	R. Dix-C. Morris-L. Ball	Feb. 2,'40†	68	Feb. 17,'40
Married and in Love (G) 014	Alan Marshal - Barbara Read - Helen Vinson-Patric Knowles	Jan. 19,'40†	59	Dec. 18,'39
Marshal of Mesa City (G) 081	George O'Brien-Virginia Vale	Nov. 3,'39†	62	Oct. 7,'39
Meet Dr. Christian (G) 005	Jean Hersholt-Dorothy Lovett	Nov. 17,'39†	70	Oct. 21,'39
Mexican Spitfire (G) 016	L. Velez-D. Woods-L. Errol	Jan. 12,'40†	67	Dec. 16,'39
Millionaire Playboy (G) 022	Joe Penner-Linda Hayes	Mar. 15,'40†	64	Mar. 2,'40
My Favorite Wife (A) 025	Irene Dunne-Cary Grant-Randolph Scott-Gail Patrick	May 17,'40†	88	May 4,'40
(Exploitation: June 1,'40, p. 59; June 15,'40, p. 59; July 13,'40, p. 40.)				
Pinocchio (G) 091	Disney Feature Cartoon	Feb. 23,'40†	87	Feb. 3,'40
(Exploitation: Feb. 17,'40, p. 53; Mar. 9,'40, p. 77; Mar. 16,'40, p. 59; Mar. 23,'40, p. 61; Apr. 6,'40, p. 57; Apr. 13,'40, pp. 65, 66; Apr. 20,'40, p. 57; Apr. 27,'40, p. 79; May 4,'40, p. 73; May 25,'40, p. 71; June 8,'40, p. 53; June 29,'40, p. 56; July 6,'40, p. 49.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Pop Always Pays (G) 034	L. Errol-D. O'Keefe-A. Pearce	June 21,'40†	67.	June 22,'40
Prairie Law (G) 084	George O'Brien-Virginia Vale	June 14,'40†	59.	June 22,'40
Primrose Path (A) 023	Ginger Rogers-Joel McCrea	Mar. 22,'40†	93.	Mar. 16,'40
(Exploitation: Apr. 6,'40, p. 57.)				
Reno (G) 008	R. Dix-G. Patrick-A. Louise	Dec. 1,'39†	73.	Nov. 18,'39
Saint's Double Trouble (G) 021	George Sanders-Helene Whitney-Bela Lugosi	Jan. 26,'40†	68.	Jan. 20,'40
Saint Takes Over, The (G) 033	George Sanders-Wendy Barrie	June 7,'40†	69.	Apr. 27,'40
Sued for Libel (G) 012	Kent Taylor-Linda Hayes	Oct. 27,'39†	69.	Mar. 25,'39
Swiss Family Robinson (G) 019	Thomas Mitchell - Edna Best - Freddie Bartholomew - Terry Kilburn - Tim Holt	Feb. 16,'40†	91.	Feb. 3,'40
(Exploitation: Feb. 24,'40, p. 63; Mar. 2,'40, p. 65; Apr. 27,'40, p. 77.)				
That's Right, You're Wrong (G) 011	Kay Kyser & Orch.-A. Menjou-May Robson - E. E. Horton - Lucille Ball	Nov. 24,'39†	91.	Nov. 18,'39
(Exploitation: Jan. 13,'40, p. 58; Feb. 10,'40, p. 71.)				
Three Sons (G) 004	E. Ellis-W. Gargan-K. Taylor	Oct. 13,'39†	72.	Sept. 30,'39
Tom Brown's Schooldays (G) 029	Sir Cedric Hardwicke - F. Bartholomew-Jimmy Lydon-Josephine Hutchinson	July 19,'40†	*81.	June 22,'40
Two Thoroughbreds (G) 013	Jimmy Lydon-Joan Brodel	Dec. 8,'39†	62.	Dec. 2,'39
Vigil in the Night (A) 007	Carole Lombard-Anne Shirley-Brian Aherne	Feb. 9,'40†	96.	Feb. 10,'40
(Exploitation: Feb. 17,'40, p. 53; Mar. 30,'40, p. 89; June 15,'40, p. 58.)				
You Can't Fool Your Wife (A) 032	Lucille Ball-James Ellison	May 24,'40†	68.	May 18,'40

Coming Attractions

Dance, Girl, Dance 040	Maureen O'Hara-Louis Hayward Lucille Ball-Ralph Bellamy	Aug. 30,'40†		
Dreaming Out Loud	Lum & Abner-Frances Langford-Frank Craven-Bobs Watson			
Laddie	T. Holt-V. Gilmore-J. Carroll			
Lucky Partners 038	Ronald Colman-Ginger Rogers	Aug. 23,'40		
Men Against the Sky	R. Dix-W. Barrie-E. Lowe			
Millionaires in Prison (G) 037	Lee Tracy-Linda Hayes	July 26,'40†	64.	June 29,'40
One Crowded Night 042	Billie Seward-Wm. Haade	Aug. 9,'40†		
Queen of Destiny (G) 061	Anna Neagle-Anton Walbrook-C. Aubrey Smith	Aug. 2,'40†	95.	Oct. 29,'38
(Reviewed under the title, "Sixty Glorious Years.")				
Stage to Chino 085	George O'Brien-Virginia Vale	July 26,'40†		
Stranger on the Third Floor	Peter Lorre - John McGuire - Margaret Tallichet	Aug. 16,'40†		
Stunt Man*	Kent Taylor-Linda Hayes			
They Knew What They Wanted	Chas. Laughton-Carole Lombard			
Too Many Girls	Lucille Ball - Richard Carlson - Desi Arnaz - Eddie Bracken - Frances Langford-Ann Miller			
Triple Justice 085	George O'Brien-Virginia Vale	Sept. 27,'40†		
Villain Still Pursued Her, The	Anita Louise-Richard Cromwell-Hugh Herbert-Buster Keaton			
(See "In the Cutting Room," Apr. 27,'40.)				
Wild Cat Bus	Fay Wray-Charles Lang	Aug. 23,'40†		

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Barricade (G) 026	Alice Faye-Warner Baxter	Dec. 8,'39†	71.	Dec. 16,'39
Blue Bird (G) 025	Shirley Temple-Spring Byington	Mar. 22,'40†	83.	Jan. 27,'40
(Exploitation: Apr. 20,'40, p. 57; May 4,'40, p. 74.)				
Charlie Chan in Panama (G) 035	Sidney Toler-Jean Rogers	Mar. 1,'40†	67.	Feb. 10,'40
Charlie Chan's Murder Cruise (G) 048	Sidney Toler-Marjorie Weaver	June 21,'40†	75.	May 11,'40
Cisco Kid and the Lady, The (G) 012	C. Romero-V. Field-M. Weaver	Dec. 29,'39†	73.	Dec. 2,'39
City in Darkness (G) 021	Sidney Toler-Lynn Bari	Dec. 1,'39†	74.	Nov. 18,'39
City of Chance (G) 027	Lynn Bari-Donald Woods	Jan. 12,'40†	57.	Dec. 30,'39
Day-Time Wife (A) 020	Tyrone Power - Linda Darnell - Warren William - B. Barnes	Nov. 24,'39†	72.	Nov. 18,'39
Drums Along the Mohawk (A) 015	Henry Fonda-Claudette Colbert-Edna May Oliver	Nov. 10,'39†	103.	Nov. 11,'39
(Exploitation: Nov. 25,'39, p. 56; Dec. 2,'39, pp. 72, 75; Dec. 9,'39, p. 94; Dec. 16,'39, pp. 66, 69; Dec. 30,'39, pp. 64, 65; Jan. 13,'40, p. 56.)				
Earthbound (A) 034	Warner Baxter-Andrea Leeds	June 7,'40†	67.	June 8,'40
Escape, The (G) 010	Amanda Duff-Kane Richmond	Oct. 6,'39†	58.	Nov. 11,'39
Everything Happens at Night (G) 029	Sonja Henie - Ray Milland - Robert Cummings	Dec. 22,'39†	77.	Dec. 23,'39
(Exploitation: Feb. 10,'40, p. 69.)				
First World War, The (reissue) (A) 062	Documentary	Oct. 27,'39†	78.	Nov. 17,'34
Four Sons (G) 047	D. Ameche-Mary Beth Hughes	June 14,'40†	88.	June 1,'40
Free, Blonde and Twenty-one (A) 037	L. Bari-J. Davis-H. Wilcoxon	Mar. 29,'40†	67.	Feb. 17,'40
Girl in 313 (G) 051	Kent Taylor-Florence Rice	May 31,'40†	56.	June 15,'40
Grapes of Wrath, The (A) 040	Henry Fonda - Dorris Bowden - Charley Grapewin - Jane Darwell	Mar. 15,'40†	128.	Jan. 27,'40
(Exploitation: Mar. 2,'40, p. 65; Mar. 9,'40, p. 77; Apr. 27,'40, pp. 76, 81; May 4,'40, pp. 73, 76; May 11,'40, p. 69; May 18,'40, p. 76; June 8,'40, p. 53; June 22,'40, pp. 75, 76; June 29,'40, p. 58.)				
Heaven with a Barbed Wire Fence (G) 019	Jean Rogers-Glenn Ford	Nov. 3,'39†	62.	Oct. 7,'39
He Married His Wife (A) 023	J. McCrea-N. Kelly-M. Boland	Jan. 19,'40†	83.	Jan. 20,'40
High School (G) 028	Jane Withers-Joe Brown, Jr.	Jan. 26,'40†	74.	Jan. 6,'40
Hollywood Cavalcade (G) 007	Alice Faye - Don Ameche - Stuart Erwin-Buster Keaton	Oct. 13,'39†	96.	Oct. 7,'39
(Exploitation: Nov. 4,'39, p. 67; Dec. 9,'39, p. 94; Dec. 23,'39, p. 57; Dec. 30,'39, p. 65.)				
Honeymoon's Over, The (G) 024	M. Weaver-S. Erwin-P. Knowles	Dec. 15,'39†	70.	Nov. 25,'39
Inspector Hornleigh on Holiday (A) 022	Gordon Harker-Alastair Sim	Dec. 1,'39†	74.	Nov. 18,'39
I Was an Adventuress (G) 038	Zorina - Richard Greene - Erich Von Stroheim-Peter Lorre	May 10,'40†	81.	May 4,'40
Johnny Apollo (A) 042	Tyrone Power-Dorothy Lamour-Edward Arnold-Lloyd Nolan	Apr. 19,'40†	93	Apr. 20,'40
(Exploitation: Apr. 27,'40, p. 77; May 25,'40, p. 66.)				
Lillian Russell (A) 045	A. Faye-D. Ameche-H. Fonda-Edw. Arnold-Warren William-Leo Carrillo-Weber & Fields	May 24,'40†	127.	May 18,'40
(Exploitation: June 1,'40, p. 59; June 22,'40, pp. 72, 74; July 13,'40, p. 42.)				
Little Old New York (G) 031	Alice Faye - Fred MacMurray - Richard Greene-Brenda Joyce	Feb. 9,'40†	100.	Feb. 10,'40
(Exploitation: Feb. 10,'40, p. 70; May 4,'40, p. 72.)				
Lucky Cisco Kid (G) 049	Cesar Romero-Evelyn Venable	June 28,'40†	68.	June 1,'40
Manhattan Heartbreak (G) 046	Virginia Gilmore-Robt. Sterling	July 12,'40†	71.	June 1,'40
Man Who Wouldn't Talk, The (G) 030	L. Nolan-J. Rogers-M. Marsh	Feb. 2,'40†	72.	Jan. 20,'40
Maryland (G) 050	Brenda Joyce - John Payne - Walter Brennan-Fay Bainter-Chas. Ruggles	July 19,'40†	*92.	July 6,'40
On Their Own (G) 044	Spring Byington-Ken Howell	May 17,'40†	63.	Apr. 13,'40
Pack Up Your Troubles (G) 014	J. Withers-Ritz Brothers-Lynn Bari-Stanley Fields	Oct. 20,'39†	75.	Oct. 14,'39
Road to Glory (reissue) (G) 061	Fredric March-Lionel Barrymore-Warner Baxter-June Lang	Oct. 13,'39†	101.	June 6,'36
Sailor's Lady (A) 052	Jon Hall-Nancy Kelly	July 5,'40†	66.	July 6,'40
Shipyard Sally (A) 018	Gracie Fields-Sidney Howard	Oct. 20,'39†	79.	July 29,'39
Shooting High (G) 041	J. Withers-G. Autry-M. Weaver	Apr. 26,'40†	65.	Mar. 9,'40
So This Is London (A) 043	Geo. Sanders-Berton Churchill	May 3,'40†	84.	Feb. 4,'39
Star Dust (G) 036	Linda Darnell - John Payne - Charlotte Greenwood - Roland Young	Apr. 5,'40†	85.	Apr. 6,'40
Swanee River (G) 017	D. Ameche-A. Jolson-A. Leeds	Jan. 5,'40†	86.	Dec. 23,'39
(Exploitation: Feb. 24,'40, p. 55.)				
They Came By Night (G) 033	Will Fyffe-Phyllis Calvert	Feb. 23,'40†	73.	Mar. 16,'40
Too Busy to Work (G) 016	J. Prouty-S. Byington-J. Davis	Nov. 17,'39†	65.	Nov. 4,'39
20,000 Men a Year (G) 013	R. Scott-P. Foster-M. Lindsay	Nov. 17,'39†	84.	Oct. 28,'39
Viva Cisco Kid (G) 039	Cesar Romero-Jean Rogers	Apr. 12,'40†	70.	Mar. 23,'40
Young As You Feel (G) 032	Jed Prouty-Spring Byington	Feb. 16,'40†	59.	Feb. 3,'40

Coming Attractions

Bride Wore Crutches, The	Lynn Roberts-Ted North			
Bringham Young	T. Power-L. Darnell-J. Carradine-B. Donlevy-J. Darwell-J. Rogers-M. Astor-V. Price	Aug. 16,'40		
Charlie Chan in the Wax Museum	Sidney Toler-Marguerite Chapman			
Down Argentine Way*	D. Ameche-B. Grable-C. Greenwood			
Elsa Maxfell's Public Deb No. 1	Brenda Joyce - Ralph Bellamy - George Murphy-Mischa Auer-Charles Ruggles	Sept. 27,'40		
(See "In the Cutting Room," May 25,'40.)				
For Beauty's Sake	Ted North-Marjorie Weaver			
Ghost of Cisco Kid	Cesar Romero-Sheila Ryan			
Girl from Avenue A	Jane Withers-Kent Taylor	Aug. 23,'40		
Girl Must Live, A (A)	Lilli Palmer-Margaret Lockwood		92.	May 13,'39
(See "In the Cutting Room," Apr. 27,'40.)				
Great Profile, The	John Barrymore-John Payne-Mary Beth Hughes-G. Ratoff			
Man I Married, The (A)	Joan Bennett - Francis Lederer - Lloyd Nolan-Anna Sten	Aug. 30,'40	*77.	July 20,'40
Pier 13	Lynn Bari-Lloyd Nolan	Sept. 6,'40		
(See "In the Cutting Room," May 25,'40.)				
Return of Frank James, The	H. Fonda-G. Tierney-J. Cooper	Sept. 13,'40		
Street of Memories (G)	Lynn Roberts-Guy Kibbee	Aug. 9,'40	*65.	June 29,'40
Yesterday's Heroes*	Robert Sterling-Jean Rogers			
Young People, The (G)	Shirley Temple-Charlotte Greenwood - Jack Oakie - Arleen Whelan	Sept. 27,'40	*78.	July 13,'40
Youth Will Be Served*	J. Withers-J. Darwell-R. Conway			

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chump at Oxford (G)	Laurel and Hardy	Feb. 16,'40†	63.	Mar. 2,'40
(Exploitation: Apr. 20,'40, p. 56.)				
Eternally Yours (A)	Loretta Young - David Niven - H. Herbert-B. Burke-Z. Pitts	Oct. 12,'39†	95.	Oct. 7,'39
(Exploitation: July 22,'39, p. 81; Dec. 30,'39, p. 66.)				
House Across the Bay (G)	Joan Bennett-Geo. Raft-Lloyd Nolan-Gladys George	Mar. 1,'40†	88.	Mar. 2,'40
(Exploitation: Mar. 30,'40, p. 87.)				
Housekeeper's Daughter (G)	Joan Bennett-Adolphe Menjou	Oct. 26,'39†	80.	Sept. 16,'39
(Exploitation: Dec. 30,'39, p. 66.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Lion Has Wings, The (G)	Merle Oberon-Ralph Richardson-June Duprez-Flora Robson	Jan. 19,'40†	73	Nov. 18,'39
(Exploitation: Dec. 23,'39, pp. 57, 59; Jan. 20,'40, p. 72; Mar. 16,'40, p. 60.)				
My Son, My Son (A)	Brian Aherne-Madeleine Carroll-Louis Hayward-Laraine Day	Mar. 22,'40†	117	Mar. 9,'40
(Exploitation: Apr. 13,'40, p. 65; Apr. 27,'40, p. 76; May 11,'40, pp. 69, 70; May 25,'40, pp. 68, 69; June 29,'40, p. 56.)				
Of Mice and Men (A)	Burgess Meredith-Lon Chaney, Jr.-Betty Field-Chas. Bickford	Jan. 12,'40†	106	Dec. 30,'39
(Exploitation: Jan. 20,'40, pp. 66, 67; Jan. 27,'40, p. 70; Feb. 3,'40, p. 78; Mar. 2,'40, p. 64.)				
One Million B.C. (G)	Carole Landis-Lon Chaney, Jr.-John Hubbard	Apr. 5,'40†	80	Apr. 13,'40
(Exploitation: Apr. 13,'40, p. 65; May 18,'40, p. 79; June 1,'40, p. 61; June 8,'40, p. 50; July 6,'40, p. 46.)				
Our Town (A)	Frank Craven - Martha Scott - Wm. Holden-B. Bondi-Thos. Mitchell-Fay Bainter - Stuart Erwin	May 24,'40†	*90	May 18,'40
(Exploitation: Mar. 30,'40, p. 87; May 25,'40, p. 71; June 1,'40, p. 59; June 29,'40, pp. 52, 53; July 6,'40, p. 48.)				
Over the Moon (A)	Merle Oberon-Rex Harrison	Mar. 29,'40†	78	Dec. 30,'39
Raffles (G)	David Niven-Olivia de Havilland	Dec. 29,'39†	71	Dec. 23,'39
(Exploitation: Jan. 20,'40, p. 67; Mar. 9,'40, p. 76.)				
Rebecca (A)	Laurence Olivier-Joan Fontaine-Judith Anderson-Geo. Sanders	Apr. 12,'40†	130	Mar. 30,'40
(Exploitation: Apr. 13,'40, p. 66; Apr. 20,'40, p. 57; June 1,'40, p. 60; June 15,'40, p. 59.)				
Saps at Sea (G)	Laurel and Hardy	May 3,'40†	57	May 4,'40
Slightly Honorable (A)	Pat O'Brien-Ruth Terry-Broderick Crawford-Edward Arnold	Dec. 22,'39†	85	Jan. 13,'40
South of Pago Pago (G)	Jon Hall - Victor McLaglen - Frances Farmer-O. Bradna	July 4,'40	*98	July 20,'40
Turnabout (A)	Carole Landis - John Hubbard - Adolphe Menjou-Wm. Gargan-Mary Astor	May 17,'40†	83	May 4,'40
(Exploitation: June 8,'40, p. 51.)				

Coming Attractions

Captain Caution	Victor Mature-Louise Platt
Flotsam	Fredric March-Marg't Sullavan
Foreign Correspondent	Joel McCrea - Laraine Day - Herbert Marshall-R. Benchley
Kit Carson	Jon Hall-Lynn Bari
Long Voyage Home	J. Wayne-T. Mitchell-I. Hunter-W. Lawson - B. Fitzgerald - Shields
Son of Monte Cristo	L. Hawyard - J. Bennett - G. Sanders
Thief of Bagdad	Sabu-J. Duprez-C. Veidt
Westerner, The	Gary Cooper-Doris Davenport-F. Stone-L. Bond-W. Brennan
(See "In the Cutting Room," Feb. 10,'40.)	

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias the Deacon (G) 4015	B. Bruns-M. Auer-D. O'Keefe	May 17,'40†	72	May 4,'40
Bad Man from Red Butte (G) 4063	Johnny Mack Brown-Bob Baker-Fuzzy Knight	May 31,'40†	58	June 15,'40
Big Guy, The (G) 4016	Victor McLaglen-Jackie Cooper	Nov. 24,'39†	78	Dec. 2,'39
Black Diamonds 4057	Richard Arlen-Andy Devine	July 19,'40†		
Black Friday (G) 4018	Boris Karloff-Bela Lugosi	Apr. 12,'40†	70	Mar. 9,'40
(Exploitation: Mar. 9,'40, p. 77.)				
Call a Messenger (G) 4020	Billy Halop-Huntz Hall-Mary Carlisle-Larry Crabbe	Nov. 3,'39†	65	Sept. 23,'39
Charlie McCarthy, Detective (G) 4011	E. Bergen-"Charlie McCarthy"-"Mortimer Snerd" - Robert Cummings-Constance Moore	Dec. 22,'39†	77	Dec. 23,'39
Chip of the Flying "U" (G) 4060	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Doris Weston	Nov. 24,'39†	55	Jan. 27,'40
Danger on Wheels 4055	R. Arlen-A. Devine-P. Moran	Feb. 2,'40†	61	
(Exploitation: July 6,'40, p. 46.)				
Destry Rides Again (A) 4002	Marlene Dietrich-Jas. Stewart-Chas. Winninger-Mischa Auer	Dec. 29,'39†	94	Dec. 2,'39
(Exploitation: Mar. 2,'40, p. 64.)				
Double Alibi (G) 4034	Wayne Morris-Margaret Lindsay	Mar. 1,'40†	60	Mar. 23,'40
Enemy Agent (G) 4033	Richard Cromwell-Helen Vinson	Apr. 19,'40	61	Apr. 13,'40
First Love (G) 3002	Deanna Durbin-Helen Parrish-Robert Stack-Eugene Pallette-Leatrice Joy	Nov. 10,'39	84	Nov. 4,'39
(Exploitation: Dec. 2,'39, p. 72; Dec. 30,'39, p. 66; Mar. 23,'40, p. 64.)				
Framed 4032	Constance Moore-F. Albertson	Feb. 23,'40†	60	
(See "In the Cutting Room," Nov. 18,'39.)				
Fugitive, The (pre-release)	Ralph Richardson-Diana Wynward	June 28,'40	76	
Green Hell (G) 4041	Douglas Fairbanks, Jr. - Joan Bennett - John Howard - Alan Hale - George Sanders-George Bancroft - Vincent Price	Jan. 26,'40†	87	Jan. 20,'40
Half a Sinner 4040	Heather Angel-John King	Apr. 5,'40†	59	
Honeymoon Deferred (G) 4038	Edmund Lowe-Margaret Lindsay	Feb. 16,'40†	59	Feb. 24,'40
Hot Steel (G) 4056	Richard Arlen-Andy Devine	May 24,'40†	61	June 29,'40
House of Seven Gables (G) 4013	Vincent Price-Margaret Lindsay-N. Grey-G. Sanders-D. Foran	Apr. 12,'40†	89	Mar. 9,'40
(Exploitation: Mar. 9,'40, p. 77.)				
I Can't Give You Anything But Love, Baby (G) 4037	Johnny Downs - Peggy Moran - Broderick Crawford	June 21,'40†	60	May 11,'40
If I Had My Way (G) 4005	Bing Crosby-Gloria Jean	May 3,'40†	93	May 4,'40
(Exploitation: May 25,'40, p. 67.)				
Invisible Man Returns (G) 4009	Vincent Price-Sir Cedric Hardwicke-Nan Grey	Jan. 12,'40†	81	Jan. 13,'40
(Exploitation: Jan. 20,'40, p. 66; Jan. 27,'40, p. 70; Mar. 16,'40, p. 58; May 4,'40, p. 74; May 18,'40, p. 78.)				
It's a Date (G) 4001	Deanna Durbin-Kay Francis-Walter Pidgeon	Mar. 22,'40†	103	Mar. 23,'40
(Exploitation: June 1,'40, p. 61; June 15,'40, p. 56.)				
La Conga Nights (G) 4029	Hugh Herbert-Dennis O'Keefe-Constance Moore	May 31,'40†	59	May 18,'40
Laugh It Off (G) 4026	C. Moore-J. Downs-E. Kennedy	Dec. 1,'39†	63	Dec. 30,'39
Legion of Lost Flyers (G) 4053	R. Arlen-A. Devine-A. Nagel	Nov. 3,'39†	63	Nov. 4,'39
Little Accident (G) 4019	Baby Sandy - Hugh Herbert - Richard Carlson - Florence Rice - Joy Hodges	Oct. 27,'39†	65	Nov. 4,'39
Love, Honor and Oh, Baby (G) 4036	W. Ford-K. Adams-D. Woods	June 7,'40†	59	June 8,'40
Ma! He's Making Eyes at Me (G) 4022	Tom Brown-Constance Moore	Mar. 15,'40†	61	Apr. 8,'40
Man from Montreal 4054	R. Arlen-A. Devine-A. Gwynne	Dec. 8,'39†	60	
Missing Evidence (G) 4028	Preston Foster-Irene Hervey	Dec. 15,'39†	64	Nov. 25,'39
My Little Chickadee (A) 4004	Mae West - W. C. Fields - Jos. Calleia - D. Foran - A. Nagel	Feb. 9,'40†	84	Feb. 10,'40
Oh, Johnny, How You Can Love 4021	Tom Brown-Peggy Moran	Jan. 5,'40†	63	
(See "In the Cutting Room," Dec. 30,'39.)				
Oklahoma Frontier 4059	Johnny Mack Brown-Bob Baker-Fuzzy Knight	Oct. 20,'39†	58	
One Hour to Live (G) 4030	C. Bickford-D. Nolan-J. Litel	Nov. 10,'39†	59	Nov. 11,'39
Private Affairs (G)	Nancy Kelly - Roland Young - Hugh Herbert-Robt. Cummings	July 5,'40†	74	June 29,'40
Riders of Pasco Basin (G) 4062	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Frances Robinson	Apr. 5,'40†	56	May 25,'40
Sandy Is a Lady (G) 4008	Baby Sandy-Nan Grey-T. Brown-E. Pallette-E. Kennedy	June 14,'40†	63	May 25,'40
Ski Patrol (G) 4031	Lulu Deste-Philip Dorn	May 10,'40†	64	May 11,'40
Tower of London (G) 4012	Basil Rathbone-Boris Karloff-N. Grey-B. O'Neil-I. Hunter	Nov. 17,'39†	92	Nov. 25,'39
(Exploitation: Feb. 3,'40, p. 72.)				
Tropic Fury 4052	R. Arlen-A. Devine-B. Roberts	Oct. 13,'39†	62½	
(See "In the Cutting Room," July 29,'39.)				
West of Carson City (G) 4061	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Peggy Moran	Jan. 19,'40†	55	May 11,'40
Zanzibar (G) 4025	Lola Lane-James Craig	Mar. 8,'40†	69	Mar. 30,'40

Coming Attractions

Argentine Nights	Ritz Bros. - Andrews Sisters - Constance Moore-Geo. Reeves
Boys from Syracuse (A)	Allan Jones - Martha Raye - Joe Penner-Rosemary Lane
Diamond Frontier	V. McLaglen-J. Loder-A. Nagel
Hired Wife	R. Russell-B. Aherne-V. Bruce
I'm Nobody's Sweetheart Now	H. Parrish-D. O'Keefe-C. Moore
Leather Pushers*	Richard Arlen-Andy Devine
Little Bit of Heaven, A	Gloria Jean - Robt. Stack - N. Grey-H. Herbert-S. Erwin
Margie	N. Grey-T. Brown-M. Auer
Mummy's Hand, The	Dick Foran-Peggy Moran
Ragtime Cowboy Joe	Johnny Mack Brown-Bob Baker-Fuzzy Knight
Seven Sinners*	M. Dietrich-J. Wayne-M. Auer-Broderick Crawford - Oscar Homolka - Albert Dekker - Anna Lee
Slightly Tempted	H. Herbert-J. Downs-P. Moran
Son of Roaring Dan 4064	Johnny Mack Brown-Bob Baker-Fuzzy Night
South to Karanga	C. Bickford-J. Craig-L. Deste
(See "In the Cutting Room," May 11,'40.)	
Spring Parade	Deanna Durbin - Robt. Cummings-Mischa Auer
When the Daltons Rode	K. Francis-R. Scott-B. Donlevy
You're Not So Tough (G) 4023	"Dead End Kids"-Nan Grey

WARNER BROTHERS-FIRST NATIONAL

First National Pictures

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All This and Heaven Too (A)	Bette Davis - Charles Boyer - Jeffrey Lynn-Virginia Weidler	June 29,'40†	143	June 22,'40
Angel from Texas, An (G) 468	Eddie Albert - Rosemary Lane - Wayne Morris-Ronald Reagan-Jane Wyman	Apr. 27,'40†	69	May 18,'40
Castle on the Hudson (G) 459	John Garfield - Pat O'Brien - Ann Sheridan - Burgess Meredith	Feb. 17,'40†	77	Mar. 2,'40
(Exploitation: Feb. 24,'40, p. 53.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. date	Running Time Minutes	Reviewed
Dr. Ehrlich's Magic Bullet (G) 457	Edw. G. Robinson-Ruth Gordon-Donald Crisp-Otto Kruger	Mar. 2,'40†	103.	Feb. 10,'40
(Exploitation: Feb. 17,'40, p. 53; Mar. 2,'40, p. 65; Mar. 9,'40, p. 79; May 4,'40, p. 73; May 11,'40, p. 72.)				
Fighting 69th (G) 451	J. Cagney-P. O'Brien-J. Lynn-G. Brent-A. Hale-D. Morgan	Jan. 27,'40†	90.	Jan. 13,'40
(Exploitation: Jan. 20,'40, p. 67; Feb. 3,'40, pp. 74, 78; Feb. 24,'40, pp. 52, 56; Apr. 13,'40, p. 66; May 4,'40, p. 73.)				
Flight Angels (G) 466	Virginia Bruce-Dennis Morgan-Ralph Bellamy-Jane Wyman-Wayne Morris	May 18,'40	74.	May 11,'40
Four Wives (A) 453	Lane Sisters-G. Page-J. Garfield - E. Albert - C. Rains - J. Lynn-D. Foran-F. McHugh-M. Robson	Dec. 25,'39†	99.	Nov. 25,'39
(Exploitation: Dec. 16,'39, p. 67.)				
Fugitive From Justice (G) 473.	Roger Pryor-Lucille Fairbanks...	June 15,'40†	53.	June 22,'40
Man Who Talked Too Much (G)	G. Brent-V. Bruce-B. Marshall..	July 6,'40†	75.	July 6,'40
Murder in the Air (G) 472	R. Reagan-J. Litel-L. Lys	June 1,'40†	55.	July 13,'40
Private Detective (G) 471	Jane Wyman-Dick Foran	Dec. 9,'39†	55.	Dec. 9,'39
Return of Dr. X, The (G) 464.	Wayne Morris - H. Bogart - Lya Lys-Rosemary Lane	Dec. 2,'39†	62.	Dec. 2,'39
(Exploitation: Jan. 20,'40, p. 66.)				
Smashing the Money Ring (G) 470	R. Reagan-Margot Stevenson	Dec. 21,'39†	57.	Nov. 25,'39
Three Cheers for the Irish (G) 465	Priscilla Lane-Dennis Morgan-Thomas Mitchell-Alan Hale	Mar. 16,'40†	100.	Mar. 16,'40
(Exploitation: Apr. 20,'40, p. 58; May 18,'40, p. 77.)				
'Til We Meet Again (G) 456.	Merle Oberon - George Brent - Pat O'Brien-Geraldine Fitzgerald	Apr. 20,'40†	99.	Apr. 13,'40
(Exploitation: Apr. 27,'40, p. 77; June 1,'40, p. 60.)				
Torrid Zone (A), 455	James Cagney-Ann Sheridan-Pat O'Brien-Andy Devine	May 25,'40†	88.	May 11,'40
We Are Not Alone (G) 458	Paul Muni - Jane Bryan - Flora Robson - Una O'Connor	Nov. 25,'39†	112.	Nov. 11,'39
(Exploitation: June 15,'40, p. 57.)				
Coming Attractions				
They Drive by Night (A)	Ann Sheridan - George Raft - Humphrey Bogart-Ida Lupino	Aug. 16,'40†	*95.	July 13,'40

Warner Brothers

Title	Star	Rel. date	Running Time Minutes	Reviewed
British Intelligence (G) 416	Boris Karloff-Margaret Lindsay	Jan. 29,'40†	62.	Feb. 17,'40
Brother Orchid (G) 405	Edw. G. Robinson-Ann Sothern-Humphrey Bogart - Ralph Bellamy	June 8,'40†	91.	June 1,'40
(Exploitation: July 13,'40, p. 42.)				
Brother Rat and a Baby (G) 406	W. Morris-P. Lane-J. Bryan-R. Reagan-J. Wyman-E. Albert	Jan. 13,'40†	87.	Jan. 13,'40
(Exploitation: Apr. 6,'40, p. 57; May 25,'40, pp. 69, 72.)				
Calling Philo Vance (G) 420.	J. Stephenson-Margot Stevenson	Feb. 3,'40†	62.	Feb. 17,'40
Child Is Born, A (A) 415	Geraldine Fitzgerald - Jeffrey Lynn-Gladys George	Jan. 6,'40†	79.	Jan. 6,'40
(Exploitation: Dec. 9,'39, p. 96; Jan. 27,'40, p. 72; Feb. 3,'40, p. 75; Feb. 10,'40, p. 71; Feb. 24,'40, p. 53; Mar. 9,'40, p. 78; Mar. 16,'40, p. 61; Mar. 30,'40, pp. 88, 89; Apr. 6,'40, p. 57; May 4,'40, p. 73; June 15,'40, p. 58; June 22,'40, p. 76.)				
Dead End Kids on Dress Parade (G) 413	Dead End Kids-John Litel	Nov. 18,'39†	62.	Nov. 4,'39
Gambling on the High Seas 424	W. Morris-J. Wyman-J. Litel	June 22,'40†	56.	
Granny, Get Your Gun 421	May Robson-Harry Davenport-Margot Stevenson	Feb. 10,'40†	56.	
Invisible Stripes (G) 408	George Raft - William Holden - Humphrey Bogart-Jane Bryan	Dec. 30,'39†	82.	Jan. 6,'40
It All Came True (A) 407	Ann Sheridan - Jeffrey Lynn - Humphrey Bogart-Zasu Pitts	Apr. 6,'40†	97.	Apr. 6,'40
(Exploitation: Apr. 13,'40, p. 65; May 18,'40, p. 80.)				
Kid Nightingale (G) 411	J. Payne-J. Wyman-W. Catlett	Nov. 4,'39†	57.	Sept. 23,'39
King of the Lumberjacks (G) 422	John Payne-Gloria Dickson	Apr. 13,'40†	58.	Apr. 27,'40
Mad Empress, The (G) 420	M. Novara-C. Nagel-L. Atwill	Dec. 16,'39†	72.	Apr. 22,'39
(Reviewed under the title, "Juarez and Maximilian.")				
My Love Came Back (G)	Olivia de Havilland - Jeffrey Lynn - Chas. Winninger - Jane Wyman-Eddie Albert	July 20,'40†	*85.	June 29,'40
Private Lives of Elizabeth and Essex, The (G) 402	Bette Davis - Errol Flynn - O. de Havilland-Vincent Price	Nov. 25,'39†	106.	Sept. 30,'39
(Exploitation: Dec. 2,'39, p. 72; Dec. 23,'39, p. 58; Jan. 13,'40, p. 53; Mar. 30,'40, pp. 86, 90.)				
Roaring Twenties, The (G) 403.	Jas. Cagney-Humphrey Bogart-Priscilla Lane-Jeffrey Lynn	Oct. 28,'39†	106.	Oct. 21,'39
(Exploitation: Nov. 25,'39, p. 59; Feb. 17,'40, p. 54.)				
Saturday's Children (A) 410.	J. Garfield-A. Shirley-C. Rains	May 11,'40†	101.	Apr. 13,'40
Tear Gas Squad (G) 423	D. Morgan-J. Payne-G. Dickson	May 4,'40†	55.	June 8,'40
Virginia City (G) 404	Errol Flynn - Miriam Hopkins - R. Scott-A. Hale-H. Bogart	Mar. 23,'40†	121.	Mar. 23,'40
(Exploitation: Mar. 30,'40, pp. 86, 87; Apr. 13,'40, p. 64; May 4,'40, p. 70; May 25,'40, p. 69; June 15,'40, p. 58; June 22,'40, pp. 74, 76; July 6,'40, p. 48; July 13,'40, p. 40.)				
Coming Attractions				
City for Conquest	James Cagney-Ann Sheridan			

Title	Star	Rel. date	Running Time Minutes	Reviewed
Confessions of a Nazi Spy (G).	Edw. G. Robinson - Francis Lederer - Geo. Sanders - Paul Lukas		102.	Apr. 29,'39
(See "New 'Nazi Spy'," June 1,'40, p. 8.)				
Flowing Gold	Pat O'Brien - John Garfield - Frances Farmer-Dennis Morgan	Aug. 31,'40†		
Knute Rockne—All American.	Pat O'Brien-Gale Page			
Ladies Must Live	Wayne Morris-Rosemary Lane.	July 27,'40†		
Letter, The	Bette Davis-Herbert Marshall			
Man from Fleet Street, The	Edw. G. Robinson-Edna Best-Eddie Albert-Otto Kruger			
Meet John Doe	G. Cooper - B. Stanwyck - Edw. Arnold-W. Brennan-J. Gleason-Spring Byington			
Money and the Woman	Jeffrey Lynn-Brenda Marshall	Aug. 17,'40†		
No Time for Comedy	James Stewart-Rosalind Russell			
Rivers End	Dennis Morgan-Elizabeth Earl	Aug. 10,'40†		
Sea Hawk	Errol Flynn-Brenda Marshall-Alan Hale-Claude Rains-Flora Robson--Una O'Connor	Aug. 24,'40†		
(See "In the Cutting Room," May 11,'40.)				
Tugboat Annie Sails Again	Marjorie Rambeau-Alan Hale-Ronald Reagan-Jane Wyman			

STATE RIGHTS

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
American Gang Busters (G)		Times	Apr. 20,'40	65.	Mar. 30,'40
George Washington Carver (G)	G. W. Carver	Bryant	Apr. 16,'40	69.	Apr. 20,'40
Horrors of War (G)	Documentary	Merit	Feb. 7,'40	51.	Feb. 17,'40
Killers of the Wild	Joan Valerie	Fine Arts	Mar. 28,'40	57.	Apr. 13,'40
Leopard Men of Africa, The (A)	Dr. P. L. Hoefler	Select	June 20,'40	65.	June 29,'40
Men With Steel Faces (G).	Gene Autry	Levine	Apr. '40	70.	May 4,'40
Secrets of a Model (A)	Sharon Lee	Continental	May 4,'40	60.	Apr. 27,'40
Coming Attractions					
Broken Strings (G)	Clarence Muse	International		*60.	Mar. 23,'40
Mr. Washington Goes to Town (G)	F. E. Miller	Buell		*55.	Apr. 20,'40
Mystery in Swing (G)	Monte Hawley	International		*75.	Mar. 7,'40

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Abuna Messias (G)	Camillo Pilotto	Borano-Hutchison		90.	May 25,'40
Baker's Wife, The (La Femme du Boulanger) (A)	Raimu	"Baker's Wife Inc."	Feb. 26,'40	98.	Mar. 2,'40
Band Wagon (G)	Arthur Askey	Central		85.	Feb. 24,'40
Black Eyes	Otto Kruger	Film Alliance	May 15,'40		
Briggs Family, The (G).	Edward Chapman	Warner Bros.		69.	Apr. 13,'40
Captain Moonlight (A)	John Garrick	Atlas	Apr. 17,'40	58.	May 11,'40
Claudine (A)	Blanchette Brunoy	French M.P. Cp.	Mar. 30,'40	82.	Apr. 6,'40
Conquest of the Air (G)	Laurence Olivier	United Artists		71.	June 8,'40
Contraband (G)	Conrad Veidt	Anglo-American		91.	Apr. 13,'40
Convoy (A)	Clive Brook	Assoc. British		90.	June 29,'40
Curse of the Swastika, The.	Documentary	Pathe		46.	Apr. 27,'40
Dr. O'Dowd (A)	Shaun Glenville	Warner Bros.		76.	Mar. 2,'40
Face Behind the Scar, The	Griffith Jones	Film Alliance	Feb. 29,'40	72.	Mar. 9,'40
Flying Squad, The (A)	Phyllis Brooks	Assoc. British		64.	May 11,'40
For Freedom (G)	Will Fyffe	General		85.	May 11,'40
Gaslight (A)	Anton Walbrook	Anglo American		89.	June 15,'40
George and Margaret (G).	Marie Lohr	Warner Bros.		77.	Apr. 6,'40
Gestapo (A)	Margaret Lockwood	MGM		95.	June 8,'40
Hidden Menace, The (G).	Otto Kruger	Film Alliance	Jan. 15,'40	59.	Apr. 13,'40
Let George Do It (G)	George Formby	ABFD		82.	Mar. 30,'40
Life of Giuseppi Verdi, The (G)	Fosco Giachetti	Esperia	Apr. 3,'40	111.	Apr. 6,'40
Lights Out in Europe (A).	Documentary	Mayer-Burstyn	Apr. 13,'40	66.	Apr. 6,'40
Little Miss Molly	Maureen O'Hara	Film Alliance	Mar. 5,'40	67.	
Louise (A)	Grace Moore	Mayer-Burstyn	Feb. 2,'40	80.	Feb. 10,'40
Mayor's Dilemma, The (A).	Charpin	Film Alliance	Apr. 22,'40	90.	Apr. 22,'39
(Reviewed under the title, "Les Otages.")					
Mein Kampf, My Crimes (A)	Documentary	Assoc. British		75.	May 25,'40
Monkey Into Man (A)		World	May 1,'40	65.	Mar. 30,'40
Murder in the Night* (A).	Jack La Rue	Film Alliance	July 10,'40	56.	Mar. 4,'39
(Reviewed under the title," "Murder in Soho.")					
Mystery of Room 13	Gibb McLaughlin	Film Alliance	June 15,'40		
One Night in Paris	John Lodge	Film Alliance	Feb. 15,'40		
Phantom Wagon, The (La Charrette Fantome).	Pierre Fresnay	Columbia	May 27,'40	91.	June 1,'40
Proud Valley, The (A)	Paul Robeson	ABFD		77.	Jan. 27,'40
Skeleton on Horseback (G).	Hugo Haas	C. L. Import Corp		78.	Feb. 24,'40
Song of the Windmills (Molinos de Viento) (G).	Maria Mercader	Atlas	Feb. 23,'40	73.	Mar. 2,'40
Song of the Road (G)	Harry Lauder	Select	May 4,'40	69.	May 11,'40
Spies in the Air (A)	Barry K. Barnes	Film Alliance	July 15,'40	62.	July 13,'40
Spy for a Day (G)	Duggie Wakefield	Paramount		71.	Jan. 27,'40
Terror, The	Wilfrid Lawson	Film Alliance	Apr. 15,'40		
Tevya (G)	Maurice Schwartz	Maymon	Feb. 5,'40	93.	Jan. 13,'40
Ultimatum (G)	Erle Von Strohelm	Hoffberg	Feb. 3,'40	75.	Feb. 24,'40
Vengeance of the Deep (G)	Lloyd Hughes	Aster	Feb. 22,'40	70.	Mar. 2,'40

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (4-20-40) April 20, 1940. Numerals following review dates are production numbers.]

COLUMBIA

ALL STAR COMEDIES

Title	Rel. Date	Min.
All American Blondes (11-11-39) 1423 ..... Andy Clyde	Oct. 20,'39†	17....
Andy Clyde Gets Spring Chicken (12-30-39) 1426.	Dec. 15,'39†	19....
A Plumbing We Will Go 1406 ..... (3 Stooges)	June 1,'40†	.2 rls.
Awful Goof, The, 1427..... Charley Chase	Dec. 22,'39†	17....
Boobs in the Woods (6-22-40) 1435..... Andy Clyde	May 31,'40†	16....
Fireman Save My Choo Choo 1438 ..... Andy Clyde	Aug. 9,'40†	.2 rls.
Glove Slingers (1-6-40) 1425 ..... (All Star)	Nov. 24,'39†	18....
Heckler, The (2-10-40) 1430 ..... Charley Chase	Feb. 16,'40†	17....
His Bridal Fright 1437... Charley Chase	July 12,'40†	.2 rls.
How High Is Up? 1408... (3 Stooges)	July 26,'40†	.2 rls
Mr. Clyde Goes to Broadway 1429 ..... Andy Clyde	Feb. 2,'40†	17....
Money Squawks 1432..... Andy Clyde	Apr. 5,'40†	.2 rls.
Nothing But Pleasure (2-24-40) 1428 ..... Buster Keaton	Jan. 5,'40†	17½..
Oh, You Nazty Spy (2-24-40) 1404..... (3 Stooges)	Jan. 19,'40†	18....
Oily to Bed, Oily to Rise (10-14-39) 1402 ..... (3 Stooges)	Oct. 6,'39.	18½..
Pardon My Berth Marks (3-16-40) 1431 ..... Buster Keaton	Mar. 22,'40†	16....
Rockin' Thru the Rockies (3-16-40) 1405 ..... (3 Stooges)	Mar. 8,'40†	18....
Skinny the Moocher 1421.. Charley Chase	Sept. 8,'39†	16½..
South of the Boudoir (6-22-40) 1434..... Charley Chase	May 17,'40†	18½..
Static in the Attic 1422... Walter Catlett	Sept. 22,'39†	19....
Taming of the Snood, The 1436	June 28,'40	..2 rls.
Teacher's Pest 1424 ..... Charley Chase	Nov. 3,'39†	16½..
Three Sappy People 1403.. (3 Stooges)	Dec. 1,'39†	18½..
You're Next (6-15-40) 1433 ..... Walter Catlett	May 24,'40†	17....

CINESCOPES

Berth of a Queen (4-27-40) 1974	Mar. 15,'40†	11....
Fashion Takes a Holiday (3-16-40) 1973.....	Mar. 8,'40†	11....
Odd Vacations 1975.....	May 24,'40†	.1 rl..
Threads of a Nation, The (2-10-40) 1972	Feb. 9.'40†	11....
World of 1960 (Futurama) (1-6-40) 1971	Dec. 22,'39†	9....

COLOR RHAPSODIES

Blackboard Revue 1508....	Mar. 15,'40†	7....
Boy, a Gun and Birds, A (12-30-39) 1506	Jan. 12,'40†	7½..
Dreams on Ice (10-7-39) 1503	Oct. 20,'39†	6½..
Egg Hunt, The (6-22-40) 1510	May 31,'40†	7½..
Greyhound and the Rabbit (4-27-40) 1509	Apr. 19,'40†	7½..
Happy Tots' Expedition 1507	Feb. 9,'40†	6½..
Mother Goose in Swing-time 1505	Dec. 19.'39†	7....
Mountain Ears (11-11-39) 1504	Nov. 3,'39†	7....
Timid Pup, The 1512.....	Aug. 1,'40.	.8....
Ye Old Swap Shoppe 1511.	June 28,'40†	.1 rl..

COLUMBIA TOURS

Beautiful Switzerland (1-6-40) 1553	Nov. 17,'39†	10....
Historic Cities of India 1552	Oct. 27.'39†	10....
Holland and the Zuyder Zee (11-25-39) 1551	Sept. 15,'39†	10....
In the Land of Pagodas 1558.	June 14,'40†	.1 rl..
Life in Paris 1554.....	Dec. 22,'39†	11....
New Hampshire (3-30-40) 1555 ..... (color)	Feb. 9,'40†	11....
Pleasure Bound in Canada 1557	May 3,'40†	.1 rl..
Unveiling Algeria (4-27-40) 1556	Mar. 1,'40†	10....

COMMUNITY SING (Series 4)

No. 3 1653 ..... (College Songs)	Oct. 13,'39†	10....
No. 4 1654 ..... (Stephen Foster Songs)	Nov. 17,'39†	11....
No. 5 (3-10-40) 1655..... (Gypsy Songs)	Dec. 29,'39†	10....
No. 6 1656 ..... (Songs of Hit Parade)	May 28,'40†	.1 rl..

FABLES CARTOONS

Barnyard Babies 1754.....	June 14,'40†	.1 rl..
Little Lost Sheep 1751....	Oct. 6,'39†	.7...
Park Your Baby (2-24-40) 1752	Dec. 22,'39†	.6...
Pooch Parade 1755.....	July 19,'40†	.1 rl..
Practice Makes Perfect (4-27-40) 1753	Apr. 5,'40†	.6...

FOOLS WHO MADE HISTORY

No. 2 (Charles Goodyear) 1602	Oct. 6,'39†	10½..

SPECIAL (HAPPY HOUR)

No. 1 (11-11-39) 1520 (Book of Books).....	Oct. 6,'39†	10....
No. 2 1521 (Building of Boys)	Oct. 12,'39†	11....

PHANTASIES CARTOONS

Fish Follies 1705	May 10,'40†	.1 rl..
Man of Tin 1704.....	Feb. 23,'40†	.6½..
Millionaire Hobo 1702.....	Nov. 24,'39†	.7....
Mouse Exterminator, The (3-16-40) 1703	Jan. 26,'40†	.6½..
News Oddities 1706.....	July 19,'40†	.1 rl..

SCREEN SNAPSHOTS (Series 19)

No. 1 (10-14-39) 1851 (Art of Makeup	Sept. 22,'39†	.9½..
No. 2 (11-18-39) 1852 (Training Animal Stars).	Nov. 10,'39†	10....
No. 3 1853 (Novelty Parties)	Dec. 1,'39†	10....
No. 4 1854 (Trip Thru Studios)	Jan. 5,'40†	10....
No. 5 (3-16-40) 1855 (Art in Hollywood)	Feb. 23,'40†	10....
No. 6 (4-27-40) 1856 (Hollywood Recreations)	Mar. 29,'40†	10....
No. 7 1857 (Wardrobe Designers)	May 3,'40†	10....
No. 8 1858	June 7,'40†	.1 rl..
No. 9 1859	July 10,'40†	.1 rl..
No. 10 1860	Aug. 1,'40†	.1 rl..

SPORT THRILLS

Bows and Arrows 1801....	Oct. 6,'39†	.9....
Canvas Capers 1809	July 19,'40†	.1 rl..
Flying Targets (3-16-40) 1804	Feb. 16,'40†	10....
Jai Alai (1-6-40) 1802....	Nov. 30,'39†	.8½..
Rough House Fiesta 1805..	Mar. 8,'40†	10....
Saving Strokes with Sam Snead 1808	June 21,'40†	.1 rl..
Skiing Technique 1803.....	Jan. 19,'40†	.9½..
Sport of Kings (6-15-40) 1807	May 24,'40†	10....
Tomorrow's Stars (4-27-40) 1806	Apr. 19,'40†	10....

WASHINGTON PARADE

No. 1 (11-25-39) 1901..... (Smithsonian Institution)	Nov. 10,'39†	11....

1939-40

No. 2 (2-17-40) 1902..... (U. S. Treasury)	Dec. 29,'39†	11....
No. 3 1903 ..... (Inside the F. B. I.)	Feb. 9,'40†	11....
No. 4 (6-15-40) 1904..... (Social Security)	Apr. 26,'40†	10....
No. 5 1905 ..... (The Archives)	June 28,'40†	.1 rl..

MGM

CARTOONS (Color)

Title	Rel. Date	Min.
Blue Danube, The (12-23-39) W-891	Dec. 16,'39.	.7....
Fishing Bear, The (2-3-40) W-83	Jan. 20,'40†	.8....
Home on the Range (3-30-40) W-85	Mar. 23,'40†	.8....
Mad Maestro, The (2-3-40) W-82	Dec. 30,'39†	.8....
Milky Way, The (7-6-40) W-89	June 22,'40†	.8....
One Mother's Family (11-11-39) W-890	Sept. 30,'39.	.9....
Peace on Earth (12-9-39) W-81	Dec. 9,'39†	.9....
Puss Gets the Boot (3-9-40) W-84	Feb. 10,'40†	.9....
Rainy Day, A W-86.....	Apr. 20,'40†	.7....
Swing Social (6-1-40) W-87	May 18,'40†	.8....
Tom Turkey W-88	June 8,'40†	.7....

CRIME DOESN'T PAY

No. 25—Drunk Driving (10-28-39) P-816 ..... Dick Purcell-Joe Ann Sayers	Oct. 28,'39.	21....
No. 26—Pound Foolish (1-27-40) P-1 ..... Neil Hamilton-Lynn Carver	Dec. 23.'39†	20....
No. 27—Know Your Money (2-3-40) P-2 ..... Dennis Morgan-Noel Madison	Jan. 27,'40†	21....
No. 28—Jack Pot (4-13-40) P-3 ..... Tom Neal-Ann Morriss	Mar. 9,'40†	19....
No. 29—Women In Hiding P-4 ..... Marsha Hunt	June 22,'40†	22....

FITZPATRICK TRAVELTALKS

Calling on Columbia (5-4-40) T-59	Mar. 16,'40†	.8....
Land of Alaska Nellie (2-3-40) T-55	Dec. 23.'39†	.9....
Modern New Orleans (6-15-40) T-61.....	May 11,'40†	.8....
Natural Wonders of Washington State (10-21-39) T-52	Oct. 7,'39†	.9....
Night Descends on Treasure Island (3-9-40) T-57.	Jan. 20,'40†	.8....
Old Natchez (2-10-40) T-56	Dec. 30,'39†	.9....
Quaint St, Augustine (12-2-39) T-53	Nov. 4,'39†	.9....
Seattle, Gateway to the Northwest (4-6-40) T-58.	Feb. 17,'40†	.9....
Sitka and Juneau (4-27-40) T-60	Apr. 13,'40†	.9....
Suva, Pride of Fiji (6-1-40) T-62	June 8,'40†	.9....
Valiant Venezuela (12-30-39) T-54	Nov. 25,'39†	.9....

MGM MINIATURES

Ash Can Fleet (10-21-39) M-72 ..... Robert Warwick	Sept. 9,'39†	11....
Door Will Open, A (4-13-40) M-78 ..... Dalies Frantz-Lynne Carver	Mar. 9,'40†	11....
Failure at 50, A (11-18-39) M-73 ..... Truman Bradley-Jack Mulhall	Oct. 7,'39†	10....
Mendelssohn's Wedding March (12-2-39) M-74...	Nov. 4,'39†	.8....
Miracle at Lourdes (1-20-40) M-75	Dec. 30,'39†	11....
G. P. Huntley, Jr.- Jo Ann Sayers (Sepia)		
Northward Ho! (3-9-40) 80-X ..... (Sepia)	Feb. 10,'40†	.9....
Old South, The (2-3-40) M-77	Jan. 20,'40†	11....
Servant of Mankind (6-8-40) M-79	May 11,'40†	.9....
Where Turf Meets Surf (2-24-40) M-76 ..... Mary Treen-Sally Payne (Sepia)	Jan. 6,'40†	11....

OUR GANG

Alfalfa's Double (2-3-40) C-134	Jan. 20,'40†	11....
All About Hash (6-1-40) C-136	Mar. 30,'40†	11....
Auto Antics (9-16-39) C-942	July 22,'39.	10....
Big Premiere, The (3-30-40) C-135	Mar. 9,'40†	10....
Bubbling Troubles (7-6-40) C-138	May 25,'40†	11....
Captain Spanky's Showboat (10-28-39) C-135	Sept. 9,'39†	11....
Dad for a Day (12-2-39) C-132	Oct. 21,'39†	11....
New Pupil, The (4-27-40) C-137	Apr. 27,'40†	11....
Time Out for Lessons (1-6-40) C-138	Dec. 2,'39†	11....

PASSING PARADE (Sepia)

No. 11—Forgotten Victory (12-23-39) K-121	Dec. 9,'39†	11....
No. 12—XXX Medico (4-27-40) K-122	Mar. 30,'40†	10....
No. 13—The Hidden Master (4-27-40) K-123	Apr. 20,'40†	11....
No. 14—A Way In the Wilderness (7-13-40) K-124	June 22,'40†	10....
Trifles of Importance K-125	July 13,'40†	.1 rl..

PETE SMITH SPECIALTIES

Cat College S-110 ..... (Sepia)	June 29,'40†	.9....
Domineering Male, The (4-6-40) S-107	Mar. 30,'40†	10....
Football Thrills of 1938 (10-14-39) S-912	Sept. 16,'39.	10....
Let's Talk Turkey (12-2-39) S-101	Oct. 28,'39†	11....
Maintain the Right (1-27-40) S-104	Jan. 13,'40†	10....
Romance of the Potato (1-6-40) C-103 ..... (Sepia)	Dec. 9,'39†	.9....
Set 'Em Up (10-21-39) S-913	Oct. 7,'39.	10....
Ski Birds (11-25-39) S-102.	Nov. 18,'39†	.8....
Spots Before Your Eyes (6-1-40) S-108	May 4,'40†	10....
Stuffie (3-9-40) S-106..... (Sepia)	Mar. 2,'40.	11....
What's Your I. Q.? (3-9-40) S-105	Feb. 8,'40†	.8....
What's Your I. Q.? No. 2 (7-13-40) S-109.. (Sepia)	June 8,'40†	.9....

SPECIAL

Flag Speaks, The (5-4-40)	June 14,'40†	19....

ROBERT BENCHLEY

Day of Rest, The (10-21-39) F-141	Sept. 6,'39†	.9....
Home Movies (3-9-40) F-144	Feb. 17,'40†	.7....
See Your Doctor (12-23-39) F-142	Dec. 16,'39†	.8....
That Inferior Feeling (1-27-40) F-143	Dec. 9,'39†	.9....

MONOGRAM

Title	Rel. Date	Min.
Raiders Over England S830.	Nov. 15,'39†	.2 rls.

PARAMOUNT

COLOR CLASSICS

Ants in the Plants (3-23-40) C9-3	Mar. 15,'40†	.7....
Fresh Vegetable Mystery, The (10-14-39) C9-1....	Sept. 22,'39†	.1 rl..
Kick In Time, A (5-18-40) C9-4	May 17,'40†	.7....
Little Lambkin (2-24-40) C9-2	Feb. 2,'40†	.7....
Snubbed by a Snob C9-5...	July 19,'40†	.1 rl..
You Can't Shoe a Horse Fly C9-6	July 28,'40†	.1 rl..

COLOR CRUISES

Argentina K9-8	Apr. 5,'40†	.1 rl..
Chile (1-6-40) K9-3	Nov. 10,'39†	10....
Cuba K9-4	Jan. 5,'40†	.1 rl..
Isle of Columbus K9-5.....	Feb. 9,'40†	.1 rl..
Pacific Paradise (7-13-40) K9-7	June 21,'40†	10....
Peru (10-14-39) K9-2.....	Oct. 6,'39†	.1 rl..
Rio de Janeiro K9-7.....	May 31,'40†	.1 rl..

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
HEADLINERS		
Artie Shaw's Class In Swing (8-26-39) A9-1	Sept. 8,'39	†10
Blue Barron & His Orch. (6-15-40) A9-9	May 31,'40	†10
Frankie Masters & Orch. (1-27-40) A9-5	Dec. 29,'39	†11
Geo. Olsen & His Music (3-23-40) A9-7	Mar. 15,'40	†10
Have You Met Yvette? (5-4-40) A9-8	Apr. 26,'40	†10
Here's Hal (1-6-40) A9-4. Hal Kemp & Orch.	Nov. 24,'39	†10
Jimmy Dorsey & Orch. (2-24-40) A9-6	Feb. 2,'40	†10
Moments of Charm of 1940 (10-4-39) A9-2	Oct. 13,'39	†11
Phil Spitalny & Girl Or. Pinky Tomlin and His Orch. A9-19	July 5,'40	†.1 rl
Ted Fio Rito and His Orchestra (11-18-39) A9-2	Oct. 6,'39	†11
PARAGRAPHICS		
Bits of Life (1-6-40) V9-3	Nov. 17,'39	†11
Busy Little Bears (11-18-39) V9-2	Oct. 20,'39	†10
Dangerous Dollars (7-6-40) V9-9	July 28,'40	†11
Not So Dumb (3-23-40) V9-7	Mar. 15,'40	†10
Paramount Pictorial (2-24-40) V9-6	Feb. 16,'40	†10
Sugar Wind (2-3-40) V9-5	Jan. 19,'40	†10
Television Preview (5-18-40) V9-8	May 17,'40	†10
Touchdown Review (1-20-40) V9-4	Dec. 22,'39	†10
POPEYE THE SAILOR		
Females Is Fickle (3-23-40) E9-3	Mar. 48,'40	†.7
Fightin' Pals E9-9	July 12,'40	†.1 rl
Me Feelins Is Hurt (5-11-40) E9-5	Apr. 12,'40	†.7
Never Sock a Baby (11-25-39) E9-1	Nov. 3,'39	†.6
Nurse Mates (7-6-40) E9-8	June 21,'40	†.7
Onion Pacific (6-15-40) E9-6	May 24,'40	†.7
Shakespearean Spinach (2-3-40) E9-2	Jan. 19,'40	†.7
Stealin' Ain't Honest (5-25-40) E9-4	Mar. 22,'40	†.7
Wimmin Hadn't Oughta Drive E9-11	Aug. 16,'40	†.1 rl
Wimmin Is a Myskery (6-22-40) E9-7	June 7,'40	†.7
With Popeye's Poppa E9-12	Aug. 30,'40	†.1 rl
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE		
(In Color)		
1939-40		
No. 1—J9-1	Sept. 15,'39	†10
No. 2—(12-2-39) J9-2	Nov. 3,'39	†10
No. 3—(1-20-40) J9-3	Dec. 15,'39	†10
No. 4—(2-24-40) J9-4	Feb. 16,'40	†10
No. 5—(5-4-40) J9-5	May 3,'40	†10
No. 6—J9-6	June 28,'40	†.1 rl
GRANTLAND RICE SPORTLIGHTS		
No. 67—A Desert Adventure (9-16-39) R9-2	Sept. 22,'39	†10
No. 68—Catching Whoppers (9-16-39) R9-3	Oct. 13,'39	†10
No. 69—A Dog Is Born (11-11-39) R9-4	Nov. 3,'39	†10
No. 70—Aqua-Rhythm (11-18-39) R9-5	Nov. 24,'39	†10
No. 71—Judo Experts (1-27-40) R9-6	Dec. 8,'39	†10
No. 72—Bowling Skill (2-3-40) R9-7	Jan. 26,'40	†10
No. 73—Human Fish (3-2-40) R9-8	Feb. 23,'40	†10
No. 74—Two of a Kind (3-23-40) R9-9	Mar. 22,'40	†10
No. 75—The Blue Streak (5-11-40) R9-10	Apr. 19,'40	†10
No. 76—Playmates from the Wild (5-18-40) R9-11	May 17,'40	†10
No. 77—Cradle of Champions (6-22-40) R9-12	June 14,'40	†10
No. 78—Sink or Swim R9-13	July 12,'40	†.1 rl
STONE AGE CARTOONS		
Foul Ball Player, The (6-15-40) B9-5	May 24,'40	†.7
Granite Hotel (5-18-40) B9-3	Apr. 26,'40	†.7
Springtime in the Rock Age B9-10	Aug. 30,'40	†.1 rl
Way Back When a Nag Was Only a Horse (3-23-40) B9-2	Mar. 8,'40	†.7
Way Back When a Night Club Was a Stick B9-4	May 10,'40	†.1 rl
Way Back When a Razzberry Was a Fruit B9-8	July 26,'40	†.1 rl
Way Back When a Triangle Had Its Points (2-24-40) B9-1	Feb. 9,'40	†.7
SYMPHONIC SERIES		
Blue Danube, The D9-1	Sept. 29,'39	†.1 rl
Merry Wives of Windsor (11-18-39) D9-2		9
William Tell (1-6-40) D9-3	Nov. 24,'39	†18
UNUSUAL OCCUPATIONS		
(In Color)		
(New Series)		
No. 1—(10-14-39) L9-1	Oct. 13,'39	†.1 rl
No. 2—(12-16-39) L9-2	Nov. 17,'39	†11
No. 3—(2-3-40) L9-3	Jan. 19,'40	†10
No. 4—(5-18-40) L9-4	Mar. 29,'40	†10
No. 5—(5-18-40) L9-5	May 31,'40	†10
No. 6—L9-6	Aug. 2,'40	†.1 rl

RKO RADIO

Title	Rel. Date	Min.
LEON ERROL COMEDIES		
Bested by a Beard 03,704	July 16,'40	†20
Scrappily Married 03,703	Jan. 12,'40	†20
Truth Aches 03,702	Nov. 3,'39	†19
EDGAR KENNEDY COMEDIES		
Act Your Age (10-14-39) 03,301	Oct. 6,'39	†18
Kennedy the Great 03,402	Dec. 8,'39	†19
Mutiny in the County 03,404	May 3,'40	†17
Slightly at Sea 03,403	Feb. 9,'40	†16
'Taint Legal, 03,405	May 25,'40	†16
INFORMATION PLEASE		
No. 2—(19-28-39) 04,202	Oct. 6,'39	†11
No. 3—(12-2-39) 04,203	Nov. 3,'39	†10
No. 4—(1-6-40) 04,204	Dec. 1,'39	†11
No. 5—(2-3-40) 04,205	Dec. 29,'39	†10
No. 6—(2-3-40) 04,206	Jan. 26,'40	†11
No. 7—(4-6-40) 04,207	Feb. 23,'40	†10
No. 8—(4-13-40) 04,208	Mar. 22,'40	†10
No. 9—(4-27-40) 04,209	Apr. 19,'40	†11
No. 10—(6-15-40) 04,210	May 17,'40	†11
No. 11—(6-22-40) 04,211	June 14,'40	†10
No. 12—(7-6-40) 04,212	July 12,'40	†.1 rl
MARCH OF TIME		
1939-40		
No. 1—Soldiers with Wings (9-9-39) 03,101	Sept. 1,'39	†19
No. 2—Battle Fleets of England (10-7-39) 03,102	Sept. 29,'39	†18
No. 3—Uncle Sam—The Farmer (10-28-39) 03,103	Oct. 27,'39	†18
No. 4—Newsfronts of War—1940 (11-25-39) 03,104	Nov. 24,'39	†19
No. 5—Crisis in the Pacific (12-23-39) 03,105	Dec. 22,'39	†17
No. 6—Republic of Finland, The (1-20-40) 03,106	Jan. 19,'40	†18
No. 7—Vatican of Pius XII (2-17-40) 03,107	Feb. 16,'40	†18
No. 8—Canada at War (3-9-40) 03,108	Mar. 15,'40	†18
No. 9—America's Youth—1940 (4-13-40) 03,109	Apr. 12,'40	†19
No. 10—The Philippines: 1898-1946 (5-11-40) 03,110	May 10,'40	†19
No. 11—U. S. Navy—1940 (6-8-40) 03,111	June 7,'40	†18
PATHE NEWS		
Released twice a week		
PATHE REVIEW		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Blamed for a Blonde (10-14-39) 03,201	Oct. 20,'39	†16
Chicken Feed 03,203	Jan. 19,'40	†18
Coat Tails 03,202	Nov. 17,'39	†18
Goodness, a Ghost 03,205	July 5,'40	†16
Twincuplets 03,204	Apr. 12,'40	†20
RAY WHITLEY COMEDIES		
Bandits and Ballads 03,502	Dec. 15,'39	†17
Corralling a Schoolmarm 03,504	June 14,'40	†20
Cupid Rides the Range (10-14-39) 03,501	Sept. 48,'39	†18
Molly Cures a Cowboy 03,503	Mar. 22,'40	†19
Sagebrush Serenade 93,504	June 6,'39	19
REELISMS		
Acres of Plenty (11-18-39) 04,602	Oct. 13,'39	†.9
Air Army (4-27-40) 04,609	Apr. 26,'40	†.9
American Royal (11-18-39) 04,603	Nov. 10,'39	†.9
Kennel Kings (8-26-39) 94,612	July 12,'39	.9
Men of Muscle (2-3-40) 04,605	Jan. 12,'40	.9
Navajo Land (2-30-40) 04,607	Mar. 1,'40	†10
Nevada Unlimited (9-16-39) 04,601	Sept. 15,'39	†.8
Pack Trip (9-16-30) 94,613	Aug. 18,'39	.9
Siege (3-2-40) 04,608	Mar. 29,'40	†10
Stray Lamb (6-22-40) 04,610	May 24,'40	†.8
Streamlined 04,611	June 21,'40	†.9
Vacation Diary (2-10-40) 04,606	Feb. 2,'40	†.9
West Wall (1-6-40) 04,604	Dec. 8,'39	†10
Zoo (8-12-39) 94,612	July 21,'39	.9
RKO PATHE SPORTSCOPE		
Aquapoise (2-3-40) 04,306	Jan. 19,'40	†.9
Court Favorites (5-4-40) 04,309	Apr. 12,'40	†.9
Fly Casting (4-13-40) 04,308	Mar. 15,'40	.9
Gun Play (10-14-39) 04,301	Sept. 1,'39	.9
Hunting Hounds (11-18-39) 04,302	Sept. 29,'39	†.9
Hurdle Hoppers (6-15-40) 04,311	June 7,'40	†.9
Ice Cutters (11-4-39) 04,303	Oct. 27,'39	†.9
Pennant Chasers (4-13-40) 04,307	Feb. 16,'40	†.9
Riding the Crest (7-8-39) 94,312	July 14,'39	.9
Silent Wings (6-22-40) 04,310	May 10,'40	†.9
Sky Game (12-30-39) 04,305	Dec. 22,'39	†.9
Winter Playground (12-23-39) 04,304	Nov. 24,'39	†.9
SPECIAL		
Five Times Five (9-16-39) 93,801	July 23,'39	.20
WALT DISNEY CARTOONS		
Autograph Hound, 94,116	Sept. 1,'39	.8
Beach Picnic (5-27-39) 94,114	June 9,'39	.8
Bone Trouble 04,107	June 28,'40	†.9
Billposters, The (5-25-40) 04,105	May 17,'40	†.8
Donald's Dog Laundry (5-25-40) 04,103	Apr. 5,'40	†.8
Donald's Vacation 04,109	June 21,'40	†.1 rl
Donald's Penguin (5-27-39) 94,117	Aug. 11,'39	.8
Fire Chief 04,114	Nov. 22,'40	†.1 rl
Gone with the Whirlwind 04,113	Nov. 1,'40	†.1 rl
Mickey's Magic Lamp	Aug. 2,'40	†.1 rl
Mr. Duck Steps Out (5-25-40) 04,106	June 7,'40	.8
Mr. Mouse Takes a Trip 04,112	Oct. 11,'40	†.1 rl
Officer Duck (6-1-40) 04,101	Sept. 22,'40	†.8
Put Put Trouble 04,108	July 19,'40	†.7
Riveter, The 04,102	Mar. 15,'40	†.7
Sea Scouts 94,115	June 30,'39	.8
Tugboat Mickey (5-25-40) 04,104	Apr. 26,'40	†.7
Window Cleaners 04,111	Sept. 20,'40	†.1 rl

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Filming the Fleet (9-23-39) 0202	Oct. 27,'39	†11
Sanctuary of Seals (6-1-40)	Oct. 7,'40	.9
Sky Fighters (12-9-39) 0203	Dec. 8,'39	†11
FASHIONS (In Color)		
Fashion Forecast, No. 5 0601	Sept. 15,'39	†10
Fashion Forecast, No. 6 (2-10-40) 0602	Dec. 22,'39	†10
Fashion Forecast, No. 7 0603	Mar. 29,'40	†.1 rl
Fashion Forecast, No. 8 0604	July 19,'40	†.1 rl
FATHER HUBBARD'S ALASKAN ADVENTURES		
Aghileen Pinnacles (10-21-39) 0103	Nov. 10,'39	†11
Birthplace of Icebergs (9-2-39) 0101	Aug. 4,'39	†11
Climbing the Spirit's Home (4-6-40) 0107	May 10,'40	†10
Valley of 10,000 Smokes (12-23-39) 0105	Feb. 16,'40	†10
LEW LEHR		
Cheerio My Dears! 0404	July 5,'40	†.1 rl
Labor Savers (3-30-40) 0403	Apr. 12,'40	†.9
Monkeys Is the Cwaziest People (9-30-39) 0401	Sept. 29,'39	†10
Silly Seasons, The (12-2-39) 0402	Jan. 5,'40	†10
MAGIC CARPET SERIES (Lowell Thomas)		
Evergreen Empire, The (10-21-39) 0102	Oct. 13,'39	†11
Flying Stewardess 0106	Mar. 15,'40	†10
Isles of the East (6-15-40) 1018	May 24,'40	†.9
Kangaroo Country (12-9-39) 0104	Feb. 2,'40	†10
TERRY-TOONS		
All's Well That Ends Well (3-30-40) 0510	Mar. 8,'40	†.7
Catnip Capers (6-1-40) 0559 (color)	May 31,'40	†.7
Dog in a Mansion, A 0507	Jan. 12,'40	†.7
Edgar Runs Again (2-24-40) 0508	Jan. 26,'40	†.7
First Robin, The 0555 (color)	Dec. 29,'39	†.1 rl
Golden West, The (8-26-39) 0501	Aug. 29,'39	†.7
Hare and the Hounds 0509	Feb. 23,'40	†.7
Harvest Time (2-17-40) 0556 (color)	Feb. 9,'40	†.7
Hitch-Hiker, The 0505	Dec. 1,'30	†.7
Hook, Line and Sinker 0552	Sept. 8,'39	†.7
Ice Pond, The 0506	Dec. 15,'39	†.7
It Must Be Love 0511	Apr. 5,'40	†.1 rl
Just a Little Bull 0558 (color)	Apr. 19,'40	†.1 rl
Love in a Cottage 0517	July 28,'40	†.1 rl
Much Ado About Nothing (3-30-40) 0557 (color)	Mar. 22,'40	†.7
One Mouse in a Million (12-9-39) 0504	Nov. 3,'39	†.7
Orphan Duck, The (10-14-39) 0553 (color)	Oct. 6,'39	†.7
Professor Offkeyski (6-1-40) 0514	June 14,'40	†.7
Rover's Rescue 0515	June 28,'40	†.1 rl
Rupert the Runt 0516	July 12,'40	†.1 rl
Sheep in the Meadow (10-14-39) 0502	Sept. 22,'39	†.7
Swiss Ski Yodelers (6-8-40) 0513	May 17,'40	†.7
Two Headed Giant (8-12-39) 0551	Aug. 11,'39	†.7
Watchdog, The 0503	Oct. 20,'30	†.7
Wicky-Wacky Romance, A (12-9-39) 0554 (color)	Nov. 17,'39	†.7
Wot's All th' Shootin' Fer 0512	May 3,'40	†.7
ED THORGERSEN (Sports)		
Action on Ice 0306	June 21,'40	†.1 rl
Big Game Fishing 0301	Sept. 1,'39	†10
Clocking the Jockeys (10-7-39) 0302	Nov. 24,'39	†11
Following the Hounds (9-10-40) 0304 (color)	Mar. 1,'40	†10
Over the Seven Seas (6-8-40) 0305	Apr. 26,'40	†.9
Topnotch Tennis (2-24-40) 0303	Jan. 19,'40	†10

UNITED ARTISTS

Title	Rel. Date	Min.
WORLD WINDOWS (Color)		
Arabian Bazaar (12-31-38)	Sept. 1,'39	.10
Eternal Fire, The (1-28-39)	Sept. 21,'39	.10

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Lebanon Coast	Dec.	1,'39.10....
River Thames (4-15-39)	Nov.	1,'39.10....
Ruins of Palmyra	Oct.	1,'39.10....

UNIVERSAL

Title	Rel. Date	Min.
COLOR CARTUNE CLASSICS (re-issues)		
Candyland 5264	July	29,'40..8....
Jolly Little Elves 5261	June	3,'40..8¼..
Springtime Serenade 5263	July	10,'40..7½..
Three Lazy Mice 5262	June	24,'40.1 rl..
GOING PLACES WITH GRAHAM McNAMEE		
No. 67—(10-14-39) 4352	Oct.	16,'39†.9....
No. 68—(10-14-39) 4353	Nov.	13,'39†.9....
No. 69—(12-23-39) 4354	Dec.	11,'39†.8....
No. 70—(12-30-39) 4355	Dec.	25,'39†.8....
No. 71—4356	Jan.	15,'40†.9....
No. 72—(3-30-40) 4357	Feb.	5,'40†.9....
No. 73—(4-6-40) 4358	Feb.	26,'40†.9....
No. 74—(4-27-40) 4359	Mar.	18,'40†.9....
No. 75—(4-27-40) 4360	Apr.	29,'40†10....
No. 76—(5-11-40) 4361	May	13,'40†.9....
No. 77—(6-22-40) 4362	May	27,'40†10....
No. 78—(6-29-40) 4363	June	17,'40†.9....
No. 79—4364	July	15,'40†.9....
No. 80—4365	Aug.	12,'40†.1 rl..
LANTZ COLORED CARTUNES		
Adventures of Tom Thumb Jr. 4267	Mar.	4,'40†.1 rl..
A-Haunting We Will Go (7-15-39) 4261	Sept.	4,'39†.7....
Andy Panda Goes Fishing 4265	Jan.	22,'40†.8....
Kittens Mittens (2-24-40) 4266	Feb.	12,'40†.9....
Life Begins for Andy Panda (9-23-39) 4262	Oct.	9,'39†.8½..
100 Pigmies and Andy Panda (5-11-40) 4268	Apr.	22,'40†.7....
Scrambled Eggs 4263	Nov.	20,'39†.8¾..
Sleeping Princess, The (12-2-39) 4264	Dec.	4,'39†.9....
STRANGER THAN FICTION SERIES		
No. 67—Novelty (10-14-39) 4372	Oct.	9,'39†.9....
No. 68—Novelty (10-28-39) 4373	Nov.	6,'39†.9....
No. 69—Novelty (1-6-40) 4374	Dec.	4,'39†.9....
No. 70—Novelty (12-23-39) 4375	Dec.	18,'39†.9....
No. 71—Novelty 4376	Jan.	8,'40†.1 rl..
No. 72—Novely (3-30-40) 4377	Jan.	29,'40†.9....
No. 73—Novelty (4-6-40) 4378	Feb.	19,'40†.9....
No. 74—Novelty (4-27-40) 4379	Mar.	11,'40..9....
No. 75—Novelty (4-20-40) 4380	Apr.	15,'40†.9½..
No. 76—Novelty (5-11-40) 4381	May	6,'40..9½..
No. 77—Novelty (6-22-40) 4382	May	20,'40†.9....
No. 78—Novelty (6-29-40) 4383	June	10,'40†.9....
No. 79—Novelty 4384	July	8,'40†.1 rl..
No. 80—Novelty 4385	Aug.	5,'40†.1 rl..
TWO-REEL MUSICALS		
Boy Meets Joy (11-18-39) 4221 — Pinky Tomlin-Joy Hodges	Sept.	6,'39†17....
Bullets and Ballads 4226 — Armida, Harry Stafford	Feb.	14,'40†17½..
Folies Parisienne (4-27-20) 4228 — Leon Belasco	Apr.	17,'40†17....
Hawaiian Rhythm 4231 — Harry Owens and Royal Hawaiians	July	17,'40†.2 rls.
International Revels (3-30-40) 4227 — Wm. G. Sabot	Mar.	13,'40†17....
Naughty Nineties (6-22-40) 4230	June	19,'40†18....
Rhumba Land (1-6-40) 4223 — Wini Shaw	Nov.	15,'39.18....
Rhythm Jamboree 4225 — Judy Starr	Jan.	17,'40†18....
Snow Follies (1-6-40) 4224 — Lillian Roth	Dec.	13,'39†18....
Swing Hotel (10-14-39) 4222 — Wini Shaw	Oct.	18,'39†18....
Swingin' In the Barn (6-29-40) 4229	May	15,'40†19....
Seeing Red (8-26-39) 4018 — Red Skelton	Aug.	26,'39.20....

VITAPHONE

Title	Rel. Date	Min.
BROADWAY BREVITIES		
Slapsie Maxie (9-16-39) 5103 — Maxie Rosenbloom	Sept.	10,'39†17....
Ride, Cowboy, Ride (10-21-39) 4008 — Dennis Morgan	Sept.	9,'39.20....
Ice Frolic (10-14-39) 5102 — Eleanor Gardner	Oct.	28,'39†20....
World's Fair Junior (10-28-39) 5104 (Color)	Dec.	9,'39†20....
Royal Rodeo, The (12-9-39) 5002 — John Payne	Nov.	25,'39†15....
Remember When (9-16-39) 5101 — Eaton Boys	Jan.	20,'40†20....
One for the Book (1-6-40) 5105 — Betty Hutton	Feb.	3,'40†20....
Alex in Wonderland 5106 — Eddie Foy, Jr.	Mar.	9,'40†.2 rls.
Singing Dude 5005 — Dennis Morgan (Color)	Apr.	6,'40†18....
Double or Nothing (3-2-40) 5107 — Lee Dixon	Apr.	20,'40†20....
Public Jitterbug No. 1 5108 — Hal LeRoy-Betty Hutton	May	4,'40†.2 rls.
Cinderella's Feller (6-22-40) 5006 — Juanita Quigley (Color)	June	1,'40†19....
Spills for Thrills 5109	June	15,'40†.2 rls.
Pony Express (7-6-40) 5007 (Color) Geo. Reeves	July	13,'40†19....
Young America Flies 5110	July	13,'40†.2 rls.
COLOR PARADE		
Mechanix Illustrated, No. 1 (9-2-39) 5401	Sept.	30,'39†10....
American Saddle Horses (12-2-39) 5402	Nov.	11,'39†.1 rl..
Mechanix Illustrated, No. 2 5403	Dec.	2,'39†.1 rl..
New Horizons (1-13-40) 5404	Jan.	6,'40†10....
Mechanix Illustrated, No. 3 (2-24-40) 5405	Feb.	17,'40†10....
Men Wanted 5406	Mar.	23,'40†.1 rl.
Gun Dog's Life (5-18-40) 5407	May	11,'40†.1 rl..
Mechanix Illustrated, No. 4 (6-29-40) 5408	June	29,'40†10....
The Valley (7-13-40) 5409	July	20,'40†10....
Movie Dog Stars 5410	Aug.	17,'40†.1 rl..
FLOYD GIBBONS' "YOUR TRUE ADVENTURE"		
Verge of Disaster 4313	Aug.	26,'39..1 rl..
HISTORICAL TECHNICOLOR FEATURETTES		
Monroe Doctrine (10-28-39) 5001	Oct.	14,'39†16....
Old Hickory (1-6-40) 5003 — Charles Waldron	Dec.	23,'39†17....
Teddy the Rough Rider (2-1040) 5004 — Hugh Sothern	Feb.	24,'40†19....
LOONEY TUNES		
No. 74—Porky's Hotel 5601 — Sydney Blackmer	Sept.	2,'39†.1 rl..
No. 75—Jeepers Creepers (9-30-39) 5602	Sept.	23,'39†.7....
No. 76—Naughty Neighbors (11-4-39) 5603	Nov.	4,'39†.1 rl..
No. 77—Pied Piper Porky (11-25-39) 5604	Nov.	4,'39†.7....
No. 78—Porky the Giant Killer 5605	Nov.	18,'39†.1 rl..
No. 79—The Film Fan (1-6-40) 5606	Dec.	16,'39†.7....
No. 80—Porky's Last Stand 5607	Jan.	6,'40†.1 rl..
No. 81—Africa Squeaks (2-10-40) 5608	Jan.	27,'40†.7....
No. 82—All Baba Bound 5609	Feb.	10,'40†.1 rl..
No. 83—Pilgrim Porky 5610	Mar.	16,'40†.1 rl..
No. 84—Slap Happy Pappy 5611	Apr.	13,'40†.1 rl..
No. 85—Porky's Poor Fish	Apr.	27,'40†.1 rl..
No. 86—You Ought to Be in Pictures (5-18-40)	Apr.	27,'40†.7....
No. 87—The Chewin' Bruin (6-22-40) 5614	June	8,'40†.7....
No. 88—Porky's Baseball Broadcast (7-13-40) 5615	July	6,'40†.7....
No. 89—Patient Porky 5616	Aug.	24,'40†.7....
MELODY MASTERS		
Swing Styles (9-16-39) 5501	Sept.	2,'39†10....
Vincent Lopez and His Orchestra (10-21-39) 5502	Sept.	30,'39†10....
Rubinoff and His Violin (11-11-39) 5503	Nov.	11,'39†10....
Artie Shaw and His Orchestra (12-9-39) 5504	Dec.	30,'39†10....
Frances Carroll and the Coquettes (12-30-39) 5505	Feb.	17,'40†10....
Dave Apollon and His Orchestra (2-24-40) 5506	Mar.	2,'40†10....
Carl Hoff and His Orch. 5507	Mar.	23,'40†.1 rl..
Larry Clinton and His Orchestra (5-18-40) 5508	May	25,'40†10....
Ozzie Nelson and His Orch. (6-15-40) 5509	June	29,'40†10....
Woody Herman and His Orchestra 5510	July	27,'40†.1 rl..
MERRIE MELODIES (In Color)		
No. 90—Little Brother Rat 4526	Sept.	2,'39..1 rl..
No. 91—Sioux Me 5301	Sept.	9,'39†.1 rl..
No. 92—Land of the Midnight Fun (10-14-39) 5503	Sept.	23,'39†.1 rl..
No. 93—Little Lion Hunter 5302	Oct.	7,'39†.1 rl..
No. 94—The Good Egg 5304	Oct.	2,'39†.1 rl..
No. 95—Fresh Fish (11-18-39) 5305	Nov.	4,'39†.7....
No. 96—Fagin's Freshmen (12-2-39) 5306	Nov.	18,'39†.1 rl..
No. 97—Sniffles and the Bookworm 5307	Dec.	2,'39†.1 rl..
No. 98—Screwball Football (1-13-40) 5308	Dec.	16,'39†.7....
No. 99—The Curious Puppy 5309	Dec.	30,'39†.1 rl..
No. 100—Early Worm Gets the Bird 5310	Jan.	13,'40†.1 rl..
No. 101—Mighty Hunters (1-20-40) 5311	Jan.	27,'40†.7....
No. 102—Busy Bakers 5312	Feb.	10,'40†.1 rl..
No. 103—Elmer's Candid Camera 5313	Mar.	2,'40†.1 rl..
No. 104—Crosscountry Detours 5314	Mar.	16,'40†.1 rl..
No. 105—Confederate Honey 5315	Mar.	30,'40†.1 rl..
No. 106—The Bear's Tale 5316	Apr.	13,'40†.1 rl..
No. 107—Hardship of Miles Standish 5317	Apr.	13,'40†.1 rl..
No. 108—Sniffles Takes a Trip 5318	May	11,'40†.1 rl..
No. 109—A Gander at Mother Goose (5-25-40) 5319	May	25,'40†.7....
No. 110—Tom Thumb In Trouble (6-15-40) 5320	June	8,'40†.7....
No. 111—Circus Today (7-13-40) 5321	June	22,'40..7....
No. 112—Little Blabbermouse 5322	July	6,'40†.7....
No. 113—The Egg Collector 5323	July	20,'40†.7....
No. 114—A Wild Hare 5324	July	27,'40†.7....
No. 115—Ghost Wanted 5325	Aug.	10,'40†.7....
No. 116—Ceiling Hero 5326	Aug.	24,'40†.7....
SPECIAL		
Cavalcade of Academy Awards (4-27-40)		31....
VITAPHONE VARIETIES		
Vote Trouble (9-16-39) 5701 — Grouch Club	Sept.	9,'39†.9....
Sword Fishing (10-14-30) 5702	Oct.	21,'39†10....
An Organ Novelty (11-4-39) 5703	Jan.	13,'40†.9....
Mr. & Mrs. Jesse Crawford		
No Parking (4-13-40) 5704	Mar.	30,'40†10....
Grouch Club		
All Girl Revue 5706	June	27,'40†.1 rl..
History Repeats Itself (10-14-39)		10....

OTHER PRODUCT

Title	Rel. Date	Min.
ACE		
Zooland Shoulders Arms (6-29-40)		38....
ALLIANCE		
Birth of the Movies	Sept.	1,'39.22....
ANGLO-AMERICAN		
Bringing It Home (6-29-40)		20....
ATLAS		
Pyramids of Mexico, The (1-20-40)		11....
Xochimilco (1-15-40)		11....
CENTRAL		
Country Fair (2-24-40)		10....
EALING-METRO		
"All Hands" (4-13-40)		10....
"Dangerous Comment" (4-13-40)		10....
"Now You're Talking" (4-13-40)		10....
FINLAND TRADING CO.		
Life In Finland (3-23-40)		10....
GPO-COLUMBIA		
Squadron 992 (4-27-40)		24....
GUARANTEED		
Aida (5-11-40)		9....
KING OF COMEDY		
Paper Hanger, The (3-2-40)		19....
PATHE COMMERCIAL		
Design for Happiness (4-27-40)		9....
RENOWN		
Smart Footwork (2-24-40)		15....
Thank You, Mr. Silkworm (2-24-40)		15....
YORKE		
Finland Fights! (2-17-40)		5....

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Date	Min.
Deadwood Dick 1180 — Don Douglas-Lorna Gray (15 episodes)	July	19,'40†.....
Green Archer, The 1120 (15 episodes)	Oct.	25,'40.....
Shadow, The (1-13-40) 1140 — Victor Jory-Veda Ann Borg (15 episodes)	Jan.	5,'40†.2 rls. (1 episode 31 min.) (each)
Terry and the Pirates (4-20-40) — Wm. Tracy-Granville Owens (15 episodes)	Apr.	12,'40†19.... (each) (1st episode 29 min.)

REPUBLIC

Title	Rel. Date	Min.
Adventures of Red Ryder (6-8-40) 973 — Don "Red" Barry	June	15,'40†.2 rls. (1st episode 20 min.)
Drums of Fu Manchu (2-17-40) 972 — Henry Brandon-Luana Walters (15 episodes)	Mar.	15,'40†20.... (each) (1st episode 30 min.)
King of the Royal Mounted — Allan Lane-Lita Conway		
Zorro's Fighting Legion (12-2-39) 873 — Reed Hadley	Dec.	16,'39.18.... (each) (1st episode 30 min.)

UNIVERSAL

Title	Rel. Date	Min.
Flash Gordon Conquers the Universe (2-24-40) 4881-92 — Larry (Buster) Grabbe (15 episodes)	Apr.	9,'40†21.... (each)
Green Hornet, The (12-2-39) 4781-93 — Gordon Jones-Anne Nagel (13 episodes)	Jan.	9,'40†21.... (each)
Winners of the West (5-11-40) — Dick Foran-Anne Nagel (13 episodes)	July	2,'40.21.... (each)

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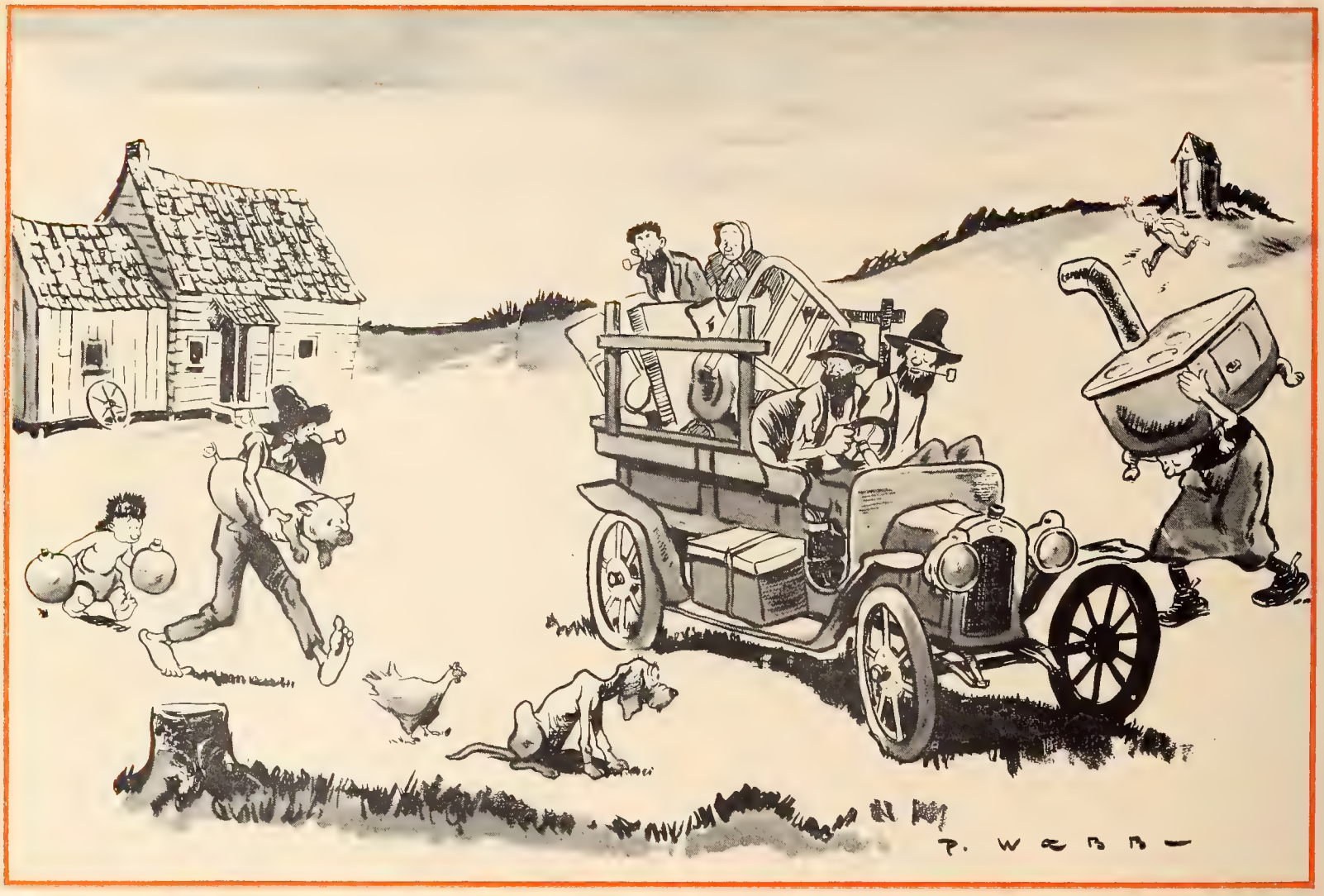
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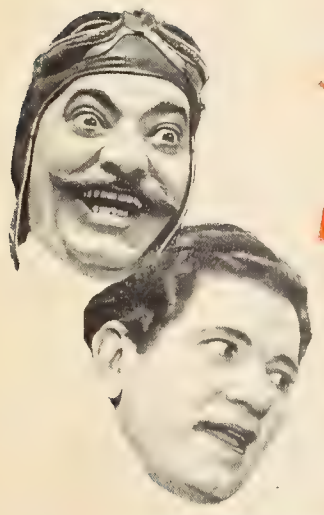
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The Sea Hawk

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The Villain Still Pursued Her

Blondie Has Servant Trouble

Gold Rush Maisie

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The Ranger and the Lady

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Detroit's Six Features for Fifteen Cents Draws Fire of Competitor

U. S. Halts Television for Summer to Allow Engineers to Catch Up

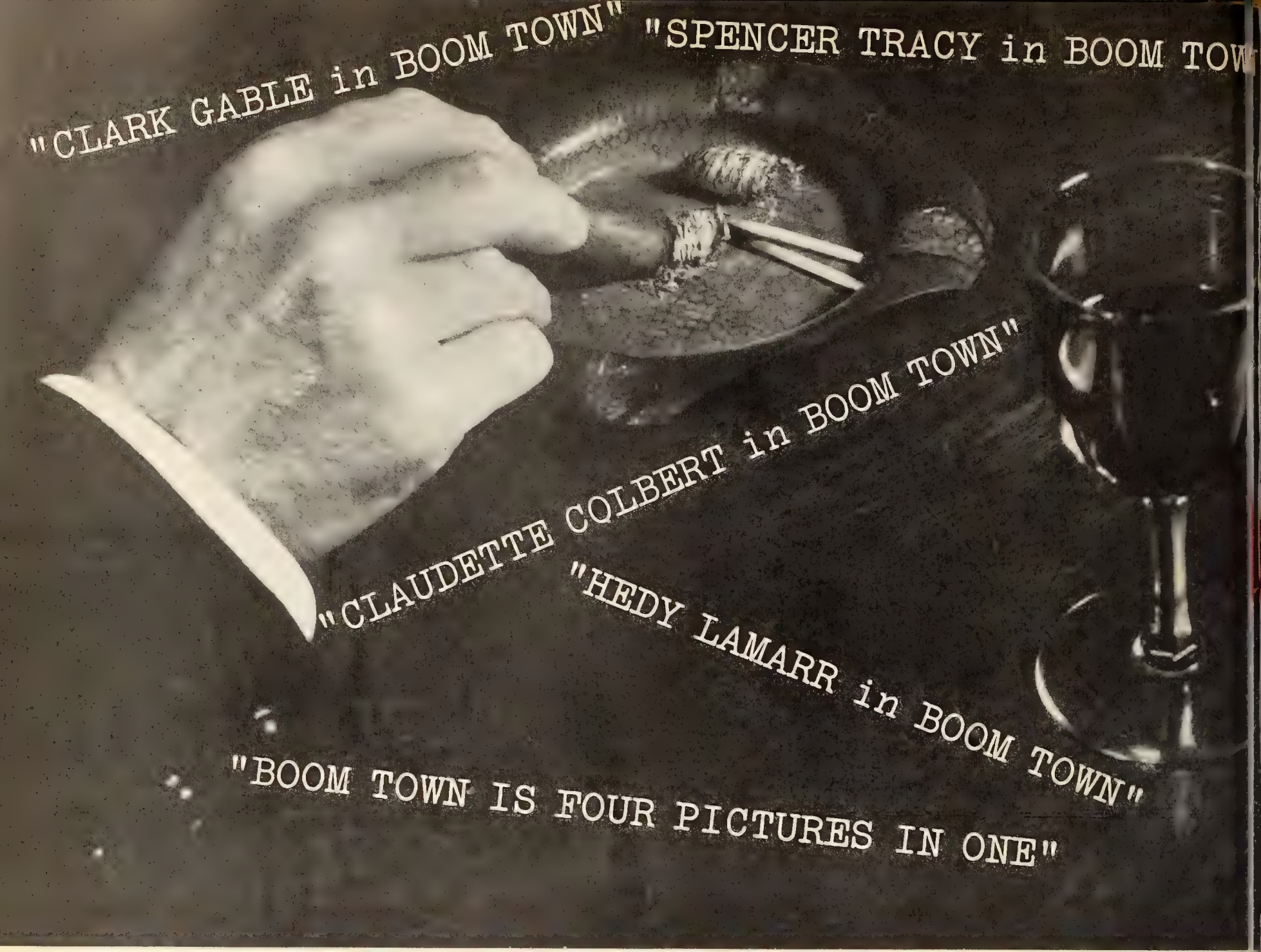
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VOL. 140, NO. 4 In Two Sections — Section One JULY 27, 1940

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AUG. 2 **THE MAN I MARRIED**
Joan Bennett, Francis Lederer, Lloyd Nolan, Anna Sten, Otto Kruger, Maria Ouspenskaya, Ludwig Stossel, Johnny Russell.

9 **GIRL FROM AVENUE A**
Jane Withers, Kent Taylor, Katharine Aldridge, Elyse Knox, Laura Hope Crews, Jessie Ralph, Harry Shannon, Vaughan Glaser, Rand Brooks.

16 **THE RETURN OF FRANK JAMES**
IN TECHNICOLOR. Henry Fonda, Gene Tierney, Jackie Cooper, Henry Hull, John Carradine, J. Edward Bromberg, Donald Meek, Eddie Collins, George Barbier.

23 **PIER 13**
Lynn Bari, Lloyd Nolan, Joan Valerie, Douglas Fowley.

30 **THE GREAT PROFILE**
John Barrymore, Mary Beth Hughes, Gregory Ratoff, John Payne, Anne Baxter, Lionel Atwill.

SEPT. 6 **STREET OF MEMORIES**
Lynne Roberts, Guy Kibbee, John McGuire, Ed Gargan, Hobart Cavanaugh, Jerome Cowan.

13 **BRIGHAM YOUNG**
Tyrone Power, Linda Darnell, Dean Jagger, Brian Donlevy, Jane Darwell, John Carradine, Mary Astor, Vincent Price, Jean Rogers, Ann Todd.

20 **The GHOST of CISCO KID** (TENTATIVE TITLE)
Cesar Romero, Chris-Pin Martin, Robert Sterling, Sheila Ryan, Janet Beecher.

27 **YOUNG PEOPLE**
Shirley Temple, Jack Oakie, Charlotte Greenwood, Arleen Whelan, George Montgomery, Kathleen Howard.

OCT. 4 **CHARLIE CHAN at the WAX MUSEUM**
Sidney Toler, Sen Yung, C. Henry Gordon, Marc Lawrence, Joan Valerie, Marguerite Chapman, Ted Osborn.

11 **Elsa Maxwell's PUBLIC DEB No. 1**
George Murphy, Brenda Joyce, Elsa Maxwell, Mischa Auer, Charles Ruggles, Ralph Bellamy, Maxie Rosenbloom, Berton Churchill, Franklin Pangborn.

18 **IN DISGUISE**
Margaret Lockwood, Rex Harrison, Paul Von Hernreid.

25 **DOWN ARGENTINE WAY**
IN TECHNICOLOR. Don Ameche, Betty Grable, Carmen Miranda, Charlotte Greenwood, J. Carrol Naish, Leonid Kinskey, Chris-Pin Martin, Henry Stephenson.

CENTURY FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 140. No. 4 July 27, 1940

QUO VADIS?

WERE one to consider the pronunciamentos of Mr. Thurman Arnold's anti-trust division of the Department of Justice concerning law, policy and program addressed at American industry, one would arrive at a certain and well defined picture.

In general, it is to be read in Mr. Arnold's documents that he has been engaged in an endeavour to apply existing law in pursuit of the establishment, or re-establishment, of competition in industry.

The program started, especially with respect to the motion picture industry, with a deal of preparation and considerable vigour and emphasis.

More recently, what started to be a lawsuit, a trial of the issue, has settled down to a campaign of round table debates, discussions, jockeyings, negotiation.

This is precisely the procedure which Mr. Arnold, dynamic and assured, originally and emphatically spurned. He went into office with a repute of strength, erudition, resourcefulness.

And this week the program of negotiation, lawyering and dickering—over in the Bar Association building in New York's Forty-fourth Street, not the courthouse downtown in Foley Square—won extension through the summer, with postponement of trial date—if, when and as—to October 7th.

MEANWHILE, the defendant picture concerns have of necessity continued to do business, and, lacking definitions, by walking softly and with methods calculated to evade irritations of the issues. Picture buying and selling has been slowed, but not stopped. Deals are of the familiar general pattern, but not so identical of pattern as they were. Also, with but a single exception, there is a policy, entirely new to this season, of suppressing news of circuit deals. There is, if not a concerted, a remarkably simultaneous and coincidental tenderness about arrangements with affiliated, semi-affiliated and quasi-affiliated theatres.

The over-all scene is no such picture as would have been forecast for today when action: "In equity No. 87-273, United States of America, petitioner, versus Paramount Pictures, Inc., et al, defendants," was filed in July, 1938.

A deal has been going on in the New Deal since then.

Among other facts is that there's to be a national election, with at least one unique issue in it, this November, and less than a month away, incidentally, from the tentative and formal trial date now set down.

The several ifs that might apply to the election and its outcome also considerably apply to the tempo and pressures of the prosecution, if any, of the suit, or to the character of the settlement if a consent decree were to be had.

As negotiations have proceeded, the unofficial report has indicated a changing of the issues and a tinting of the approach, point by point as the year has worn along.

Mr. Arnold in this, as in the several other suits which he has instituted in other industries, stated and re-stated his declarations for the competitive system of American industry, called for under the law.

BUT these days, for reasons much too complex for examination here, there is powerful influence against the principle of free competition. Those many bright young men in Washington who are Collectivists, State Socialists, State Corporativists, and the like, are most positively opposed, in principle, if not specifically, to the Arnold program and his policies requiring competitive endeavour. Those young men have been acquiring strength of late, too.

The real explanation of the current coloration, or lack of coloration, in the government's motion picture suit possibly may be that Mr. Arnold and his program are now out of tune with the ideology of 1940—and that might mean either that he was being in some manner curbed, or given the equivalent treatment of no help and support.

It should, however, be observed that if indeed a collectivist program were to be addressing itself at control, it would still be control, for the motion picture and all other industries.

△ △ △

JEROME MYERS

SEVENTY-THREE and tired, obscure and famous, Mr. Jerome Myers, painter-philosopher, lay down and died in his Carnegie Hall studio the other day. He was probably the first man of art to know and say that the motion picture was an art. His saying counted in the New York of thirty years ago and influenced those first attentions in the dawn of screen criticisms which laid foundations for the acceptance of the years to come.

Probably no American painter of note partook in the character of his expression, by word and canvas, so much of the spirit of the old masters of the Dutch. He himself, quite without pose or design, looked a very Rembrandt. He painted of the lingering old New York of the gaslight era, mostly Eastside, with rare sympathy, no pity and no repining. Poverty about, or personal penury, he accepted, considered like the weather. His canvases hang in the great museums of the world, in great private collections, in Europe and America. He recorded, softly, in a mellowed keenness without protest, the life of the tenements, women in shawls, broken men on park benches, merry tattered children in the streets, and made them classic. He was one to see, but not dispute.

It was in the pattern then for him to see and understand way back there that Charles Chaplin, nameless on the screen of then, was expressing with unconscious genius the poignant comedy of despair. He wrote Chaplin before many knew the comedian's name.

These lines appear in token of remembrance that it was Jerome Myers who, way back then, encouraged a certain hesitant young man in the notion that the motion picture had enough destiny in it to make it worth working for.

—Terry Ramsaye

This Week in the News

Boycott by 10,000

A SEVERAL months' boycott, by college students, of Bryan, Texas, theatres, all of which are owned by Jefferson Amusement Company, operating in 37 south and east Texas towns, is assuming sizeable and serious proportions.

Jefferson Amusement operates three theatres in Bryan and several months ago private capital erected a large modern theatre at the gates of the Texas A. & M. College. They called it the Campus. College Station, where the college is situated, is an incorporated suburb of Bryan, about a mile away.

Ordinarily enrollment of the college is about 5,000, but with summer school now in session and an extensive preparedness educational course offered, the number has swelled to around 10,000.

The new Campus asked distributors for day and date releases with the Bryan theatres, which the majors asserted was an impossibility due to existing contracts with the Jefferson circuit.

So the students started a boycott. They have picketed the Bryan theatres and the boycott has spread to the general merchandise fields of the city, although picketing is confined to the theatres.

The merchants and theatres in Bryan have felt the boycott keenly and no sign of relenting is seen.

Distributors in Dallas, supplying prints in that section, report that business has suffered excessively by the boycott and all express inability to offer any plan of arbitration or hope of cessation.

"Bank Night" Data

THEATRES of the United States were contributing more than three quarters of a million dollars to Affiliated Enterprises, Inc., when the "Bank Night" scheme was banned by the Post Office Department as a lottery in April of 1938. This was shown incidentally in the rendering of a decision by the Board of Tax Appeals in Washington Tuesday. The issue was on a claim of deficiency of $60,540 by the Department of Internal Revenue, concerning Affiliated's tax returns for the years 1934-5-6. The decision, holding that the concern was not a personal holding company, eliminated $48,072 of surtax, but readjusted downward allowances for salaries to Clover Yeager and Maizie Ricketson, wives of the principal owners.

The board's review of the history of "Bank Night," revealed that it was devised by C. U. Yaeger, manager of the Rocky Mountain division of the Fox Theatres, in the fall of 1933, and was developed in cooperation with Rick Ricketson, a manager in the same area. Because they had worked for the company, the Fox Theatres were permitted to use the system without charge, but other theatres paid $5 to $10 per week, whether they used the system during the life of the contract or not.

Affiliated Enterprises was incorporated with a capital stock of 10,000 shares, but only 201 shares were originally issued, at 10 cents per share, and at no time did the stock outstanding exceed 401 shares.

"Bank Night" started with a cash capital of $800, represented by a loan made by Mr. Ricketson.

The income account for the three years under review:

1934	gross	$116,982	net	$25,382
1935		364,465		159,174
1936		770,558		399,792

No figure was given for the following year of 1937, but it has been indicated variously that it was as large as in the previous year, despite the fact that by that time steps to outlaw "Bank Night" had been taken in several states and that it was under charges before the Post Office Department which in the next April declared it a lottery.

Hitler Starts

HOLLYWOOD has been sending few, if any films to Europe's warring countries since the Nazis' invasion of the Lowlands. And it is now known that the Nazis have been seizing properties of U. S. film companies in German dominated countries. (Motion Picture Herald, July 13, page 12). Now comes the first word of Herr Hitler's probable intentions, cinemawise in the countries he has conquered. United Press reporting Tuesday from Berlin that Hitler's German administrator of the Netherlands, Arthur Seyss-Inquart, has formally and officially decreed that only Dutch films or those made in the Reich may be exhibited hereafter in theatres in the Netherlands.

And American newsreels, along with others, have about given up "covering" Continental Europe, including France. New Nazi regulations make outside newsreels subject to an almost impossible task. Most American newsreelmen have already left the Continent, or are preparing to leave.

Anent the week's activities of the American countries at the Pan-American Conference, in Havana, to build up the American shores against any Nazi or other subversive influences, there comes to light, in a cable to the New York *Times,* from Russell Porter, at Buenos Aires, the spending of from $50,000 to $100,000 a month by the Nazis for propaganda in Chile, and that the Nazis get their films shown and Britain's banned.

Canada Censors

REGARDED by the Dominion's film industry as a step towards federal censorship, a central censorship committee has been established in Canada, made up of the chairmen of each censor board in the respective Provincial governments. This central committee is under the guidance of the federal government, and seeks, it is said, to unify censorship viewpoints, especially on propaganda films.

It is noted that the Provincial boards still retain local control of censorship; however, it is felt that a form of monopoly control may come, similar to that which the Government exercises over news broadcasting.

Radio Dollars

BROADCAST revenues of radio stations last year showed an increase of 10.3 per cent over 1938, totaling $129,468,022, against $117,379,459, it was reported Tuesday by the Federal Communications Commission at Washington.

Broadcast expenses of the industry, however, increased only 7.9 per cent, from $92,503,594 to $99,789,920, it was shown by reports filed by the three national chains—NBC, CBS, MBS—and 705 broadcasting stations.

While the networks and their 23 affiliated stations had 54.1 per cent of the year's total business, their proportion of the net business (after the deduction of commission payments and amounts due to independent stations for network broadcasting) was 38.2 per cent, and the proportion of the 682 other stations was 61.8 per cent.

Time sales for the year involved commission payments amounting to $17,405,414, compared with $16,487,200 in 1938.

The broadcast-service income (revenue less expenses) of the three major networks was $5,631,228, or 23.9 per cent of the total; that of their 23 stations was $5,428,924, or 23 per cent, and that of the 682 other stations was $12,531,792, or 53.1 per cent, it was stated.

Of time sales, the major networks received $61,310,571, or 47.4 per cent of the total, in 1939 against $55,114,258, or 47 per cent in 1938; national non-network time was $30,472,053, or 23.5 per cent, against $28,109,185, or 23.9 per cent; local time was $36,815,770, or 28.4 per cent, against $33,402,801, or 28.4 per cent, and regional network time was $869,628, or 0.7 per cent, against $753,215, or 0.6 per cent.

As compared with 1938, the reports showed that major network time sales were up $6,196,313, or 11.2 per cent; national non-network up $2,362,868, or 8.4 per cent; and local up $3,412,969, or 10.2 per cent.

Foreign Films Here

MUCH has been said, is being said now and, no doubt, will be said about Hollywood's lost markets in Europe's World War II, but apparently little notice has been taken of the almost certainty that Hitler's dominations will practically end the market in the U. S. for foreign language pictures —not that they have meant much here in the past two decades. Any motion picture made strictly under the Nazi ideology, as in the Nazi countries, or made to conform thereto, as in all probability they will in the conquered countries, will find little or no place on theatre screens in the U. S.

N. W. Allied Bolt?

THE great northwest exhibitor territory of which "Fightin' Al" Steffes was for so long the undisputed warlord, until illness caused his temporary retirement two weeks ago, is hearing rumblings of an uprising.

Establishment of a new exhibitors' organization as a result of dissatisfaction over events at the recent convention of Allied of the Northwest, is reportedly in the minds of the so-called Al Steffes-Bennie Berger group. One of the bolters said "It's only a rumor," but then practically supported that rumor with the statement that, "Nothing is planned until after September 1st."

"Documentary" Jam

STOPPED, they claim, in production of two films after they'd started work, two documentary producers, Joris Ivens and John Ferno, this week filed suit in New York Supreme Court against New York University, the Educational Film Institute of the university, and the Alfred P. Sloan Foundation, which advances money to the institute for the making of educational films.

The suit was filed through Fitelson and Mayer, New York attorneys, and asks for a $20,000 judgment, claiming that Mr. Ferno and Mr. Ivens were hired to make two pictures, and were to be paid for two pictures, and that they were halted by the Institute, which informed them that the Sloan Foundation had refused to allocate more money for the pictures.

One film, to be made by Mr. Ivens, president of the Association of Documentary Film Producers, and maker of a number of features in Spain and China, was to be on "new economic frontiers," and to be six reels long. The title had not been chosen; but the script had been completed; and Mr. Ivens had done some shooting.

The other film, Mr. Ferno's, was to be on the problem of agricultural surpluses. This was to be three reels in length.

SEXTUPLE feature bill for 15 cents at Detroit house draws ire of competitor who documents complaint with checkers' report Page 12

SILENCE on nature and extent of new season circuit deals to avoid "irritating" consent decree negotiations marks new publicity policy of distributors Page 14

TRUST suit negotiations entering long summer session are upset by Paramount partners' opposition to proposals Page 15

CHURCH shows in 100,000 auditoriums planned by C. A. Bond as outlet for 52 three-reel films to be produced annually Page 17

BROADCASTERS' music unit announces new payment plan for subscriber stations Page 17

CANADIAN showmen aid Dominion Government's war loan plan and garner goodwill Page 23

QUOTA plan in England protested by industry as advantage to Americans is seen; new and higher admission tax adopted Page 25

TELEVISION broadcasts by NBC halted for summer to adjust sets to new FCC regulations Page 26

BROWNE sends eastern aides to Bioff's Hollywood territory Page 28

SOUTHEASTERN exhibitors hear Kuykendall, Ritchey warn of "new order" in industry Page 30

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Story of Defense

THE big story in the American newsreels these days is the story of American defense. In six weeks, the five newsreels have had no less than 95 national defense items, turning more and more from the War in Europe. Last week, there was not a single European war shot.

The newsreels also are emphasizing refugee stories, principally of those arriving from England, giving most attention to children. Nineteen refugee items have appeared.

Some months ago, the five U. S. newsreels were giving at least one-third of each issue to the actual war. In six weeks, there have been 11 items on Canada's war effort and 38 on England's. There were 15 about France, six on Italy, one about "Russia on the move" and one "Nazi air raid."

Fathers' Rights

IF a film company uses a fictional character in one of its films in a subsequent film, or a series, the author or dramatist who created that character should receive additional payment—that is the contention of the Dramatists Guild, and the object of a campaign which it will conduct in September, its spokesmen in New York said this week.

Sequel rights should be secured by special clauses in contracts with film companies, the guild maintains, and points at several contracts already signed on the Coast containing, it claims, such clauses.

The guild also would have authors receive the privilege of working on sequel scripts, to prevent damage to the character's appeal.

Extant is one test suit on this topic: the suit by author Booth Tarkington against Warner Brothers for the use of his character, "Penrod," in a series. The suit may begin trial in New York Supreme Court in October.

However, the guild is not waiting for a precedent by suit; it wants uniform contract provisions.

Film Education

COURSES in the use of motion pictures in the classroom now are being given regularly in 114 universities and colleges in 27 states, according to the U. S. Office of Education, at Washington. Other institutions include instruction in the use of films for educational purposes in other courses.

Some indication of the educational effect of motion pictures in the classroom is given in the statement of the Louisiana Polytechnic Institute that "the student learns from five to 50 per cent more when the use of visual aids has been added to the usual verbal instruction."

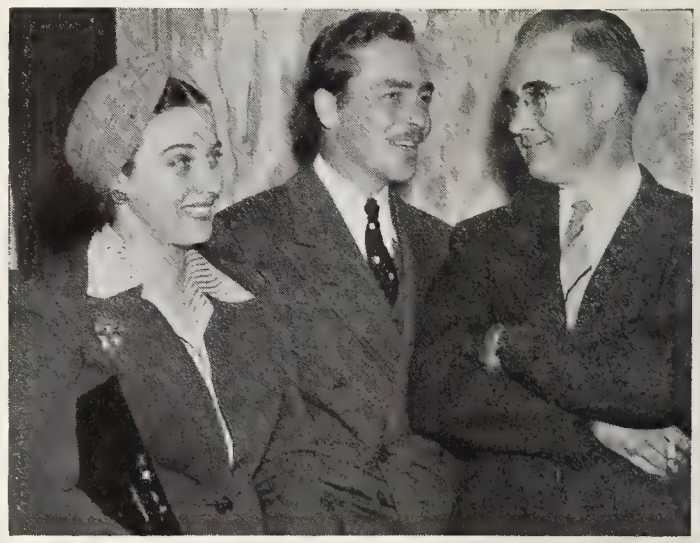
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THIS WEEK IN PICTURES



LOCATION PREMIERES. At left, J. Cheever Cowdin, chairman of the board of Universal Pictures, with Peggy Moran and Constance Moore who formed part of the New York and Hollywood party of executives, stars and press ferried to Syracuse, N. Y., by plane for the world premiere of the company's "Boys from Syracuse."

Below. Patricia Morison and John Howard of Hollywood with Sid Dean, Tacoma, Washington, exhibitor, at a press cocktail party which was part of the ceremonies attending the opening of Paramount's "Untamed" in Seattle.



PUBLICITY, right. The story of Paramount's newest release (reviewed on page 35) concerns "The Great McGinty," the action revolves around Brian Donlevy and Akim Tamiroff in the principal roles but the publicity seems to be built around Steffi Duna.





By Staff Photographer

TO HOLLYWOOD from Sweden by way of Russia, Siberia and Japan, below. Signe Hasso, Swedish actress, at the airport in Stockholm just before leaving, by a roundabout route enforced by the war, to fulfill a contract at the RKO Radio studios.



By Staff Photographer

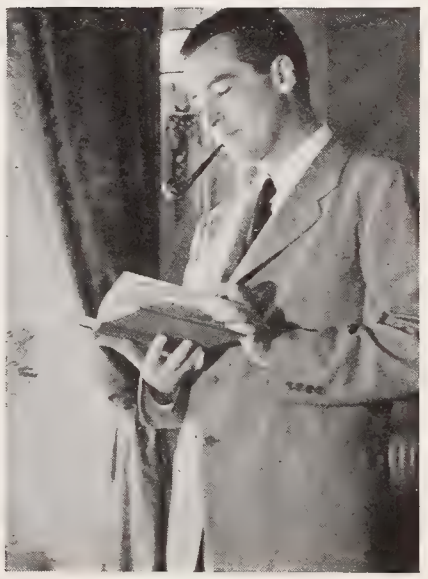


RAFAEL J. CASAU, above, Spanish producer and distributor, here from Madrid to arrange releases for Spanish product and to buy American independent product. An interview with him appears on page 33.

MONOGRAM MEETING, left. Harry Thomas, New York, Washington and Philadelphia sales manager presents an RCA miniature radio to Edward A. Golden, general sales manager, during the company's regional sales meeting in New York. See page 24.



JOHN MILLER, above right, owner of the Dixie, Cordoba, Ala., with, left to right, J. A. Holloway, assistant manager, Ty Hollis and John Miller, Jr., in the RKO exhibitors lounge in Radio City.



JOHN MORONEY, right, counsel for the Interstate Circuit of Texas, who is in New York for a vacation.



WILLIAM PANCAKE, above, is celebrating his 25th anniversary as head of the Knickerbocker Amusement Company, operators of the Knickerbocker in Columbus, O.

H. B. RAM, below, owner and manager of the Patricia, Aiken, S. C., registers at the MGM World's Fair booth in Times Square.



JOSEPH BEAN, above, assistant manager of the Durfee, Fall River, Mass., and his sisters, the Misses Dorothy and Lena Bean in the RKO exhibitors lounge.





"WIND" IN SINGAPORE, below. At the formal opening of the MGM epic in the Straits Settlements are Joseph Fisher, managing director of Fishers, Ltd., operators of the Capitol theatre; Miss Lulu Goodall, chief cashier; Julius S. Fisher, director and general manager; his daughter, Miss Dorothy Rose Fisher, and Maurice Silverstein, MGM manager for Malaya, Siam and the Dutch East Indies.



GUS LAMPE, right, Schine manager in Syracuse, N. Y., stops in the Round Table headquarters in Radio City for a visit.





CHARLES HURLEY, above, manager of the Liberty in Springfield, Mass., visits the Managers' Round Table.

JOSEPH BERNS, left, of the Sol Berns booking exchange in Detroit, with Mrs. Berns in the RKO lounge.

(Photos by Staff Photographer)

SIX FOR FIFTEEN CENTS IN DETROIT SETS NEW HIGH

Alex Schreiber Reports on Cut Rate Competition with "Rebecca" on Bargain Bill of a Big Downtown Theatre

Detroit is now leading for the championship in bargain counter exhibition of motion pictures.

The Times Square theatre in downtown Detroit, playing six pictures on a bill for 15 cents, top admission, is "three up" on Chicago's Belmont with triple bills, recently given the limelight of protest attention by Jack Kirsch, president of the Allied Theatres of Illinois, exhibitor organization.

The Detroit shows take precedence, too, in the amount of running time, running shows totaling five hours and twenty-five minutes for a single admission fee. That is about half an hour more show than the Belmont has so far achieved.

The situation in Detroit was this week given attention by Alex Schreiber, Associated Theatres, Inc., headquartering in Detroit. Mr. Schreiber addressed his findings and observations to David Selznick in a heavily documented letter—this in sequel to Mr. Selznick's expressions of disapproval and surprise when he had been informed by Mr. Kirsch that "Rebecca", a Selznick production, had played on a Chicago triple bill.

Mr. Schreiber has been militant on the subject of multiple billing and price cutting devices for a long time, with varying responses, as his letter indicates. His communication to Mr. Selznick, under date of July 15th, reads:

Dear Mr. Selznick:

In perusing the July issue of the "Motion Picture Herald," we noted with proper respect that you endorsed the attack on the "three feature" exhibitors after Mr. Jack Kirsch, of the Allied of Illinois, directed a blast 10 days ago at these triple bills and particularly singled out your "Rebecca" in such blast.

What do you think of the following situation that has existed for almost a year and still exists in the City of Detroit at the Times Square Theatre? Not triple features, but five and six features at the advertised price of one admission—adults 15c—and yet not even at this low advertised price, but at the price of 5c, as hereinafter more particularly explained, and your "Rebecca" was in the midst of such showing this past week, both on Saturday, July 6th, and Tuesday, July 9th.

For your information, the Times Square Theatre is located in the downtown district of the City of Detroit, within three blocks of the City Hall, was originally a 1,500-seat house, but advertises 1,000 seats on the lower floor (the balcony, no doubt) being closed for the summer).

For the past year, we have been attempting to correct this abuse and have directed our attacks for assistance to the Cooperative Theatres of Michigan, of which we are a member, to Mr. Earl Hudson, of the United Detroit Theatres, and to all of the exchanges, most of whom have cooperated, but, to our regret, Paramount and United Artists still continue to service this house with their 1939 and 1940 product in addition to all the old pictures this theatre can use.

As mentioned, the Times Square Theatre's advertised price is 15c. They have in the past, and are continuing so to do, distributed to grocery stores, beer gardens, candy stores, ball parks, parking lots, and even house-to-house in the downtown and surrounding sections, thousands of passes, a few of which are herewith enclosed, which, you will note, for a 5c service charge will admit one or more adults to performances from Monday to Friday, inclusive, and likewise, other passes are distributed which are known as free courtesy passes and upon which no charge is made whatsoever.

Further, anyone desiring to see the Sunday bill of three features may come in as late as about 7:00 P. M. on Saturday and see the Saturday show of two or three features, fol-

Checkers' Reports on Three Typical Bills at Detroit House

To document his observations in his letter to Mr. Selznick, Mr. Schreiber enclosed a set of reports from checkers covering three representative and recent performances of the Times Square theatre in downtown Detroit. The data follow:

June 29 - - Saturday - - Admission: 15 Cents

Entered at:	On Screen:		
7:30 P. M.	Nino Martini in - - -	"GAY DESPERADO" - - - - -	Para.
8:35	Leslie Howard in - - -	"INTERMEZZO" - - - - - -	U.A.
9:45		News	
9:55	Nino Martini in - - -	"GAY DESPERADO" - - - - -	Para.
11:15	James Newill in - - -	"CRASHING THRU" - - - -	Mono.
12:10	Gordon Jones in - - -	"I TAKE THIS OATH" - - - -	Exc.
1:22		News	
1:30	Martha Raye in - - -	"FARMERS DAUGHTER" - - -	Para.

Out at 2:30 A. M.

July 2 - - Tuesday - - Admission: 15 Cents

Entered at:	On Screen:		
7:30 P. M.	James Newill in - - -	"CRASHING THRU" - - - -	Mono.
8:40		Trailers	
8:46		News	
8:50	Joyce Compton in - -	"I TAKE THIS OATH" - - - -	Exc.
10:00		Trailers	
10:10	Martha Raye in - - -	"FARMERS DAUGHTER" - - -	Para.
11:15	Vivien Leigh in - - -	"SIDEWALKS OF LONDON" - -	Para.
12:40		March of Time	
12:55	Jack Benny in - - -	"MAN ABOUT TOWN" - - - -	Para.

Out at 2:20 A. M.

July 6 - - Saturday - - Admission: 15 Cents

Entered at:	On Screen:		
7:30 P. M.	50-Minute War Picture -	"TERROR STRICKEN EUROPE" -	Ind.
8:00	Richard Barthelmess in -	"SPY OF NAPOLEON" - - - -	Exc.
9:15		News	
9:25		Trailers	
9:34	Randolph Scott in - - -	"THE TEXANS" - - - - - -	Para.
11:00	Jean Parker in - - - -	"KNIGHTS OF THE RANGE" - -	Para.
11:52		"A FACE IN THE FOG" - - -	Ind.
12:50	Laurence Olivier in - -	"REBECCA" - - - - - - -	U.A.

Out at 2:40 A. M.

(Continued from opposite page)

lowed by the Sunday show of three features, which usually begins about 10 or 11 o'clock and sometimes as early as 9 o'clock on Saturday.

The program for the balance of the week, Sunday, Monday and Tuesday is regularly three features, and on Wednesday and Thursday two features.

Thus, the public by the use of these service passes for 5c can see five features by coming in Tuesday night about 7:15 and remaining until closing, usually 2 the following morning.

Free parking is also provided in close proximity to the theatre and on Thursday dishes are given away free to the lady patrons in addition to a four or five feature program, and by arriving at the theatre about 7:15 P. M., the Wednesday and Thursday program may be seen, which is immediately followed by the Friday and Saturday program of two or three features.

If a husband and wife desire to enter the theatre the husband will be admitted for the 5c service charge, and if the wife desires a dish, she may receive same upon payment of 15c, or a total of 20c for both husband and wife.

If a dish is not desired, they both may enter for a total of 10c.

We are enclosing several weeks' schedules of the features shown at this theatre as appears from their advertisements in two of our leading newspapers, which is self-condemning and self-explanatory.

You will note that "Rebecca" was seen by thousands of people, together with five other features, on Saturday night for 15c and on Tuesday night, July 9th, with four other features for 5c, in addition to the free parking privilege.

Has All-Night Patronage

Besides the injury to the industry as a whole, we, of course, have a personal grievance as we are in direct opposition to the Times Square at our Loop Theatre, which is across the street from the Times Square. The Loop is a 550-seat house which we have been operating for over 13 years, ever since its construction, and for the past seven years or more, we have had a 24-hour policy. We have been known for years as the "biggest little theatre" in the state, and have during these years developed an all-night patronage as we have found it of great convenience to late workers, particularly, hotels, railroads, newspapers, restaurant, street car employes and others employed in the night life of the city.

Being open twenty-four hours, it is naturally necessary for one show to immediately follow the other, which until recently we changed at about 2 o'clock in the morning, but never in these seven years did we advertise more than two features on any program. However, because of the tactics of the Times Square management, we were compelled to move up our new show to about midnight in order to retain this night patronage. Incidentally, while we are open 24 hours a day, the Times Square usually closes about 2 or 3 in the morning, depending upon the length of the features or sometimes depending upon lack of attendance, and does not reopen until 9 or 10 in the morning, which policy was adopted from a prior opening of 11 A. M.

We believe, and, no doubt, you do, too, that if the policy of the Times Square is allowed to continue, it will have a disastrous effect upon the entire industry. All we can do, however, is complain, and if, as Mr. William F. Rodgers of MGM is quoted, "Triple bills are indefensible," what justification can there be for the servicing of a theatre of the Times Square with its present policy?

Incidentally, the Loop Theatre has always paid a good price for its pictures and is still doing so, in spite of the tactics of the opposition, and is attempting to maintain its price policy of 15c matinees and 20c evenings from 6 P. M. to 8 A. M.; likewise, 20c on Saturday and Sunday matinees and evenings. The Times Square advertises 15c at all times, whereas, in reality, the 5c service charge is in effect on week days, both matinees and evenings, and 15c on Saturday and Sunday.

Opposition Prices Cut

There is a third theatre within a few doors of the Times Square Theatre, having 250 seats, which is a 10c theatre, and it is now likewise resorting to the 5c so-called service charge for adults, sample passes of which are herewith enclosed, which policy they, apparently, adopted as a defensive measure against the Times Square Theatre. At no time, however, have we seen them advertise more than two features on any one program.

We have gone to great length in discussing this matter as we are trying to give you a vivid picture of same. It certainly is a travesty on justice and fair dealing when Paramount and United Artists and some of the independent distributors continue to service theatres like the Times Square that persist in continuing to operate under their present policy.

Have just read an article by Samuel Goldwyn in the current Saturday Evening Post, entitled "Hollywood Is Sick," in which he says the double feature is killing the industry. I'm wondering how he will react to the conditions as outlined in this letter.

ALEX SCHREIBER.

In addition to Detroit, Associated Theatres, Inc., under the direction of Mr. Schreiber, H. H. Smilay and William London, operate in Flint, Wyandotte, Highland Park and Trenton.

Screen's Job is Entertainment, Not Propaganda, Lesser Urges

The motion picture will and must never be a means of organized propaganda, Sol Lesser told The Institute of Human Relations of the universal religious conference at the University of California at Los Angeles. "In time of national crisis," he said, "I am confident you will find the industry alert to carrying out the purposes of democracy, but the industry's field basically must continue to be entertainment. In democratic society, entertainment is the common property of all, not the privilege of a few.

"The life blood of the industry is based on the continuation of human relations, emotional and actual. I should like to demonstrate to you that while not the means of propaganda for The Institute of Human Relations, motion picture becomes its best ally. In the motion picture the villain is always punished because of improper behavior. The hero or the heroine or both having the best of human behavior are rewarded. The public is entertained, but at the same time it has been given a subtle lesson in proper human relations.

"Do not let anyone tell you the American motion picture producer is unaware of his obligation to society. He gladly accepts his share of the burden to keep alive democratic ideals. There is no other industry in the world with so strict a code of ethics. The producer recognizes the fact that his screen plays are for family consumption. Good taste is a primary requirement of the Production Code, which must be subscribed to if a picture is to have general distribution. One of the first requirements of this code is that proper human behavior must triumph. Not only the producer but writers, directors and actors devote themselves in practical application to putting on the screen stories of democratic ideas, wholesome stories filled with drama of everyday life.

"One talks of propaganda pictures to end wars and threats of war. If anti-war pictures could have achieved this end, war would have been outlawed years ago." Citing a list of pictures showing the futility and tragedy of war, Mr. Lesser said: "Nevertheless part of the world is at war today and still other nations are piling up armaments for future wars.

"I would say that in a time of national crisis the screen could rally to a single cause and by concerted effort so bring to the public attention the single subject that there would follow unified national consciousness, but the screen should never be used in such a manner unless there be full knowledge and general approval that it is being used for the good of the nation. On such an occasion the screen might serve as an advertising medium to get over its point, but when such a crisis has passed anything touching upon advertising must be eliminated.

"Once the screen is accused of partisanship it ceases to be an entertainment medium. Theatres would soon become hotbeds of political discussion, and if the motion picture is to continue to be the greatest of all media mass entertainment we must keep theatres free of politics."

Actors Equity Seeks "Red" Charge Hearing

So that its members may be cleared of a freely voiced charge that they are Communists, or dominated by Communists, Actors Equity is reported ready to ask an immediate hearing before the Dies Committee.

The action would be the result of the charges of Republican Representative William P. Lambertson of Kansas that the Equity Council was dominated by Communists, and that actors, generally, had not "cleaned house" enough to deserve a reinstitution of such Federal unemployment relief as the Federal Theatre Project, which was ended by Congress last year.

MAJORS SILENT ON SALES TO AVOID 'IRRITATING' DECREE NEGOTIATIONS

No Announcements Made of Circuit Deals Except by RKO; Hesitation on Terms Seen Delaying New Contracts

The exact status of the distributors' circuit sales of 1940-41 product is one of the industry's mysteries of the day.

Some three-and-a-half months have passed since the new season's sales convention season opened, six weeks since it ended. Yet barely a handful of circuit deals have been announced. The distributors are purposely keeping them quiet so as not to "irritate" the present consent decree negotiations.

That circuit buyers, and large numbers of smaller operators have been cautiously stalling on new season buying in unprecedented fashion is generally known, pending determination of what concessions might be expected out of a consent decree or other settlement of the Government trust action. Such concessions, forced by the Government as the price of ending its prosecution, would, of course, have direct effect upon contracts, on buying and selling, on playing.

Aside from this, the eight distributor defendants in the trust action are, in all but one case—RKO Radio—most reluctant to divulge any circuit negotiations or consummations, reluctant to discuss the situation in any form—assuming a tight-lipped attitude because most of the independent exhibitor complaints which brought the Government's court attack were based on preferences to circuits, to the alleged discrimination of subsequent run independents. Accordingly, while both Government and defendants proceed with negotiations for a settlement, on the basis of a new order of customer treatment presumably for all, the majors have no desire at this time to publish whatever new circuit contracts they may complete.

14 from RKO

Whereas in past seasons, many of the distributors issued day-to-day trade press announcement of circuit deals consummated, through regular home office publicity channels, to date there have been announcements only from RKO, reporting 14 circuit sales, and Republic Pictures, listing a Famous Players Canadian Circuit buy. Republic is not a trust suit defendant.

At this time last year, circuit sales had been reported formally by practically every one of the distributors for 1939-40 product.

In one authoritative distribution quarter it was admitted that large numbers of circuit buyers also are holding back on buying in order to determine the real extent and potential length of the war boom in general industry.

With the distributors asking for more in rentals, to offset at least part of their losses in Europe, product buyers, while knowing what they can afford to pay at the present time, cannot tell what they can afford months hence, and, if they contracted now at higher prices, and the boom in big industries suddenly ended, they feel they would be left with a bad contractual bargain.

Present contracts for 1940-41 could not, of course, contain any of the main concession clauses which are expected to be incorporated into a consent decree because the exact nature of the clauses still is to be determined. The 1940-41 contracts are virtually the same as last year's, except for some percentages.

A consent decree could not change any contracts previously negotiated, but it could void existing contracts, requiring the distributors to sell all over again on the requirements of the decree, throughout the country.

Regardless of the circuit sales closed to date, the distributors have a much longer way to go this year than in many a past season to roll up the average 600 block franchises necessary heretofore to 35,000-odd playdates usually sold to the 83 large circuits alone. A consent decree breaking down large-block selling into smaller units, of, say, four, five, six or thereabouts, is still another problem for the circuit selling job still to be done for the season starting in September.

Despite opinion in some quarters during the first days of the sales convention season, last April, that the confusion arising from the prosecution might place selling virtually in a state of suspension, sales managers have been proceeding, at least with sales approaches to prospective customers, as normally as possible, all the while awaiting word from their lawyers on any new system of selling, and prepared to meet that contingency when it arises.

Some 1940-41 Circuit Sales

RKO Radio has reported to date 1940-41 contracts sold to Skouras-Metropolitan Theatres, 46 theatres; Randforce Circuit, Brooklyn, 42 theatres; Interboro Circuit, New York, 39 theatres; Island Theatres, Long Island, 12; Loew New York Metropolitan Circuit, 18; Lucas and Jenkins, Georgia, 48; Monarch Theatres, three theatres in Ohio, one in Pennsylvania; Maine and New Hampshire Theatres, 28 theatres; Loew-Poli Theatres, New England; Fred Dolle Circuit-Fourth Avenue Amusement, Louisville first runs; Grace Rodgers Circuit, Illinois, Arkansas, Missouri, eight theatres; Al Boyd Theatres, Pennsylvania, five; Tanner Circuit, Illinois, five.

Republic's big deal was with the N. L. Nathanson Famous Players Canadian Theatres, of 275 throughout the Dominion.

Warners are understood to have closed, among others, a two-year contract with Associated Theatres, of 24 houses, in and around Cleveland, and Tri-States Theatres, A. H. Blank are understood to have bought Twentieth Century-Fox, for Iowa, for three years, covering 26 theatres.

ITOA IS SEEKING RENTALS CHANGE

Increased rentals for first run houses and a reduction in rentals for subsequent run theatres are advocated by the Independent Theatre Owners Association of New York. The association takes the stand that distributors should make up the loss in foreign revenue by increased rentals for the first runs instead of demanding higher prices from subsequents.

An editorial in the current issue of the organization's house organ refers to the testimony of Charles C. Pettijohn of the Motion Picture Producers and Distributors of America in the recent Neely bill hearings at which Mr. Pettijohn is reported as saying that 85 per cent of domestic film revenue comes from first runs.

Test Runs for "Boom Town"

Metro-Goldwyn-Mayer this week reported that 17 pre-release promotion engagements have been set for "Boom Town," starring Clark Gable, Spencer Tracy, Claudette Colbert and Hedy Lamarr, at admission price increases of from 25 to 33 1/3 percent.

The engagements will start August 9th in Cincinnati, Atlantic City, Harrisburg, Reading, Detroit, New Orleans, Indianapolis, Lake Placid, Syracuse, Seattle, Omaha, Denver, Colorado Springs, Tyler, Tex., Tulsa, and Los Angeles, where it will play at the State and Chinese theatres. Other dates are being added.

On Monday Nicholas M. Schenck, president of Loew's, in regards to "Boom Town," said: "The public will tell exhibitors whether they are willing to pay advanced admission prices. While our sales executives have found out that various theatre managers and circuit heads believe a high admission price should be charged for 'Boom Town,' nevertheless we have decided to conduct a few test experiments in advance of the regular release in order to make certain that the course we recommend to those who have contracted for the picture is the wisest."

Exhibitors' Advice Asked By "Sea Hawk" Screenings

To interest exhibitors in one of its most expensive productions, to obtain their cooperation in marketing it, to ascertain their opinions on its worth and to allow them some voice in determining a marketing policy which may mean a change in selling methods and increased admission prices, Warner Brothers on August 5th, in 37 key city exchanges in this country and Canada, is trade-showing "The Sea Hawk," starring Errol Flynn.

Gradwell Sears, general sales manager of the company, announced the policy, which presages similar trade shows for other Warner high budget pictures. He is scheduled, on the day the picture will be tradeshown, to address the various assemblages, by a special transcontinental telephone hookup. After the screenings the company branch managers will hold open forums.

SUMMER ROUND TABLE IN TRUST SUIT UPSET BY PARAMOUNT PALS

Exhibition Partners Condemn the Draft of Agreed Points So Far; Meanwhile Conferees Have Until Oct. 7 to Get Somewhere

It looked like a quiet summer of round-tabling in consent decree negotiations between Government and defendant majors in the motion picture anti-trust suit Monday when Judge Henry W. Goddard, in New York, set the trial date ahead again, this time to October 7.

But that was Monday.

It was about sundown Tuesday when a long smoldering eruption of opposition to the whole program and procedure arose from the exhibition partners of Paramount Pictures, Inc., a leading defendant, first named, indeed, in those papers filed at the courthouse in Foley Square in July, 1938.

The "Paramount Partners," as the vernacular of the trade calls them, are against everything they have heard about the decree.

Legally this means exactly nothing. The Partners are not parties to the suit.

Strategically it may mean considerable, whether the movement is spontaneously all all the Partners' own, or if it be part of a larger program of a department of utter confusion and delay.

Paramount Partners being who they are and what they are in weight, kudos and influence, it was to be expected that influences would be found to be extending themselves in many directions and stirring others to utterance.

Up from the South, for instance, not with bearing on the Paramount Partners' action, but commenting on what he had heard of consent decree drafts, came expression from Ed Kuykendall, of the Motion Picture Theatre Owners of America, suggesting that provisions proposed about block booking arrangements would be no good.

It is to be observed now that Paramount Partners, in their unofficial relation to the action, are now aligned with those three defendant corporations, Universal, United Artists and Columbia Pictures, against a consent decree.

Incidentally, while there has been no official utterance, some observers have gained an impression that important executives in the defendant Paramount corporation, despite its participation in decree negotiations, are perhaps not entirely enthusiastic about the procedure, possibly also able to hear with composure about the opposition of their theatre affiliates.

Seventh Adjournment

This over-all situation of new confusions arrived on a previously calm scene. Monday morning, J. Stephen Doyle, special assistant attorney general, acting with the consent of the defendants, appeared before Judge Goddard in quest of the postponement. Seven times for seven weeks, since June 6, the procedure has been the same—well near routine by now.

As the case went over to October 7, there appeared a prospect of ten uninterrupted weeks to follow up on the optimistic forecast implied by Mr. Doyle when he said: "A substantial agreement has been reached on the major portion of the important provisions."

But for two weeks now, beginning at the Paramount Partners' meeting at Old Point Comfort in Virginia, those "important provisions" of the tentative agreement have been in the crucible. At that meeting there were strong individual, unofficial expressions of displeasure. Then, last weekend, the Partners moved north to reassemble again at Haddon Hall on the Boardwalk at Atlantic City. They were no cooler there.

The state of mind among them grew in heat and fervour when the Partners came up to New York on Monday. By then it was rather clear that the men who control 1,250 of the nation's better theatres were to put their weight behind their then crystalized opinion. They made their opposition to the consent decree known to the heads of the distribution companies, and to other circuit leaders. Fortuitously, there was a meeting of New York circuit chieftains in the office of Joseph Bernhard, of Warner Brothers Theatres, in Forty-fourth Street, that day.

There was no formal or documentary announcement of the Paramount Partners' eruption. It was percolated, warm from the pot. In substance it comes to this:

"Blocks of Five" Hit

The Partners do not want features sold in blocks of five as a proposed replacement of the present system of sales of complete programs, on the ground that the marketing of such small units is impractical for long range circuit operation.

They are against the proposed provision for trade screenings by distributors—intended to appease "blind selling" complainants—because this would require the spending of too much time by circuit executives and film buyers and bookers in the distributors' exchanges.

They are not pleased with the proposals for local buying, for arbitration and for the proposed curtailment of circuit expansion.

They feel that some of the provisions would not only increase costs of selling, but also of buying, all of which would logically be expected to be added to film rentals.

They disapprove the clause designating every theatre as "a run."

They do not want the clause which would allow an exhibitor, under certain conditions, to deprive another of product by arbitration.

They are strongly against "regulation of the industry by the courts," as would happen, in effect, under a consent decree.

Summing up, they do not want a consent decree.

Paramount partners and circuit officials who are understood to have participated in the meetings include E. V. Richards, Saenger Theatres, from New Orleans; Julius Gordon, Paramount-Texas Theatres, Beaumont, Tex.; Robert J. O'Donnell, Interstate Circuit, Dallas; Hunter Perry, Paramount-Virginia Theatres, Charlottesville; A. H. Blank, Tri-State Circuit, Des Moines; M. A. Lightman, Malco Theatres, Memphis; R. B. Wilby and H. F. Kincey, of Wilby-Kincey Theatres, Charlotte and Atlanta; E. J. Sparks, All-Florida Circuit, Miami.

Conferences Continue

The Government and defense counsel negotiating the decree this week continued their almost daily conferences, on the second floor of the Bar Association Building in New York's Forty-fourth Street. On Thursday they were joined by Paul Williams, Robert Sher and James Hayes, of counsel for the Government, who had spent the weekend in Washington discussing the tentative consent draft with Thurman Arnold, assistant attorney general, chief Government "trust-buster" of the day.

Before Judge Goddard on Monday, Mr. Doyle for the Government observed that "there are only one or two matters of importance presenting great difficulties."

Among the "difficulties," it is understood, is a so-called "escape clause" which, if incorporated in the decree, would permit any defendant signatory to withdraw as a subject of the decree in the event that any non-signer obtained trade advantages over a signer. Some in the "'Big Five" are said to feel that the "Little Three": Universal, United Artists and Columbia, might obtain advantages if and when the five consent to the decree. The five, therefore, are holding out for inclusion of an escape clause in any settlement. The "little three" insist on a trial.

Another "difficulty" at the moment is the manner and method of arbitration.

Divorcement in Abeyance

As the drafting continues, circuit divorcement continues an outside issue, both sides leaving that matter for latter consideration, at the instance of Thurman Arnold, who, some weeks ago, practically admitted that it was too big an issue to link with a trade practice program. Some expect that the divorcement issue will be settled by the majors agreeing not to engage in any nationwide theatre expansion.

Besides settlement provisions hereinabove mentioned, the tentative draft embodies a specific proposal with respect to the acquisition of and changes in theatres in which the defendant companies are interested. It would also provide that the sale of one group of five pictures shall not be conditioned upon the purchase by an exhibitor of another group or any part of a group. Local buying would be set up, discrimination and preference runs prohibited, clearance would be arbitrated when in dispute and the forcing of shorts, newsreels, trailers, westerns, serials and foreign-made films would be prohibited. An exhibitor would have the right to cancel for religious, racial or moral offensiveness.

OPPOSITION CENTERS ON THREE CLAUSES

The revolt of Paramount Partners against certain parts of the tentative consent decree appeared in midweek to be getting additional support.

Most of the opposition appeared to be against the sale of pictures in blocks of five, advance trade screenings and the provision that all theatres are "a run".

Although divided in their opinions of some points of the proposed decree the Partners were reported to be unanimous and determined in their objection to these three clauses.

Outright condemnation or sharp criticism of one or another of the draft proposals came Wednesday from Ed. Kuykendall, president of the MPTOA; Max Cohen, president of New York Allied; Southeastern Theatre Owners Association, and Harry Brandt, president of the New York ITOA.

"What shall we find back home in Paris?" Autre writes

THE first tidings, in many months, to be had from Pierre Autre, able correspondent in Paris for Motion Picture Herald and Quigley Publications, have arrived in a letter to Martin Quigley.

M. Autre has been in military service since the mobilization, and since then, and yet, his address is "somewhere in France".

This letter, it is to be noted, was written June 14th, after Paris had been taken, but while France was still France, before the surrender.

There is poignant prophecy in M. Autre's speculation: "I do not know when you will receive this letter, maybe in one month. At that time, the situation will perhaps be cleared . . . and maybe then we can relax."



PIERRE AUTRE

After five weeks the letter has arrived, with the situation cleared indeed, with a dashing of the hopes of M. Autre and his compatriots. His letter follows:

Dear Mr. Quigley:

On these unhappy days, when my country is invaded for the third time in seventy years by the same enemy, when Paris seems to be now in German hands, when our army still fights magnificently for the freedom of the world, I am thinking of you and of all my American friends, who are showing so deep sympathy for us and try to help us as much as they can.

I did not write you for a long time. Please excuse me for my silence, but it is not always easy to write in war time, and sometimes one does not feel like it.

Thanks to God, I am still safe, and in perfect health, and for the time being rather far from the dangers except for the air bombing which may, of course, find you anywhere.

For more than three months now, I have been attached to the British Army, as liaison agent. This means that I have been living an entirely British life, with British officers.

No need to say that all this has been very interesting and I have the feeling that I have been doing a bit of useful work for my country.

Re. the cinema angle, I did not send you any news for months. In fact, it was quite impossible, as I have not had many chances to collect much information where I was. I went on leave and stayed in Paris from May 3rd to 14th, and I had taken back with me all the documents to send you a general story on the French cinema for the Motion Picture Herald and the Almanac. I had also started to establish statistics on the French Market in 1939 and 1940. . . . I still have these documents with me, but they are not finished. When I came back from my leave, the real war had started and I did not find much time to work on cinema.

Indeed, in spite of the fact that I am not with a fighting unit, I have been very busy, and, now, I do not feel like thinking of cinema. . . . Anyway, with the Germans in Paris, I do not know what has happened with all the American companies; I do not know where is Harold Smith, and all the others.

Maybe, you have had news from them already. I pray God that they remain all right.

I do not know when you will receive this letter, maybe in one month. At that time, the situation will perhaps be cleared . . . and maybe we can then relax.

I have seen all the refugees going down to the south and west, some in motorcars, some on bicycles, some on carts, some walking and pushing before them hand-carriages, carrying with them all that they have been able to take from home. . . . This is the most sad thing you could imagine. . . .

My parents had left Paris ten days ago with my automobile and they are now safe and quiet in a small village of southwest of France, at some friends'. . . . But I stayed one week without news and was deeply anxious. . . . What shall we find back at our home in Paris? Anyway, I do not mind, as if we are still living then it will be sufficient.

I have already heard of the death of some friends, among them my best and most intimate friend, Reservist Lieutenant Fernan Vincent, killed in action one month ago. He was the Managing Director of the French Cinema Chamber, and you can find his name in the Paris subscribers' list of Motion Picture Herald.

I knew him for twenty years, when we met at the college in 1920. We had been graduated together and followed also together the courses of the Paris Sciences University. He was married in 1936 and leaves two young babies. . . . His widow was in the country near Paris. I wonder where they are now. . . .

In spite of these anxious hours and the bad news such as the death of our best friends, please do not think a minute that our morale is low. Never the French spiritual forces have been so high; everybody is full of courage to face the danger of these times.

I do not know when I shall write you again, when I have news from you, but, if I survive this war, I am sure that I shall always find a support near you, and this is a great comfort for the days to come, which may be very hard.

Please convey my best wishes to the members of your staff. I remain, dear Mr. Quigley,

Yours very sincerely,

PIERRE AUTRE.

Friday, June 14, 1940.

Dispute Rights To "Pastor Hall"

A dispute over motion picture rights to "Pastor Hall," British made anti-Nazi film acquired recently for distribution here by James Roosevelt and United Artists, was expected to be settled in New York this week, between attorneys for Grand National Pictures, Ltd., original distributors of the film, and attorneys for the administrator of the estate of the late Ernst Toller, German playwright and author of the story.

Leslie Kirsch, New York attorney for George Garfield, Toller estate administrator, had charged that Charter Films, producers of the film, had not acquired screen rights; that the sums offered him by Grand National interests for title clearance were "ridiculously" small; and that the Toller estate would "take necessary legal steps to protect its rights."

William Fitelson, Grand National attorney, said in New York on Tuesday that Grand National had the picture rights, and that there would be a "settlement." Jeffrey Bernerd, managing director of Grand National Pictures, Ltd., said, on the same day, that his firm had clear rights to the film; that Charter Films had purchased the screen rights to the story through a London agent; that the contract was sent to Mr. Garfield, in New York, who signed it; that it was then sent back to London; that the purchase money was paid; that GN had the distribution rights; that Mr. Garfield's signature on the contract was proof of GN's rights in the matter; and that the necessary documents were coming to America shortly, by trans-Atlantic Clipper.

Mrs. Eleanor Roosevelt, wife of the President appeared in the prologue to the picture, filmed last week at the Twentieth Century-Fox Movietone studios, in Manhattan.

A. J. Laurie, of Esquire Films, Ltd., has acquired Canadian rights to the picture.

Questionnaire on Concessions

Approximately 70 per cent of the 110 members of the Affiliated Theatre Owners of Indiana operate concessions of some sort, it was determined by an organization questionnaire. Of the 72 who operate concessions 48 use popcorn machines, 54 have candy concessions and three operate soft drink concessions. Many houses have both candy and popcorn. The questionnaire indicated that only one concession operator reported business from the operation as unsatisfactory.

Ford Installed

Harry Cohen, western district sales manager for RKO Radio, was in Seattle this week to install Fred Ford, new exploitation director for the company in the Pacific Northwest territory. Mr. Ford succeeds Lou Maren.

Premiere of "Adventure"

Simultaneous premieres of Columbia's "I Married Adventure" at the Main Street and People's theatre in Chanute, Kan., Osa Johnson's home town, were held Sunday. Sponsored by the Chamber of Commerce, the ceremonies were participated in by the mayor, city and state officials.

Broadcast Unit Sets New Music Payment Scale

Directors of Broadcast Music, Inc., established by the National Association of Broadcasters to rival and supplant American Society of Composers, Authors and Publishers as a source of music for radio, screen and stage, met last week in New York City, adopted a new basis of payments for member stations, discussed acquisition of the MGM-Robbins music catalogues, and heard a listing by Neville Miller, president of the Broadcasters, of what he termed seven accomplishments of BMI in the new months of its existence. Among these were the placing of 100 musical compositions in the hands of broadcasters, and the acquisition of catalogues containing more than 5,000 copyrighted compositions.

Won't Accept Contract

Sponsors and advertising agencies whose programs are broadcast by the National Broadcasting Company's Blue and Red networks were informed by a letter this week, from newly elected NBC president Niles R. Trammell, that the company has "definitely" decided not to accept the new contract drawn up by ASCAP, replacing the present five year contracts with broadcasters, which expire on December 31st.

The organization's present member payment plan, based upon 40 per cent of the amount paid by each station to ASCAP in 1937, was described by BMI spokesmen as somewhat "makeshift." The new plan is described as more equitable. It will become effective next April at the expiration of present member station contracts with BMI, subject to approval by the NAB, and provides that stations be charged on a percentage basis: one and one-half to two and one-half per cent on the net receipts of stations, the latter percentage being applied on stations with net annual receipts of over $100,000.

Fuller details of the plan are to be divulged at the NAB convention in San Francisco on August 4th.

Mr. Miller's listing of the achievements of the five-month-old organization were given as follows:

(1) BMI has made the first comprehensive analysis of musical requirements of broadcasters and has established an organization of seven departments to meet their needs for 1941.

(2) In its first three months of operation, BMI has placed in the hands of broadcasters 100 compositions published under its own imprint, and it is now on a production schedule of 130 compositions a month, all of which are arranged for orchestras of various sizes.

(3) BMI's new popular tunes are being played in increasing numbers by radio stations and networks throughout the country.

Public May Buy Records

(4) Several hundred BMI compositions will be made available to broadcasters in transcribed form at nominal cost by the end of the year, and records will be made for general sale as well as for use of radio stations.

(5) BMI has acquired catalogs containing more than 5,000 copyright compositions.

(6) BMI has begun a comprehensive compilation of all non-ASCAP music available for performance. Non-ASCAP music already transcribed includes more than 7,000 compositions.

(7) BMI now has as members 306 commercial stations representing more than 68 per cent of the dollar volume of business done by the entire industry.

PLANS RELIGIOUS FILMS FOR CHURCH SHOWINGS

Retired Clothing Store Head To Produce 52 Three-Reel Subjects Annually

Creation of a circuit of churches for Sunday night showings of specially produced religious short films was envisioned this week in Hollywood by Charles Anson Bond, retired business man, who expects shortly to arrange for the filming of 52 three-reel subjects annually. Nucleus of the sales organization is a group of retired Protestant ministers.

This follows in sequence to the formation four weeks ago, in New York, of the National Catholic Film Service, by Dr. Eugene Colligan, former president of Hunter College, and Joseph Durkin, former newspaper man, to make available specially selected unit programs, mostly of short films, for Catholic schools and other institutions.

Three-Year Project

Mr. Bond, founder and former president of Bond's men's clothing stores, has formed Biblical Photo Plays, incorporated under the laws of Maryland, to carry out the work, a project he is said to have spent three years in developing.

The pictures, according to present plans, will present choir music led by Homer Rodeheaver, singing evangelist formerly associated with the late Billy Sunday, followed by two reels of a serial story of the life of Christ. The series will begin with the birth of Christ and the succeeding programs will continue the story.

It is planned that the subjects shall be interdenominational, with respect to Protestant churches, and in addition there will be special music programs offering Catholic singers and choirs.

Cost of the program, according to Mr. Bond, will be $10 weekly to each church. The subjects will be in both 35 mm and 16 mm, optionally, in color.

Mr. Bond declared that more than 1,000 Protestant ministers have been interviewed concerning the project and he said it was their opinion that the additional collection plate revenue from increased attendance caused by the film showings would more than take care of the $10 cost of the film, plus the projection equipment needed.

As a result of a survey Mr. Bond made among equipment companies, he found that the cost of the equipment—16 mm projector and screen—would be approximately $500 for a seating capacity of 500. For a seating capacity of 1,000, the equipment would cost $650, he said.

The churches can pay for the machines in monthly installments over a period of three years.

First aim of the organization is to make the starting subject and send prints throughout the country to sales organizations already established. Mr. Bond expects to line up approximately 1,000 churches within a few weeks after the first subject is shown, and then, with a definite market established, commence production of the series.

At present there are, according to his calculations, about 2,000 churches already equipped to show motion pictures, either 35 mm or 16 mm.

The former clothing merchant, one time mayor of Columbus, Ohio, and also former owner of a string of rural newspapers in that state, has spent $30,000 of his own funds in promoting the plan, in traveling about the country sounding out reactions to his idea.

In Jacksonville, Fla., he said, one minister told him that attendance at Sunday night services had increased from an average of 35 to an average of 500 through the showing of such motion pictures as are now available to churches from other sources.

No "Name Talent"

There are 210,000 churches in the United States, of which about 100,000 are estimated by church authorities, according to Mr. Bond, as film exhibition prospects.

Headquarters for the organization have been established at Suite 609, 815 Fifteenth Street, Washington, D. C.

Mr. Bond is making his Hollywood headquarters at the Plaza Hotel.

No studio facilities for production of the pictures have been contracted for so far. Mr. Bond does not plan to employ Hollywood "name talent" in his films.

Milwaukee Newspaper Opposes Proposed New Censor Board

A proposal on the part of a group of south side Milwaukee aldermen to substitute the city's present advisory motion picture board by a three-man paid commission with power to determine what films shall and shall not be shown in Milwaukee theatres is opposed by the Milwaukee *Journal.*

In a recent editorial, the newspaper stamped government censorship as totalitarianism. It declared that "we have no quarrel with such religious or other non-government organizations as attempt to advise, persuade and even order their own members to observe certain rules as to their choice of motion pictures," but condemned translating such censorship into government action. The editorial also said in connection with motion pictures that the responsibility for the child should be borne by the parent.

The budget for the new commission would be raised through a $2 fee on each feature reviewed, according to the aldermen plan. The present censor board was criticized by Mayor Carl F. Zeidler when it approved "The Primrose Path" despite objections from local groups.

The Mayor's latest appointee to the board is Valentine J. Wells, a postal clerk.

Condemn "Wives" Ban

The National Council on Freedom from Censorship, organized by the American Civil Liberties Union, has gone on record condemning the action of the New York State Board of Censors in banning "The Merry Wives," Czechoslovakian film, distributed by Edgar E. Lloyd. No appeal, to date, has been received by the Education Department's law division on the banning.

Spanish Industry Making Recovery From Civil War

The Spanish film industry has virtually recovered from the ravages of the country's civil war, has about 30 features scheduled for this year, and is receiving liberal credit from banks and every aid from the Spanish Government, Rafael Casau, Spanish film producer and distributor, reported this week in New York, while on a business visit. Mr. Casau hoped to arrange for the American and South American distribution of three feature films and some shorts from his producing company and for the distribution in Spain of some American independent product.

Theatres Crowded

Not only is Spanish film making resuming the progress it had made prior to the civil war, but it also reflects a demand for pictures from the country's theatres, he said. Those theatres are crowded, he reported.

People are trying to forget; and besides, there is an inflation; people don't care for money; they are spending more than ever before. Our theatres need from 250 to 300 features, per year, besides the native production, he said, adding that he hoped to obtain many independent American films.

Mr. Casau's firm is the Casau and Agusti Producing and Distributing Company of Madrid. The firm produced some shorts and animated cartoons last year; and, this year, expects to make three features, to be completed by February, the titles of which have not yet been chosen. Production will begin, he said, when he returns to Spain in several weeks.

Mr. Casau brought with him, for showing to American distributors, four features from other Spanish companies and some of the shorts which his own firm made in 1939.

The Spanish film man was, before the civil war, owner of a large restaurant in Madrid, and of a firm which operated vending machines in the city's subways.

The assumption by the Spanish Reds of rule over the Madrid area resulted in his imprisonment, the wrecking of his restaurant, and the loss of his vending machine enterprises. He escaped from Madrid, after several months in prison, visited France, England, and the U. S. In this country he studied motion picture production, picture making having been his hobby.

The war over, he returned and entered film production and distribution.

Lootens on Academy Council

Charles L. Lootens, chief engineer of Republic studio, has been appointed to membership on the Research Council of the Academy of Motion Picture Arts and Sciences. Republic is now contributing to the financial support of the Council, and under the Academy by-laws is thus permitted representation on the Council.

Three-Trailer Plan

Three trailers are being made by Walter Wanger for his "Foreign Correspondent," to be released by United Artists. The first, 80 feet in length, will incorporate scenes directed by Alfred Hitchcock; the second, 120 feet, will stress the film's leading players, and the third, 265 feet, will be general. They will be released three weeks, two weeks and one week prior to first-run openings.

IN NEWSREELS

MOVIETONE NEWS—No. 90, Vol. 22.—Roosevelt nominated for third term....British close Burma Road in China....Chiang Kai-shek marshals army to oppose Japanese....Hirohito welcomes Manchukuan emperor....U. S. Navy gets recruits....Trotting....Boxing....Tumbling.

MOVIETONE NEWS—No. 91, Vol. 22.—French warships captured....The war in Egypt....Nazi prisoners to Canada....British fleet in action....Roosevelt says all must offer services in time of danger....Wallace named for vice-president by the Democrats....Willkie speaks in Colorado....Pan-American conference in Cuba....Sports.

NEWS OF THE DAY—No. 288, Vol. 11.—Roosevelt nominated for third term....War news from the Far East....College men join the Navy....Largest uncut diamond shipped here from London....Boys' club holds boxing championship....Trotting.

NEWS OF THE DAY—No. 289, Vol. 11.—Britain prepares for invasion....Balbo on last air raid....Pan-American conference in Havana....Roosevelt, Wallace, Farley in political spotlight....Diaper derby....Bobby Jones in comeback.

PARAMOUNT NEWS—No. 93.—Harness racing season opens....600 Navy novices on training cruise....Largest uncut diamond arrives in U. S. by mail....Americans offer to care for British children....Democrats nominate Roosevelt for third term.

PARAMOUNT NEWS—No. 94.—Former Empress of Austria arrives here....Archery tournament....Six youths seek Latin sea trade....Diaper derby at New York Fair....Britain set for invasion....Pan-American conference at Cuba....Wallace nominated for vice-president by Democrats....Mrs. Roosevelt addresses convention....Roosevelt acceptance speech ....Willkie campaigns while on vacation in Colorado.

RKO PATHE NEWS—No. 105, Vol. 11.—Barkley reads Roosevelt message....President renominated for third term....U. S. Navy tests mosquito boats ....600 naval reserve recruits start cruise.

RKO PATHE NEWS—No. 106, Vol. 11.—Wallace nominated for vice-president....Roosevelt addresses convention....American, British evacuate Hong Kong....Pictures of late Italo Balbo....Eire bolsters home front defense....Pan-American conference in Havana....Bullitt, former Empress of Austria arrive on Clipper....Horse racing.

UNIVERSAL NEWSREEL—No. 894, Vol. 11.—Democrats renominate Roosevelt....Willkie in Colorado....Harvard opens flying school....Train Boston firemen to fight planes....Naval reserve recruits on cruise ....“President Vargas” diamond on display....Kids in novel water circus....Girl log rollers put on show....Trotting.

UNIVERSAL NEWSREEL—No. 895, Vol. 11.—Roosevelt acceptance speech....Wallace nominated by Democrats for vice-president....Britain tightens defense....Irish speed “neutrality” defense....Hull in Havana for conference....Willkie at Colorado fete....Syracuse hails Hollywood stars for “Boys from Syracuse” premiere....Diaper derby at New York Fair.

Washington, New York See "Ramparts" Premiere

The March of Time's "The Ramparts We Watch" bowed on Tuesday evening in Washington and Hollywood for its first public exhibition, excluding some sneak previews in, and around, New York City.

In Washington, the film was displayed at the RKO Keith's Theatre, to a specially selected audience of politicians, army and navy officers, newspapermen, educators, and other assorted luminaries; and it was accompanied by much ballyhoo, some radio broadcasting, and by some pre-and-after-theatre partying. In Hollywood, it was unveiled to that production center's working press and notables, and to Government officials.

Louis de Rochemont, producer-director of the picture, entertained the cast, at a pre-premiere dinner party, in the Chevy Chase Country Club in Washington. A reception for the press was held at the Carlton Hotel, after the showing.

On Wednesday night, again it was previewed to about 1,500 persons in the Grand Ball Room of the Hotel Waldorf-Astoria, in New York City. The city's notables, including Mayor Fiorello Henry LaGuardia, had been invited; also, the heads and representatives of patriotic organizations and of associations and individuals who cooperated in the picture's making.

Goldwyn Dropping Suit Against United Artists

Samuel Goldwyn is dropping his suit in a Delaware Federal Court, against United Artists, and the late Douglas Fairbanks, Sr.'s Elton Corporation. His attorneys applied this week in that court, in Dover, for an order dismissing the suit, which had asked a declaratory judgment to end his distribution contract with UA.

The new move follows a United States Circuit of Appeals suggestion that Mr. Goldwyn's Delaware action duplicates a similar suit, also brought by him in a New York Federal Court.

Mr. Goldwyn is expected to continue the latter action, which will probably not reach trial before the Fall. The court has granted motions by the defense to compel Mr. Goldwyn to amend parts of his complaint, and to strike out certain other parts. It is understood that Max D. Steuer, attorney for the producer, is complying with the court order, and also expects to hold pre-trial examinations of producer Alexander Korda.

Hirliman to Produce In Coral Gables

Colonnade Studios, in Coral Gables, Florida, have found a motion picture tenant. George Hirliman, independent producer, this week signed contracts for the production of four features by the Colonnade Pictures Corporation, work to begin immediately.

The first picture is to be "Adolescence," starring Leon Janney and Eleanor Hunt, from an original by Lawrence Meade.

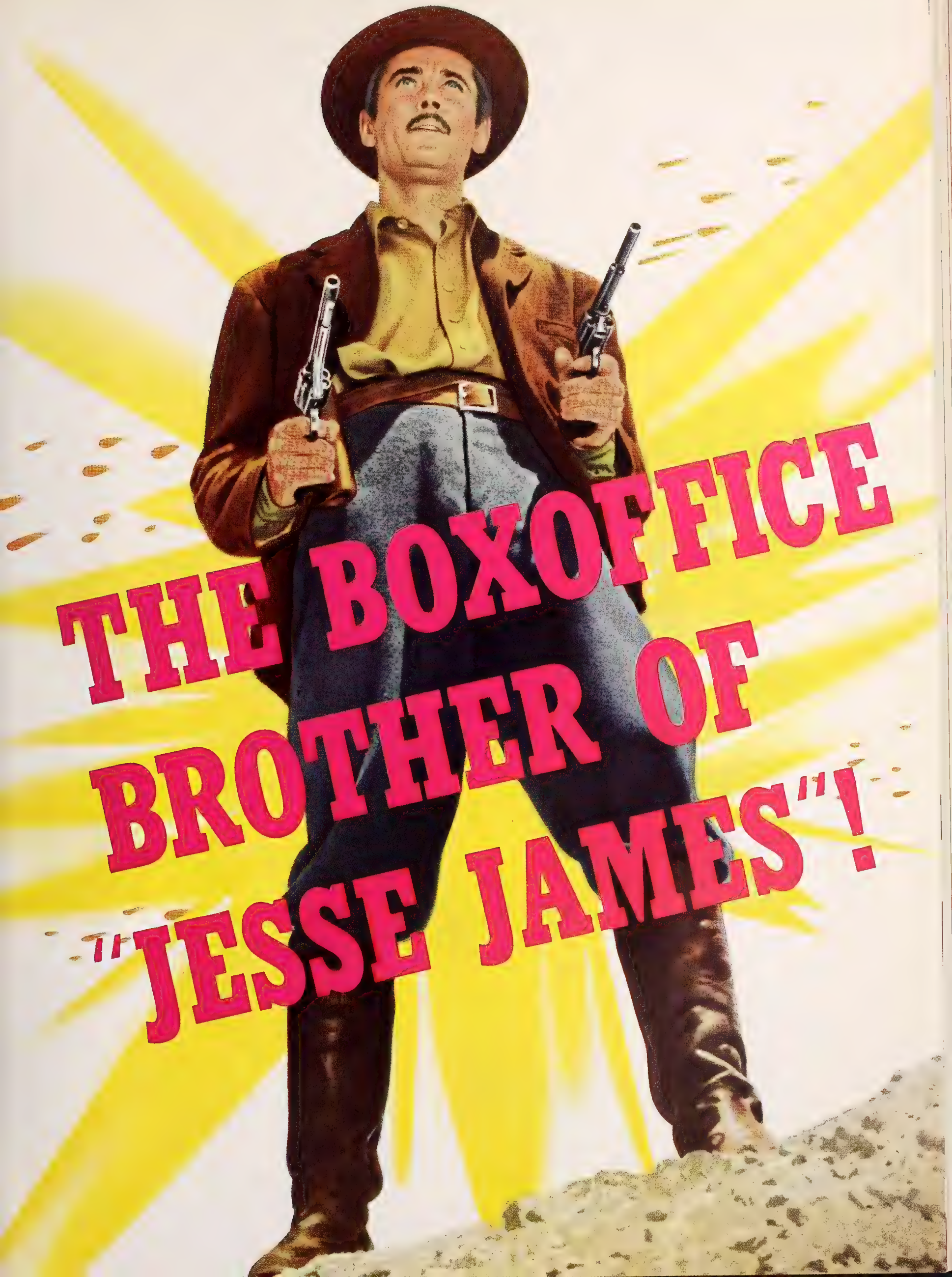
The Coral Gables studio, remodeled from a former auditorium, was made ready for production two months ago by Arthur Sawyer, formerly of Sawyer and Lubin, whose announced intention was to make it an Eastern production center.

Harris, Gould Form Agency

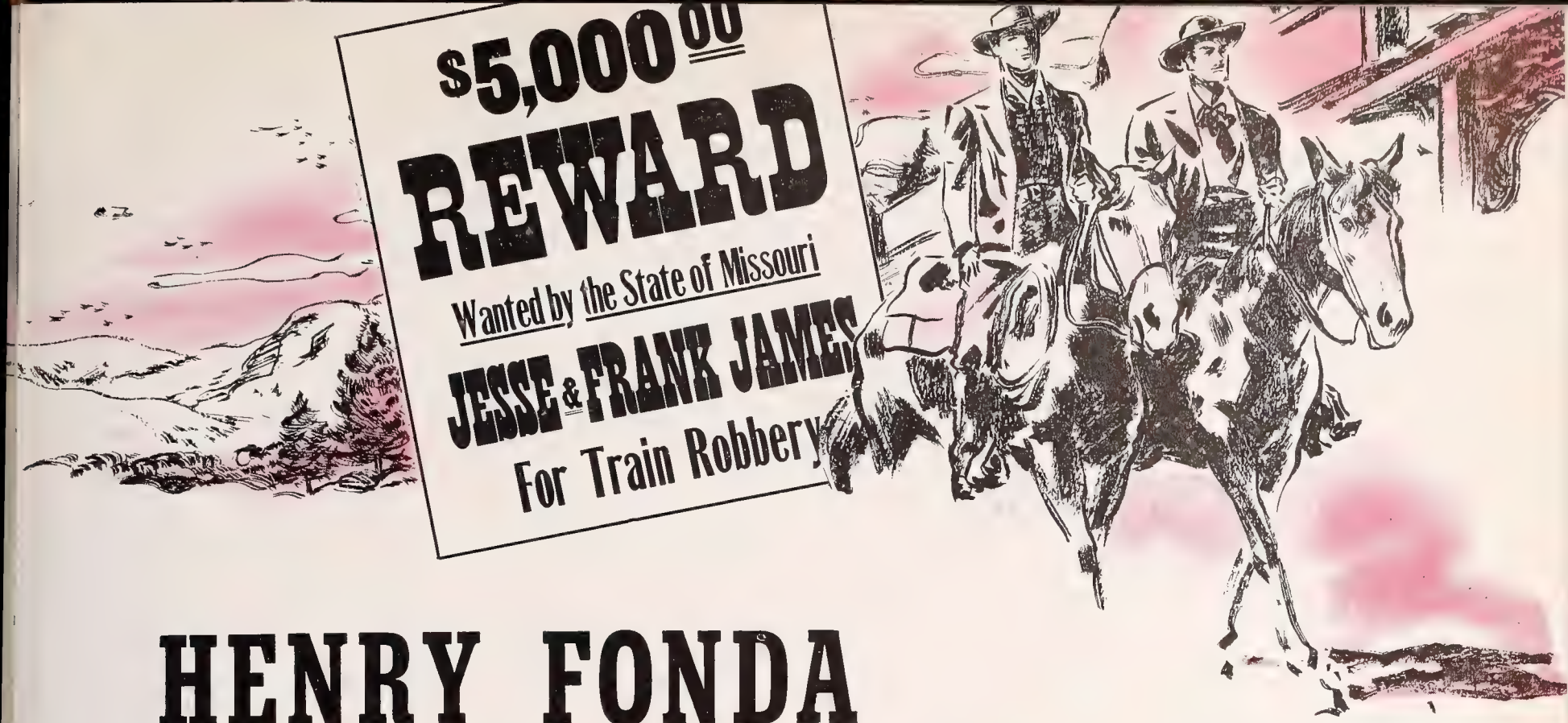
Milton Harris, formerly with Loew's in Cleveland and Fox in New York and St. Louis, and Howard Gould, formerly with Fox in New York, Philadelphia and Detroit and lately with RKO Orpheum in Denver, Salt Lake City and Los Angeles, have formed Harris Gould Publicity Associates in Hollywood. The firm has signed a number of radio and screen stars who contemplate personal appearance tours.

Launch Film Festival

The Newark *Sunday Call* has launched a 12-week film festival for the benefit of camps conducted for under-privileged children on a non-profit basis at the Little Theatre, Newark. The films to be shown during the festival will be revivals chosen by readers in a poll conducted by the newspaper. Readers also, in the poll, voted for duals two to one. The films selected, alphabetically, are: "A Star Is Born," "The Awful Truth," "Captains Courageous," "Cavalcade," "The Citadel," "Count of Monte Cristo," "Dark Victory," "David Copperfield," "Dodsworth," "Goodbye, Mr. Chips," "The Good Earth," "It Happened One Night," "Lost Horizon," "Mr. Deeds Goes to Town," "Mutiny on the Bounty," "My Man Godfrey," "Nothing Sacred," "Of Human Bondage," "Pygmalion," "Rose Mraie," "San Francisco," "Sweethearts," "Theodora Goes Wild," "Three Smart Girls" and "The Women."


THE BOXOFFICE
BROTHER OF
"JESSE JAMES"!


"Jesse James was shot
in the back! That's murder!
And somebody's got to pay!"
FR
IN TECHNICOLOR
. . . with 'Jesse James' characters
again enacted by the same players!
20th CENTURY FOX
THE SPECTACULAR CLIMAX TO THE DARING EXP



HENRY FONDA

in

THE RETURN OF FRANK JAMES

GENE TIERNEY · JACKIE COOPER · HENRY HULL

John Carradine • J. Edward Bromberg

Donald Meek • Eddie Collins • George Barbier



Produced by Darryl F. Zanuck

Associate Producer Kenneth Macgowan

Directed by Fritz Lang

Original Screen Play by Sam Hellman

A 20th Century-Fox Picture



ITS OF THE WORLD'S MOST FAMOUS OUTLAWS!



HOW YOUR AUDIENCES WILL THRILL TO THESE SCENES!

Frank James swears to avenge Jesse!

The express office is held up!

Charley Ford plunges over a precipice to his death!

The mail train hold-up!

The escape from the railroad detective's trap!

A lovely girl's plea that Frank surrender!

The pursuit over all the lawless West!

Frank James meets Jesse's killers face to face!

"The Return of FRANK JAMES" *in Technicolor*

WAR NEWS REACTIONS

In the belief that many theatregoers are anxious to avoid overemphasis on war news, Dan McLean has hung up a "We Do Not Show War News" poster across the entrance of his Embassy theatre in San Francisco. Mr. McLean reports the policy a success. However, the Strand theatre, next door to the Embassy, is playing up war news and likewise reports good business.

Central States Theatre Corporation, with headquartres in Des Moines, recently conducted a poll of patrons on the war news question. The results of the poll showed that the ratio was about three to one in favor of continuing war subjects in the newsreels. In Columbus, Neb., there were 540 patrons who favored war news against 200 not in favor; in Clinton, Iowa, where 5,000 questionnaire cards were returned, 75 per cent favored war news. Generally each situation polled was in the same proportion with the exception of one, where the poll disclosed a 50-50 result.

Merge Australian Theatre Circuits

Two of Australia's largest circuits, Hoyts and Greater Union, merged last week after two years of negotiations. General Theatres Corporation, a new parent company specially organized for the purpose, will control the aggregation. M. G. Sloan, a director of Hoyts, will head it and Norman B. Rydge, managing director of Greater Union, will direct combined circuit operations, it was said.

National Theatres, a Twentieth Century-Fox-Chase National Bank affiliate, owning several hundred theatres in this country, has a controlling interest in Hoyts.

In the new dispensation, it was expected that Charles Munroe, Hoyts executive, would remain; that profits from the aggregation would be split between Hoyts and Greater Union on a ratio basis; and that operations would obtain for 20 years.

Ellis Sees Better Business

Before leaving New York for the Coast and Australia, last week, Gordon Ellis, managing director of Associated Distributors, of Sydney, predicted better theatre business in Australia after the war, and added that the country's business leaders thought other industries would also prosper. Mr. Ellis had been in this country for six months.

Business in the Commonwealth is good at present, he said; new industries have been established; new development has been made of natural resources. However, he thought American companies would not, for some time, be allowed to withdraw their blocked currencies at a greater rate.

While in New York, Mr. Ellis acted as representative for affiliated producer-distributor companies, and for Mr. Rydge, head of Greater Union.

CANADA'S SHOWMEN REAP GOOD WILL

Dominion's Industry Uses All Devices of Ballyhoo for War Loan; British Actors Help

When the figures were cast up at Ottawa this week in the drive of Canada's film industry for the sale of war savings stamps, culminating in the special shows of July 15, the Dominion had about $800,000 more for the war chest—and a demonstration of a public relations job by the screen.

The movement started with the Canadian Picture Pioneers, an organization of those who have been in the pictures business twenty-five years or more. That resulted in a meeting of theatre men who chose N. L. Nathanson, president of Famous Players Canadian Corporation, Ltd., for the post of general chairman. The organization set up also included Clair Hague, vice-chairman, and Ray Lewis, secretary-treasurer, with committees thus:

EXECUTIVE: T. J. Bragg, Oscar Hanson, Nat Taylor, Harry Alexander, Hon. Earl Lawson, R. W. Bolstad, Haskell Masters, Herbert Allen, Leo Devaney, B. Geldsaler, Col John Cooper, Jim O'Loghlin and J. J. Fitzgibbons; CAMPAIGN MANAGER; H. C. D. Main; PUBLICITY: James R. Nairn, Jack Arthur, Dick Main and Ben Cronk; FINANCE: R. W. Bolstad and T. J. Bragg; TRUST FUND: B. Geldsaler and R. W. Bolstad; TRUSTEES: Canadian Picture Pioneers' "Win the War" Fund.

TORONTO and ONTARIO Divisions: Harry Alexander, Archie Laurie, Herbert Allen and Clair Hague.

MONTREAL: B. E. Norrish, chairman; Eugene Beaulac, secretary.

HALIFAX: A. J. Mason, chairman; R. J. Macadam and W. H. Cuzner, co-chairmen; R. S. Roddick, secretary.

SASKATCHEWAN: L. M. Graburn, chairman; H. A. Bercovich, co-chairman.

MANITOBA: E. A. Zorn, chairman; Joseph Pearson, co-chairman.

CALGARY: J. H. Yuill, chairman; Frank Kershaw, co-chairman.

BRITISH COLUMBIA: Archie Calladine, chairman; L. I. Bearg, co-chairman, assisted by Major R. J. Catle of Victoria and Hugo Ray, Frank H. Gow, Howard Boothe and B. Plottel of Vancouver.

SAINT JOHN: Walter Golding, chairman.

The scheme offered to the Canadian public was simple—along with a required purchase of a minimum of two war savings stamps, to be attached to a certificate destined ultimately to become a bond bearing interest, the theatre delivered an admission to the theatre for the special performance. Thus in fact the admissions were free, and the customers in fact became investors.

Distributors supplied film without rental charge, and all manner of contributions were had, from newspaper space across the Dominion to a million admission tickets from the Southam Press. All of the devices that Jimmy Nairn ever thought of, from milk bottle collars to pet elephants, the full bag of exploiteers' tricks, gags, stunts, the complete catalogue of the art of ballyhoo, were applied by the showmen and press agents of Canada.

Hollywood turned out stars with British and Canadian ties, who flew into Canada at their expense to make personal appearances, among them: Maureen O'Sullivan, who appeared in a trailer on a hundred thousand feet of Eastman stock donated for the purpose, Alfred Hitchcock, Sir Cedric Hardwicke, Ned Sparks, Vivien Leigh and Lawrence Olivier, Anna Neagle and Herbert Wilcox. J. J. Fitzgibbons of Famous Players was in charge of the contacts with Hollywood.

Incidentally the campaign was paid for by an assessment of two cents a seat among the theatres, of which some ninety per cent responded.

Selling Picture Industry

While the campaign was selling war stamps it was selling the picture industry and the motion picture theatre as a community institution to Canada. Some of the detailed reports:

Frank Miley, Jr., of the Granada Theatre, Napanee, Ont., with a 440 seat theatre, sold $4,427.00 worth of Stamps and Certificates. Charlie Mavety, not content to take bows for his work of delivering film free through his movie transport service, held a special show at his Circle M Dude Ranch at Kleinburg, Ont. He announced a Wild West show and started selling tickets well in advance to prominent officials in the film business. The rodeo rounded up $5,000. Manager Bucciarelli of the Regent Theatre, Chapleau, Ont., grossed $3,000 in a theatre seating 760. Jimmy Cameron of the Toronto Publicity Department of Famous Players, sold the entire capacity of a downtown theatre to a department store . . . secured the advertising co-operation of the stores and did much of the work on milk bottle promotion across Canada. Ray Tubman and the Ottawa theatremen arranged for the personal appearance of cabinet ministers and others prominent in the Government, as speakers. The Governor General, Princess Alice and Princess Julianna of Holland were among those who appeared in the Capitol theatre with Maureen O'Sullivan. The Capitol topped the country with an individual gross—$10,000. Len Bishop of the Tivoli, Toronto, set up a booth on Yonge Street. Len acted as barker and his ushers sold tickets to the citizens who stopped to listen to his oratory. Jack Purves of the Village Theatre, Toronto, sold more than $3,200 worth of Stamps in a theatre seating 821. Jimmy Foy of Toronto proved to be one of the best individual salesmen and even talked himself into buying tickets.

St. John, N. B., was proud with a total of $18,000 garnered by a merger of the Rotary Club and the Strand theatre. R. G. March, exchange manager, was master of ceremonies at the special program. The arrangements with Rotary were made by F. G. Spencer, owner of the theatre and J. G. Armstrong, manager.

Famous Players Canadian Drops Convention Plans

Famous Players Canadian Corporation has abandoned plans for the 1940 managers' sales convention in eastern and western Canada because of the war and because of the attention which has been devoted to the Win the War Campaign of the Canadian film industry.

Tentative dates of July 30-31 had been set for the eastern convention in Toronto, the western meeting to be held later the same week at Vancouver. District managers attended a general meeting in Toronto earlier this summer and will call district meetings soon.

Contracts Expire

Upon the expiration of their producing contracts with Paramount, Dale Van Every and Stuart Walker will leave the studio.

LETTERS FROM READERS

Herald Necessity For Bengal Club

To the Editor of the Herald:

It is a considerable distance from India to the United States; moreover, war conditions have lengthened the period of transportation of mails between the two countries.

I am reminded that our first annual subscription to your magazine must be fast running out. I have, therefore, taken the precaution of forwarding today, by foreign money order, a further ten dollars to ensure the continued regular arrivals of a periodical that has become an institution with me.

Perhaps a précis on our Club would interest you. It is sponsored by one of the leading industrial organizations in India, Messrs. Martin-Burn, and provides recreation for the officials of their Kulti Ironworks and their guests. Kulti itself lies just within the western boundary of Bengal, 145 miles from Calcutta, in the heart of a vast coal and iron district. I enclose a photograph of the Clubhouse; it contains a cinema-cum-dance hall, billiard room with bar, card room, lounge and library. The building is in the process of being air-conditioned—necessary, you'll say, with a maximum shade temperature of 120 degrees in the summer.

We have three cinema shows per week with a maximum seating capacity of 225. Friends have been known to travel thirty or forty miles by road to see our pictures. Our leading distributors are M-G-M, Fox, Warner, Paramount, U. A., RKO and Universal. It is incumbent on me, a Civil Engineer, to provide the most suitable films available, without even the help of a trade show, for the Club Secretaryship is a spare time honorary job; leave of absence from the Ironworks to attend a pre-view in Calcutta has never been heard of and certainly would not be encouraged. Not an enviable task, you'd say? Quite right—until early last year, when it was my good fortune not only to be told about the Motion Picture Herald but to be given a copy by one of our distributors. Now the task of picking pictures is done for me!

Please, therefore, accept my sincere appreciation for the straight-forward, honest-to-goodness help contained in each and every issue of your magazine. There's simply no excuse for booking a bad picture.

With every good wish for years and years of successful publication.

JOHN H. ASHTON,
Hony. Secretary, Kulti Club,
Kulti, E. I. R.,
Burdwan District, India.

PLEADS FOR SINGLE FEATURE RETURN

To the Editor of the Herald:

With all the producers hollering for more revenue, it would seem that they should try and cure the evil that reduces revenue from within. Someone once said that "there is nothing wrong with this business that a good picture will not cure," and I would like to add that "there is nothing wrong with this business that single features would not cure." The theatres today are not nourishing their patrons, but overstuffing them to death. With the really meaty plots limited to only a few at the utmost, how can we expect to keep our patronage steadily, when we give them two of them all in one dose. I remember a time when people took in a show and they would visit two of them in one day. This is not true today. These days, theatres keep their patrons glued to their seats for from three to four hours at a time.

Another disadvantage of the double feature evil is that the theatre cannot be systematized as to when the feature ends or begins. People always take the line of least resistance and, as a rule, if they think that they may be walking in the middle of a feature that they believe should be seen at the start for more enjoyment, they usually decide not to come at all.

Again, I repeat, that if the industry wants more theatre-goers, we must stop giving the public feature indigestion, and two meals at one time for the price of one.—

Mr. C. V. MARTINA,
Rialto Theatre,
Albion, N. Y.

OFFERS HOME FOR REFUGEE CHILD

To the Editor of the Herald:

In going through the Herald for June 29th, I noticed the letter from W. G. Enloe of Raleigh, N. C., in regard to the youngsters being evacuated from England.

For your information, am in a position to take one of these children, and would appreciate it very much if you would furnish me with complete information as to how necessary contacts can be made and how this is to be handled.

C. F. BENEFIEL,
Griffith Amusement Company,
Pampa, Texas.

"All This, and Heaven Too" In Fourth Week

Warners' "All This, and Heaven Too," co-starring Bette Davis and Charles Boyer, started a fourth week at the Radio City Music Hall, New York, Thursday. Only two other pictures in the eight year history of the theatre have held more than three weeks. They were "Snow White and the Seven Dwarfs," five weeks, and "Rebecca," six weeks. In nine other situations the film has been held for a third week, in Providence, Cleveland, Pittsburgh, Washington, Cincinnati, Denver, Boston, Louisville and Dayton.

Warners have so far set 195 pre-release openings on "They Drive By Night," which will be released August 3rd.

George Bagnall Resigns

George Bagnall, vice-president of Paramount and executive studio manager, resigned on Monday, in Hollywood, after five years with the company.

Monogram Turns To Color, Will Have 3 in '40-41

Monogram will make three pictures in full color for 1940-41, it was revealed by Edward A. Golden, general sales manager, who presided at the eastern district regional meeting at the Barbizon-Plaza Hotel, New York, Friday and Saturday, July 19-20. The three are "Gypsy Cavalier" starring Gilbert Roland, and two Golden West productions, "Black Stallion" and "College Sweetheart" from the *Woman's Home Companion* story by Leona Dalrymple.

Renfrew Series Pushed

Harry H. Thomas, general manager of the three company-owned exchanges in Philadelphia, Washington and New York, introduced Mr. Golden, who, in reviewing the past year's productions, pointed up to the Renfrew series starring James Newill. The presence of Newill on the coast-to-coast Ford summer hour is giving this group new impetus, Mr. Golden added.

"Stellar personalities are now available in greater numbers than ever before," said Mr. Golden. "Charles Bickford, Gilbert Roland, Irene Rich and Boris Karloff are those who will be seen in the new season's product."

Forty representatives of seven eastern exchanges and the home office reviewed the company's new lineup of 26 features and 24 westerns.

Among those who addressed the two-day sessions were Thomas P. Loach, vice-president and treasurer; Norton V. Ritchey, manager of the foreign department; Louis S. Lifton, director of advertising and publicity; Ben Welansky, president of the Boston and Pittsburgh offices; Steve Broidy, manager of the Boston office; J. J. Felder, New York; Sam Rosen, Philadelphia; William Moses, New York; Harry Brown, Washington; Mark Goldman, Pittsburgh; Harry Berkson, Buffalo; Nathan R. Sodikman, Albany and Lloyd Lind, New York.

Others present included Richard Perry, Lester Tobias and Sol Kravitz, of New York; Samuel Palan, Moe Sherman and W. Z. Porter, Philadelphia; William Liebler and Saul Perliman, Pittsburgh; Harry Crull, Arthur J. Hansen and D. Price, Washington; Jules Chapman, New York; Edward G. Schieber, John S. Harrington and Hugh G. Davis, New York.

Edward Golden, in Jacksonville attending the annual summer convention of the Southeastern Theatre Owners Association, left there Tuesday to preside over a series of Monogram regional sales meetings. He first went to Atlanta, where on Saturday, July 27, he will officiate at a meeting of the Atlanta, Memphis, Charlotte and New Orleans branches. He will then return to New York for a week, departing again on August 2nd for Albany, Buffalo and Cleveland. During the week of August 11, the Monogram sales head will cover the Detroit, Chicago and Milwaukee exchanges; followed by a tour of the Des Moines, Omaha and Minneapolis branches the week of August 19th.

Mr. Golden will visit Seattle, Portland and San Francisco the week of August 25th, and following this meeting will head for Los Angeles, Salt Lake City, Denver, Kansas City, Dallas, Oklahoma City, St. Louis, Indianapolis, Cincinnati, Pittsburgh and New York City.

Monogram Monday extended the contract of Tex Ritter, Western star, for the new season. The deal calls for seven instead of eight films with the same budget as last year.

BRITISH TRADE PROTEST ON QUOTA GROWS; AMERICAN ADVANTAGE SEEN

New Plan Will Cut Product Commitments and Reduce Quota Percentage; Labor, Producers Join Criticism

by AUBREY FLANAGAN
in London

The emphasis with which the British industry has for many months past appealed for new legislation has only been equalled by the emphasis with which it now, having got it, rejects it. With the obvious exception of the American distributors, no industry section, either collectively or through individual comments, has failed to make it clear that the new legislative quota scheme is a disappointment.

Plan Condemned

Though nobody, at the time of writing, has issued official comments on the montetary quota plan, representatives of producers, exhibitors and labor have, during the last few days, wholeheartedly condemned it. The condemnation is rather of its inadequacy than of any ethical or commercial defects the scheme may possess. Producers contend it does nothing for them. Labor fears the diminution of employment. Exhibitors are concerned with the prospects of a product shortage. Tailing behind come the shorts producers who have not yet agreed upon a coherent solution of their problem, but who have, nevertheless, attacked the new optional scheme.

The new quota plan, which has already been reported in MOTION PICTURE HERALD, does not supersede the Films Act of 1938. It merely supplies an alternative with which distributors can fulfill their quota obligations. The act otherwise remains in toto. In the immediate future efforts will be made by various trade sections to secure further legislation for the assistance of voluntary production. Exhibitors, producers, labor are all scheduled to meet.

The financial quota scheme is obviously of great benefit to American distributors in Great Britain. It decreases considerably the volume of their production commitments, reduces virtually their quota percentage to approximately seven per cent. Though they will spend more on each film they produce, they will get a bigger return on the pictures they make, which will be of super quality and world market caliber; they will also need to produce less films.

Agreement is general that while the volume of the American-sponsored production will drop there is the certainty that the quality of the films to be made will be higher. The minimum production cost of films made under this scheme will be £21,000. On labor costs alone, the average cost of a British quota picture will be brought to approximately £42,000. Under the scheme distributors will have to spend £1,000 on British labor for every 1,000 feet of quota film they sponsor. The quota pictures they make must have an all-in labor cost of £3 per foot. For every 100,000 feet of foreign film imported they must acquire one film of at least 7,000 feet.

The system has complexities explained best by example; the example of a distributor importing 100,000 feet of foreign films:

Under the new scheme he must acquire—or produce—one film of a minimum of 7,000 feet. Its total labor cost must be not less than £3 per foot, i. e., £21,000 net. Over and above this there is another stipulation which compells him to spend £1,000 per 1,000 feet on exclusively British labor on a total measured by the footage he would have had to acquire had he observed the old Films Act. This year it amounts to approximately 20 per cent, compelling him therefore to spend £29,000 on exclusively British labor, irrespective of how many films he makes. (The old standard was 15 shillings per foot; the new standard is measured in minimums of £1,000 per 1,000 feet.)

The principle established, it will be seen, is that the producers' quota commitments are measured not exclusively in terms of footage, but in terms of expenditure based upon the footage principle as formulated in the 1938 Films Act.

Reciprocity Invited

There are addenda to the foregoing financial clauses. A renter acquiring a British picture which may not otherwise have been acquired for quota and intending to distribute it abroad may, if he pays £20,000 for it, deduct this £20,000 from his total financial commitment under the new scheme. This device is a direct incentive to "reciprocity" and American distributors are likely to make wide use of it.

Under special circumstances the Board of Trade may register films otherwise unqualifiable for quota, particularly Empire films, if they and the Ministry of Information decide this is expedient on propaganda or political grounds. As will be seen later, this has given rise to much concern on the part of producers and their labor henchmen.

The alternative quota scheme which will be used by the American producer-distributors here is a direct offshoot of the exchange agreement which was concluded last year between the Government and the American majors. It is virtually a quid pro quo for their acceptance of the frozen credit policy and comes as a climax to many months of negotiations between the Government, F. W. Allport as representative in Europe of M. P. P. D. A. and the commercial experts of the United States Embassy in London.

As already indicated, the announcement of the scheme on July 10 (the order was dated July 2 and the scheme is retroactive from April 1) immediately called for a chorus of condemnation, criticism and disappointment from representatives of all trade sections. Foremost in the chorus of lamentation were British independent producers.

John Corfield, Chief of British National, and some of whose pictures have already found a haven on Broadway, Michael Balcon, impresario at Ealing Studios, Sam Smith, whose pictures seldom if ever secure wide showing in America, were among those first to contribute the weight of their dissentience. It was clear to them that most of the distributors would choose to operate under the new scheme. They could make pictures at a cost which no British producer, they claimed, was at present in a position to pay. The films made under the alternative plan would be assured a wide distribution in the States which must return, to quote John Corfield, "on routine selling alone well over 50 per cent of the money invested," leaving the balance to be recovered in this country.

Concerned Over Product Shortage

There was no guarantee that films here would be made by British concerns, unless such British concerns were prepared to accept terms and conditions imposed upon them and would sacrifice their independence for American distribution.

The exhibitors, who have remained diplomatically quiet since the new order was announced, are nevertheless concerned at the possibilities of a more intense product shortage. Their prime objectives are more films and better. The circuits in particular realize that they are likely to secure better films, but are anxious lest their booking position be weakened by there being fewer.

Nevertheless, the Board of Trade have made it clear that they do not think the reduction in volume which the scheme might bring about would be other than slight. A shortage of British films has been for some time, is still, and is likely to be a shortage of voluntary productions rather than of quality films. They state that if an emergency should arise they have the power, and if necessary would claim further powers, to adjust the percentage upon which the exhibitors' quota is based.

The disappointment of the labor group is the disappointment of a body which measures prosperity in terms of a multiplification of employment. According to ACT chief, George Elvin, they are emphatically dissatisfied with the monetary quota because it will mean fewer films.

War Insurance Discussed

Not included in quota legislation, but at present being explored by a production group and the Board of Trade, is a scheme of insurance against war risks. Under this it is planned to insure producers against the interruption of their activities or abandonment of a film consequent on enemy action. While it is not part of the Government's War Risk Insurance scheme, it is a fact that the Government would take a practical financial part in the guarantees necessary for its launching.

Shorts producers are not happy about the scheme, which has ignored them altogether. But it is probably a Government view that if only the shorts producers could bring it upon themselves to agree on what they wanted and present a concrete scheme for their assistance nobody will be more grateful, none more ready to put it into operation than the Government itself.

Meanwhile, the advantages to the American producer-distributor, to whom the quota has been an inconvenient tax on his activities, are immeasurable. By using films of multiple quota standard, as will be the films made under the alternative scheme, he can fulfill his obligations by approximately half the figure he would have been compelled to spend under the old system.

BRITISH INCREASE ADMISSIONS TAX

The chancellor of the budget Tuesday in London announced an all-around increase in the British entertainment tax to go into effect October 6th. The completely new scale starts at a halfpenny tax on seats between threepence halfpenny and fivepence, taking in the lower price tickets hitherto tax free.

The scale generally increases the amount paid by patrons, and the estimated yield in a year is an extra four million pounds, of which cinemas will probably contribute three and a half million. The cinema scale obviously follows conversations with the Cinematograph Exhibitors Association and will necessitate admission increases, with a share of the intake going to the exhibitor.

COMMISSION HALTS NBC TELEVISION FOR SUMMER TO GIVE FM AIR SPACE

New York Station Suspends Programs to Change Wave Band to New Allocation; Large Screen Apparatus Built

The frequency modulation system, sometimes called "static-less radio," and lately on the march, has not only won the Federal Communications Commission's recognition, as an important new element in radio but is also creating commotion in television's only partly-established world. Some time ago it was awarded exclusively the air channel heretofore used by the National Broadcasting Company's active New York television transmitter, W2XBS, and it is causing, apparently, the temporary shutdown of that station to permit cycle changes in the air waves.

Shutdown Announced

NBC announces that having been deprived of the use of its usual air channel and having been formally allocated, last week, to a new channel, under the new television setup decreed by the FCC, its New York transmitter must close down next Thursday, "pending necessary alterations to studio and transmitter equipment." The time of suspension was indicated as several weeks. With the suspension came the report that the NBC would also step up the number of lines in its transmission from 441 to 507.

The FCC is doing more than assign an NBC station to a new channel: it is re-allocating others; and last Saturday from its Washington headquarters came announcement that it had also granted the Allen B. DuMont Laboratories of Passaic, New Jersey, permission to establish television transmitters in Washington and in New York City. (Paramount Pictures are interested financially in the DuMont company.)

The channel assigned to the NBC transmitter by the commission is known as number one, in the new designations, and comprises the band of frequencies from 50,000 to 56,000 kilocycles. Also assigned to this band was the Don Lee television station in Los Angeles, W6XAO. Both of these stations had been operating on the former channel one, which has been given to frequency modulation.

It was noted that the commission's approval of the use of the new television channels was dependent upon the stations' use of them for acceptable programs of research and development.

Programs Submitted

All of the television stations extant, and those building, have submitted programs detailing such development to the commission.

The DuMont company, for example, is scheduled to try various types of film projectors, for their advantages; to experiment with mobile pick up units, and with radio and wire linkage; to ascertain public preferences for types of programs; and to use a coaxial cable between the Washington and New York stations. The Washington station will test the practicability of programs to Washington and Baltimore, from a single transmitter.

The NBC, of course, has carried out extensive experimentation, in most phases of television, and is expected to continue.

The Columbia Broadcasting System, permission to which was extended to operate its new New York transmitter, W2XAB (on Channel Two, 60,000 to 66,000 kilocycles), is expected to concentrate on the development of uniform transmission standards of a high quality. Thus, it will investigate synchronizing pulses, combinations of lines and frames, the effect of different polarizations on allocations, and the public reaction to certain programs.

The DuMont Passaic station, W2XVT, is expected to experiment with antenna systems using vertical and horizontal radiators; with systems of transmission other than those advocated by the Radio Manufacturers Association, or used by itself; with transmitter equipment, field patterns, noise, phase shifts, power tubes; and with the possible use of frequency modulation for television.

The commission assigned the DuMont Washington station to Channel One; its New York station to Channel Four (78,000 to 84,000 kilocycles); its Passaic station to Channel Four. At the same time, it specified that the Washington and New York transmitters should operate on one kilowatt for aural and visual; granted the Passaic transmitter permission to increase power to five kilowatts, aural and visual; and it granted the Columbia New York transmitter a power of seven and one-half kilowatts, aural and visual.

Lines Increased

Earlier last week the FCC gave the Don Lee System permission to establish a television station in San Francisco to operate on Channel One, which the system's Los Angeles station will use. The Don Lee System was said to be ready to try use of 525 lines. The experimentation in this direction is expected to improve the quality of pictures, allow more room for progress, and it will perhaps be better for theatre television. NBC's acceptance of the 507 lines is regarded in television circles as a compromise, and something which may bring various disputant elements of the industry together.

An all industry committee, the National Television Systems Committee, has been formed to consider standards, the FCC having virtually ordered the companies to agree on standards before they receive permission for commercialization. The Commission has indicated it will consider standards recommendations if they are made by a group representing the whole industry and, because the companies are anxious to obtain commercial sponsors, they are expected to reach agreement this summer.

PUBLIC WILLING TO BUY SETS

That the public is willing to pay from $100 to $200 for television receivers, even at present, with television programs few and the industry's commercialization distant, is reported indicated by a survey made at the New York World's Fair by National Newspaper Enterprises. Fifty-six per cent of the persons interviewed said they would pay $100; 37 per cent, $200; and 12 per cent, $300. Forty-four per cent said they would buy receivers this year, if such were offered at those prices. Eighty-eight per cent believed television had improved since last year. Music led the list of program preferences; sports, stage plays, and news events were then preferred on television programs in the order given.

W. R. Baker, chairman of the engineering section of the RMA, and research director for General Electric, is chairman of the committee, members of which are to be appointed by James Knowlson, president of the association. The FCC is cooperating in the committee's organization; the association is sponsoring it; but membership will not be limited to representatives of companies belonging to the RMA, it was said.

There was to be a first meeting of the committee in New York next Wednesday to be attended by, among others, James L. Fly, chairman of the FCC.

The National Association of Broadcasters will hold its annual convention in San Francisco on August 4th. Mr. Fly will attend.

DuMont Rentals

The Allen B. DuMont Laboratories last week re-instated its television receiver rental plan, because, it was said, of the increased production of receivers. The proposed television lease provides for a four month rental, at $50 for the first month and $35 per month thereafter, with a $3 monthly handling charge added.

Scophony Theatre Television

Scophony television equipment, adopted to the standards of the American Radio Manufacturers' Association, has been brought to the United States from England and will be demonstrated shortly in New York. Receivers now in this country include an 18-foot "large screen" projector for use in theatres, one which gives a picture of six feet, another of four feet and two each of the home models which have an image size of 24 and 18 inches.

The British Government considered the work of sufficient importance to give permission for five Scophony engineers to come to this country for the purpose of demonstrating the equipment and training American engineers in its use. In spite of the war situation, two of the Scophony engineers were released from service in the army, one was a major in charge of radio activities in Scotland.

Large Screen Television

Scophony is represented in this country by Arthur Levey. Arrangements are in work for the formation of an American company to be financed by what is said to be a group of leading banking houses. Plans are being made for demonstrating the large screen television (18 foot screen) in a New York theatre. It will be the same type of equipment, only modified to the present American television system, used at the Odeon theatre in London.

Solomon Sagall, managing director of Scophony, is also expected from England next month.

The only demonstration of big screen television in this country were by Baird, also a British company and affiliate of Gaumont-British, which showed its apparatus last summer, and by the Radio Corporation of America which showed an "in-between-size" television projector this winter which gave a 6 by 4 foot image. RCA has promised a 9 by 12 machine for theatres some time this summer.

RCA reported this week that development of theatre television equipment was going along according to schedule, but no early public demonstration is planned. It was said that it was possible that a showing of the apparatus would be postponed until the fall, at which time the whole television situation is expected to be clarified. Observers predict some kind of a television "boom" this fall with full commercialization possible as well as greater public acceptance of the new medium of entertainment.

LOUELLA PARSONS: "'THE MAN I MARRIED' IS THRILLING, EXCITING MOVIE! A MOST ENTERTAINING PICTURE!"

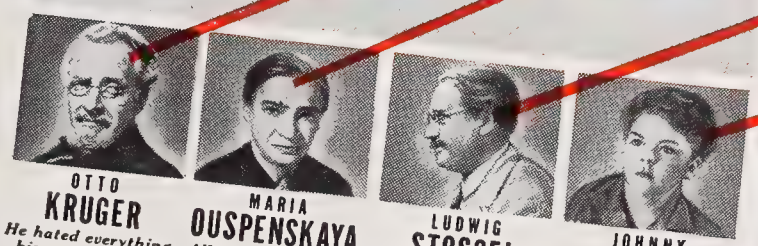
SHOWMEN'S TRADE REVIEW: "SOCKO TWO-FISTED DRAMA WITH THE STORY ELEMENTS THAT MAKE FOR MASS ENTERTAINMENT! A FINE AUDIENCE JOB!"

DAILY VARIETY: "ALL-AROUND EXCELLENCE! SUSPENSE AND THRILL!"

HOLLYWOOD REPORTER: "EXCELLENT PRODUCTION! JOAN BENNETT'S PERFORMANCE IS TO BE RANKED WITH HER FINEST SCREEN WORK! FRANCIS LEDERER...STRIKING! LLOYD NOLAN...SOLID HIT! ANNA STEN...OUTSTANDING! OTTO KRUGER ...COMPELLING! MARIA OUSPENSKAYA...MEMORABLE! LUDWIG STOSSEL ...SPLENDID! JOHNNY RUSSELL...APPEALING!"



The Man I Married



A 20th Century-Fox Picture

That says it!

BROWNE SENDS EASTERN IATSE AIDES TO COAST TO SETTLE UNION DISPUTE

Murtha Heads Group Ordered to Hollywood by IA Leader; Bioff's Offices Closed and His Assistants Deposed

With Willie Bioff, International Alliance of Theatrical Stage Employees studio union supervisor, now reposing in Chicago's Bridewell Prison until the end of August, George Browne, national Alliance president, last week ordered several Eastern aides to Bioff's Hollywood terrain to straighten studio union jurisdictional lines, which never were fully delineated and which have always been disputed.

Offices Closed

The first results were the closing, late last week, of the Hollywood IATSE offices; a mystery about the official disposition of two Hollywood IATSE officers, Steve Newman and Lew Blix and a declaration by Thomas Murtha, chairman of the Eastern group, that the closing had no relation to the jurisdictional tangle, but was merely "deemed advisable at this time."

Mr. Murtha, business agent of the Brooklyn IATSE Local 4, and president of the New York Central Trades and Labor Council, said this week that whatever recommendations he and the other Easterners arrived at would be submitted to the Alliance's executive board and that the status of Messrs. Newman and Blix also was a board matter.

Others on the jurisdictional committee are Sal Scoppa, business agent of the Studio Mechanics Local 52, of New York; and Bobby Burns, of Chicago.

The question of jurisdiction, always a matter of dispute in Hollywood, became acute last year, when the International dissolved its Studio Technicians Local 37, and replaced it with five new locals. The Eastern men conferred over the weekend, on this question, with Messrs. Newman and Blix, and with IATSE vice-president Floyd M. Billingsley, of San Francisco. Observers speculated that the results of the investigation might be a consolidation of several units.

The investigation by the Alliance was authorized at the June convention of the national delegates of the IATSE in Louisville, Ky.

Hollywood speculation centered this week on Bioff's future role. In jail now, and facing trial when he emerges on Federal income tax evasion indictments, he may never again be as potent a Hollywood force. Possible discontinuance of the IATSE Hollywood newspaper; the already announced closing of IATSE offices; and the possible withdrawal of Alliance unions from the American Federation of Labor Studio Unions may, according to observers, presage a feeling by Alliance leaders that Bioff's potentialities have shrunk on the Hollywood scene. Bioff remains, even in jail, the chairman of the Conference, through which he wielded his power over Hollywood labor and over the studios.

Musicians' Strike Looms

Failure of Warner circuit labor negotiators and those of the American Federation of Musicians to settle the eight months old strike of the Philadelphia Musicians Local, 77, against the Warner theatres in that city, may mean a strike against the Warner theatres, and even the studios, on a national scale, it was believed by some union officials disappointed by the failure.

The negotiators met in Philadelphia Friday, July 19th. They parted with mutual recriminations. A Warner representative said it was impossible to deal with the union men; and a union representative replied that the feeling was reciprocated.

The Warner men are understood to have offered to spend $90,000 per year on music, which, it was estimated, would cover vaudeville at the Earle theatre, and Sunday vaudeville at the Stanley, in nearby Camden; and it was understood that the union officials rejected the offer as "ridiculous," noting that Warners had spent about $180,000 per year, prior to the strike, and that they had asked the circuit to spend at least $160,000, which would cover music costs at several neighborhood houses.

It was Mr. Petrillo who brought about resumption of the negotiations, after those between Local 77 officials and Philadelphia Warner executives had failed, early in the strike. Mr. Petrillo met in New York several weeks ago with Frank Phelps, Warner labor contact. Then he and Joseph N. Weber, retired president of the AFM, whom he succeeded, arranged for Friday's meeting between the Local's officers and the Warner men.

The Local had already petitioned the national federation for aid, such aid being a national strike. The meeting was regarded as an attempt to allow local parties to settle the issue, national action being expected as the next move. Union spokesmen asserted the failure of the Warner circuit to agree with the union was a reflection on their leaders, and that a national strike against Warner interests would not only serve to join the issue, but also serve as a test for the musicians' campaign against canned music in theatres.

Publicists' Guild

The Screen Publicists' Guild of New York has established an initiation fee of $1 per month, retroactive to November 1st, 1939, for all applicants after next Thursday.

The guild will have a dance at the Hotel Pierre, in New York, on August 9th, proceeds from which will be used to pay the expenses of delegates to a meeting in Hollywood, with the West Coast Screen Publicists. At this meeting, a constitution for the joint organization will be adopted.

The newly organized Film Editors Guild of New York will hold its first regular membership meeting on Friday, at the Capitol Hotel, in that city, with president John Michon presiding. Officers will be installed.

TMAT Changes Title

The Theatrical Managers, Agents, and Treasurers Union, of New York, has dropped the "treasurers" from its title, that division having come under the jurisdiction of the International Alliance of Theatrical Stage Employees.

New Pennsylvania Contract

The Independent Theatre Owners of Western Pennsylvania is negotiating with the Pittsburgh projectionists' Local 171, for a new contract to replace that which expires next month. On the negotiating committee, for the ITO, are Dr. C. E. Herman, and Alex Moore; for the union, Lawrence J. Katz, Luther Thompson, and Lou Indo.

St. Louis Contracts Disputed

Operators of some 40 St. Louis neighborhood and suburban theatres this week extended the two weeks closing notice they had given to the city's projectionists' union, Local 143. The owners, negotiating with the union on a new contract to replace the one expiring on August 31st, have asked a 10 per cent wage reduction for the summer months, and have threatened to close their houses. The union has declined to accept the reduction unless the owners accept the new contract, which stipulates higher wage levels than the old contract.

Twenty-five of the houses involved in the threat to close are in the circuit operated by Fred Wehrenberg and Clarence Kaimann.

The Seattle Film Row Employees Union, Local B-21, have elected Phil Haberl, president; Carl Obery, vice-president; Robert Stansberry, business agent; Carol Brown, secretary-treasurer; Ted Blanck, Central Labor Council delegate; and Pat Madigan and Bernice Cadwalder, board members.

Nick, Weston Lose in Court

John P. "Big" Nick, deposed head of the St. Louis projectionists' Local 143, and Clyde Weston, its deposed business agent, lost more court moves last week, in their endeavor to fend off their scheduled Federal trial for racketeering.

Federal Judge Caskie Collet overruled six of their motions, refused to grant a severance of the defendants, and ruled that the Government need not make public its witnesses until the trial begins on September 9th.

Picket NBC Studios

On behalf of AFL electricians', stagehands', and janitors' unions, there was picketing last week of the National Broadcasting studios in Hollywood and New York. Representatives of the three AFL internationals have been trying to gain recognition for their workers in the company since the NBC New York Radio City studios were opened.

EQUITY APPROVES ONE ACTORS' UNION PLAN

Approval, in principle, of a "one big union" plan, to effect administrative economies and to abolish payment by actors of duplicate membership fees, was voted by the council of Actors Equity at a special meeting Friday, July 19th, in New York City. Equity is thus the first union of the Associated Actors and Artistes of America, parent actors' union, to approve the plan, drawn up several months ago. The other unions are now considering the idea. The Equity council directed its committee on efficiency and economy to study the plan further, and to bring in more recommendations, indicating it had not agreed on all points of the plan.

Resignation of Frank Gillmore as its president was rejected last Wednesday by the international board of the Associated Actors and Artistes of America, in New York. The board, however, lightened some of Mr. Gillmore's duties and reportedly reduced his salary accordingly.

World's Fair Promotion

In the first campaign of a series to be undertaken in all key cities in the East, Claude Collins, director of motion pictures and assistant director of promotion of the New York World's Fair, was in Pittsburgh this week to stimulate attendance at the Fair by means of posters and other promotional methods.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

You are apt to find more long-hair conducting among the dance band maestros than in the ranks of symphony batoneers, according to Roy Shield, director of music for the NBC central division, who points out that the great maestri for the most part are definitely not podium gymnasts.

Pointing out the fact that a good musician needs no soap box technique to help him play music, Mr. Shields says the men who make up orchestras have their own descriptive terms for various types of conductors, and if you want an idea of what the men themselves actually think about some members of the conducting fraternity you might consider the following glossary:

PUMPER: A conductor who uses one arm, or both, in a pump-handle or handshaking motion.

SWIMMER: Delivers the beat with both arms starting at the chest and shoving out sideways, like a breast stroke swimmer.

WING FLAPPER: Gets both hands about shoulder high and waves the palms up and down in an air beating motion.

COME TO GLORY: Raises hands to heaven in attitude of supplication.

SCORE NOSER: Sometimes called a bookworm. May use baton or hands, or both, but always keeps his head inside the score and never looks at the men.

MONKEY PUSS: Uses his face to express what passes for emotion. General effect of this is to scare the orchestra.

MANE FLAPPER: Flops his back hair up and down like a hoop skirt on a vibrating machine.

FURNACE TENDER: Uses the baton in a series of jabbing motions like a janitor poking the clinkers off a fire grate.

BOXER: Hands out plenty of haymakers, but never gets caught making a lead with his right.

CIRCUS: So called because he's all over the place—like a tent.

▽

Kristiansand, Norway-born Brigita Hartwig, famous in ballet, stage and screen, always was a stickler for euphony. That's why she changed her name to Vera Zorina.

▽

The state of the nation's defense is progressing. Metro's Norma Shearer has been appointed an Honorary Colonel of Artillery in Philadelphia's 510th Anti-Aircraft Artillery Regiment. Jess Bryan Bennett, regimental 'kernel,' has duly notified the li'l lady, and issued to her regimental insignia, attaching thereto photographs of some of the regiment's guns.

▽

Paramount Pictures Corporation announces with pride that it has signed Alan Mowbray, "dean of zaney actors," explaining that "the screwball actor" is a partner in a pork pie shop on the Sunset Strip in California.

▽

Ilka Chase, now appearing in NBC air shows, received a letter from Hong Kong. It said: "Miss Chase dear: You want twin secretary-chauffeur hire me. English is good when I am writing it. Automobiling is fine when I am rolling it. . . ."

▽

"Squire" Mark Hawley, Radio Station WOR's newscaster, has a cow on his farm in Jersey. He calls her "Charity"—because she gives so much.

IT MAY BE SO, for we don't know, but the following is supposed to be a verbatim reproduction of a letter received by a Cincinnati motion picture theatre owner from a "friend" whom he had written a dunning letter to prod payment of a long past "I.O.U.":

"In reply to your request to send a check, I wish to inform you that the present condition of my bank account makes it almost impossible. My shattered financial condition is due to Federal laws, State laws, County laws, City laws, Corporation laws, Liquor laws, Mothers-in-law, Brothers-in-law, Sisters-in-law, and Outlaws.

"Through these laws I am compelled to pay a Business tax, Amusement tax, Head tax, School tax, Gas tax, Light tax, Water tax, Sales tax, Liquor tax, Carpet tax, Income tax, Food tax, Furniture tax, and Excise tax. Even my brains are taxed.

"I am required to get a Business license, Car license, Truck license, not to mention Marriage license and Dog license.

"I am also required to contribute to every society and organization which the genius of man is capable of bringing to life, to Women's relief, Unemployed relief, and the Golddigger's relief.

"Also to every hospital and charitable institution in the city, including the Red Cross, the Black Cross, the Purple Cross and Double Cross.

'I am required to carry Life insurance, Property insurance, Liability insurance, Burglar insurance, Accident insurance, Business insurance, Earthquake insurance, Tornado insurance, Unemployment insurance, Old age insurance and Fire insurance.

"My business is so governed that it is no easy matter for me to find out who owns it. I am Inspected, Expected, Suspected, Disrespected, Rejected, Dejected, Examined, Reexamined, Informed, Required, Summoned, Fined, Commanded and Compelled until I provide an inexhaustable supply of money for every known need, desire, or hope of the human race.

"Simply because I refuse to donate to something or other, I am Boycotted, Talked about, Lied about, Held up and Held down.

"I can tell you honestly that except for the miracle that happened, I could not enclose this check. The wolf that comes to my door just had pups. I sold them, and here is the money."

▽

Wedding bells will peal four times on Saturday, July 27th, when eight persons, seven of them employed by Warner Brothers Theatres in the Chicago district, will take wedding vows.

A company provision which gives each Warner employee a bonus of $50 when they get married, will be doubled as a result of theatre managers marrying cashiers also employed by Warners.

The men getting married and their brides are: Ray Dunn, Warner theatre manager of the Orpheum, at Hammond, Ind., and Helen Bieker, cashier at the Parthenon, Hammond; John Maloney, manager, Grove theatre, and Mildred Grill, cashier at the Cosmo; Edward Hendrickson, assistant manager, Stratford, and Lillian Abbott, cashier at the Jeffrey, and Richard Beck, of Warner Brothers theatre tax department, the only male who will not share in the double bonus award as his bride is not a Warner employee.

Beature Kay, of CBS airwaves, traces her ancestry back to Edward III of England, Ludwig III of Bavaria—and everybody else.

Miss Kay points with pride to her mother and father, who each had a mother and father, giving Kay four grandparents. Each grandparent had parents, says Kay—totaling eight great grandparents. Kay goes on with this multiplication through each 20-year generation, so that some 240 years ago, she had 8,191 ancestors. And by the same normal process of two parents per person, 480 years ago the radio singer with the Mauve Decade sob voice figures she had well over 33,000,000 forebears.

Some 620 years back, at about 1320 A.D., she says she had 2,237,253,653 great-great-great-

SETOA IN CONVENTION; N.Y. ALLIED JOINS MPTOA

Kuykendall, Ritchey Warn Southern Exhibitors of 'New Order'; Industry Critics Hit

The annual convention of the Southeastern Theatre Owners Association, headed by M. C. Moore, president, was held last Sunday, Monday and Tuesday in Jacksonville, Fla. Speakers at the three day meeting included Edward L. Kuykendall, president of the Motion Picture Theatre Owners of America, and Henderson M. Ritchey, director of exhibitor relations for RKO Radio.

Booking Plan Assailed

The "blocs of five" booking plan, reported in the consent decree settlement of the anti-trust suit in New York by the Government against the majors, was assailed in a resolution unanimously approved by the convention. The resolution said that plan would take from exhibitors the 20 per cent cancellation privilege now used. The convention also advocated a year's trial of the present national defense tax scale, before lowering of the exemption.

M. C. Moore was reelected preisdent, for his fifth consecutive term. Also elected were Tom Brandon, secretary; Colonel Thomas C. Orr, treasurer; and Oscar C. Lam, presentative to the MPTOA board.

Mr. Kuykendall told the convention the film industry was going to receive more attention from Washington than it had in the past, and if it did not put its house in order, the government would.

He said the Neely bill was "dead as a doornail," but, that the House Interstate Commerce Committee, which has been considering the measure, was convinced of the need for radical changes in the industry's business methods.

"The salvation of the business depends on national cooperative effort rather than individual brickbat throwing, such as seems to prevail at present," Mr. Kuykendall said, adding: "I say to you sincerely that unless we, as an industry, give some thought to cooperate activities among ourselves and cease trying to squeeze the life out of the so-called smaller percentage theatre owners, we are heading for chaotic conditions that will take us back to the nickelodeon days."

Mr. Ritchey in his address said theatre owners whether they liked it or not were faced with a brand new situation. Such problems, he said, as arbitration, clearance, over-buying, right to buy, score charges, cancellations, all of the things that have occupied exhibitors' attention for years need "no discussion here, for, either through the consent decree or governmental action, these problems will be solved."

"The solution," he said, "regardless of what it is, is ahead. Personally, I have every confidence that out of the efforts that have been put forth by both the companies and those representing the opposite view, will come a consent decree. If, as, when it does come, you are going to wake up in a new business and it's not too early to start thinking about it."

The RKO exhibitor contact said that every one in the industry should count 10 before criticizing product or the industry and that a great deal more enthusiasm would be in order in place of the present tendency toward alienating the public by criticism of product.

"Maybe we have too many third-termers who have lost their enthusiasm for a business that, despite its faults, has on the whole, done a superlative job. I hate double features, but I don't think a badly written, many times illogical article like Sam Goldwyn's in the *Post* [*Saturday Evening Post!*] will do anything to solve the problem."

J. L. Cartwright, public relations director for the Sparks circuit, spoke on the importance of goodwill in the community. He urged the exhibitors to take an active part in civic affairs.

Others who spoke briefly were Mrs. Alonzo Richardson of the Better Films Council, Atlantat; Willis Davis, in charge of public relations for the Lucas and Jenkins circuit, and John Alsop, former mayor of Jacksonville.

Edward A. Golden, general sales manager of Monogram, addressed the SETOA Tuesday. He urged the support of the small companies saying that with more companies in the field the exhibitor's position as a buyer was greatly improved.

Other speakers were Louis O. Gravely, Jr., of the U. S. Treasury Department; Nat Williams, of Thomasville, Georgia; Mitchell Wolfson, of Miami; and George F. Dembow, of Naitonal Screen Service, New York.

New York Allied Joins the MPTOA

Allied Theatre Owners of New York, of which Max A. Cohen, head of the Cinema Circuit, is president and chairman of the board, with a membership of more than 200, is now affiliated with the Motion Picture Theatre Owners of America. The decision to become part of the MPTOA was made Thursday, July 18th, at a meeting of the executive board in New York City. The vote was unanimous.

The unit formerly was an affiliate of national Allied but severed its ties with that organization last year in a dispute over the acceptance of the industry's trade practice code.

New York Allied's move followed an invitation to join the MPTOA by Ed Kuykendall, president. The matter first was broached by Charles Hayman, head of the Buffalo unit of the MPTOA. The unit will retain its name and will be autonomous.

The New York unit was given a "warm and sincere welcome" on Tuesday, by Mr. Kuykendall, in a statement from Jacksonville, where he had been attending the annual convention of the Southeastern Theatre Owners Association.

Mr. Cohen automatically becomes a member of the MPTOA national board of directors.

Brandt Reelected ITOA President

Harry Brandt was reelected president of the Independent Theatre Owners Association of New York Wednesday, July 17th, at a meeting at the Hotel Astor, New York, for his seventh term.

Other officers reelected on an unopposed slate included David Weinstock, vice-president, and Leon Rosenblatt, treasurer. Frances Bergman replaced Maurice Brown, secretary.

The board of directors, also reelected, includes: Leo Brecher, Laurence Bolognino, Bernard Brooks, Samuel Bleiweiss, Julius Charnow, Jack Hattem, Otto Lederer, Hyman Rachmil, Ray Rhonheimer, Abraham Shenk, Rudy Sanders, Samuel Strausberg, Frank Moscato, Joshua Goldberg, and Irving Renner.

Dates on Two Meetings Set

The annual convention of the West Virginia Managers Association will be held August 27-28 at the Greenbrier Hotel, White Sulphur Springs, according to J. C. Shanklin, convention chairman.

The annual convention of New Jersey Allied has been set for September 25-27 at the President Hotel, Atlantic City. The organization held an outing Wednesday at the Hollywood Hotel in West End, N. J.

Warners Report $2,450,713 Net

Warner Brothers Pictures, Inc. and subsidiary companies report for the 39 weeks ending May 25, 1940 a net operating profit of $2,450,713, after all charges including amortization and depreciation and Federal income taxes, as compared with a net operating profit of $2,912,186 reported for the corresponding period the previous year.

Net profit from operations for the 39 weeks ending May 25, 1940, before charges for amortization and depreciation of properties, and Federal income taxes, was $7,213,880.85.

Gross $76,375,905

The gross income, after eliminating intercompany transactions, for the 39 weeks ending May 25, 1940, was $76,375,905. The comparable gross income for the 39 weeks ending May 27, 1939 was $78,387,001.

During the period there was a net credit of $162,922 made directly to earned surplus.

Earnings per share: $2,450,713.05 is equivalent on the preferred stock to $24.60 per share on 99,617 shares outstanding at May 25, 1940 (after deducting shares held in treasury); dividends in arrears as at June 1, 1940 amounted to $31.7625 per share. After allowance for current dividend requirements on the preferred stock earnings on the common were equal to 58 cents per share on 3,701,090 shares outstanding (after deducting shares held in treasury) at May 25, 1940.

Aquatennial Held In Minneapolis

The Minneapolis Aquatennial, which started last Saturday, July 20th, and which ends this Saturday, was expected to bolster Minneapolis theatres' box offices as 200,000 persons were expected to visit the city during the fete.

Daily attractions included the first championship rodeo in Minneapolis history, starring Gene Autry and his horse Champion; the first Aquatennial Tennis Championship; fireworks spectacles nightly; "Over the Rainbow," an evening stage revue with film and radio stars; the Aqua Follies, featuring national swimming and diving champions, formation swimming and a fashion parade; a giant carnival midway, and an Indian tepee village, ruled by 92-year-old One Bull, nephew of Sitting Bull.

Stitt to Detroit Theatres

Ralph Stitt, lately of the advertising staff of Minnesota Amusement Co. under Charles Winchell, has been appointed director of advertising and publicity for United Detroit Theatres, by Earl J. Hudson, general manager. Mr. Stitt previously held posts with various Paramount theatre divisions, including publicity head of the Rivoli Theatre, in New York. In rejoining Mr. Hudson, he renews a relationship begun when both were with First National Pictures.

Williams To Produce

T. R. Williams has completed his producing contract at Monogram and will make four Spanish language features for release by United Artists. He and T. H. Richmond head Panam Productions Inc.





gossip:

it tells how pretty girls t-e-a-s-e-d men into marriage!



PRIDE AND PREJUDICE

(M-G-M hit starring **GREER GARSON & LAURENCE OLIVIER**)

Coming Soon!

movie reminder:

the story of those 5 sisters in search of husbands!



PRIDE AND PREJUDICE

(M-G-M hit starring **GREER GARSON & LAURENCE OLIVIER**)

Coming Soon!



Don't be a wallflower! Learn how to attract men! See

PRIDE AND PREJUDICE

(M-G-M hit starring **GREER GARSON & LAURENCE OLIVIER**)

Coming Soon!

"It's time you knew about these things, dear!" You must see



PRIDE AND PREJUDICE

(M-G-M hit starring **GREER GARSON & LAURENCE OL**

Coming Soon!

FUN ON THE SCREEN!

The delightful manner in which M-G-M has transferred the great novel and play to the screen is something to behold! Preview audiences gave their spontaneous and uproarious approval. Famed Radio City Music Hall booked it on sight! Your patrons will welcome it as part of M-G-M's campaign to "Keep America Smiling." Congratulations to all who helped make it and a special salute to Greer Garson and Laurence Olivier for performances that are worthy of her previous "Mrs. Chips" and his "Mr. Rebecca." Metro-Goldwyn-Mayer presents with pride—

Pride and Prejudice

Greer GARSON · *Laurence* OLIVIER

with MARY BOLAND · EDNA MAY OLIVER · MAUREEN O'SULLIVAN · ANN RUTHERFORD · FRIEDA INESCORT

Screen Play by Aldous Huxley and Jane Murfin · Directed by ROBERT Z. LEONARD · Produced by HUNT STROMBERG

LITHO U.S.A.

U. S. Has 76% Of Latin Market, Europe, 15%

Hollywood product, already holding some 76 per cent of the South American and nearby market, is gaining on the 15 per cent held by European countries, whose pictures are fast becoming unavailable to Latin American exhibitors because of blocked shipping lanes.

This is the conclusion of the United States Government, made public on Monday in a report of the status of Latin American motion picture markets, as compiled by the Motion Picture Division of the U. S. Bureau of Foreign and Domestic Commerce at Washington.

Latin America, however, with its 5,400 film houses, while an important market for Hollywood pictures, "should not be considered as a panacea for our European losses," the Government report stated, although, it was said, there are some hopes that a small portion of Hollywood's European losses may be recovered.

"Latin Americans have definite marked likes and dislikes as to types of films, but it can be generally said that the well-known United States film stars are well liked and that our pictures draw well at the box office; also, that our technique and photography are well liked," the report continued.

Native South American production contributes but nine per cent of the product consumed, as otherwise supplied 76 per cent by Hollywood and 15 per cent until now by Europe.

Argentine uses 66 per cent of Hollywood product; British West Indies, 88 per cent; Brazil, 57 per cent; Chile, 60 per cent; Costa Rica, 80 per cent; Cuba, 68 per cent; Dominican Republic, 90 per cent; Ecuador, 70 per cent; El Salvador, 85 per cent; Haiti, 80 per cent; British Honduras, 95 per cent; Guatemala, 75 per cent; Mexico, 63 per cent; Nicaragua, 75 per cent; Panama and Paraguay, 80 and 90 per cent, respectively; Peru, 71 per cent; Uruguay, 70 per cent and Venezuela, 70 per cent.

National Decency Legion Classifies 12 Pictures

Of 12 pictures classified by the National Legion of Decency in its listing for the current week eight were approved for general patronage and four were listed as unobjectionable for adults. The films and their classification follow.

Class A-1, Unobjectionable for General Patronage: "Billy the Kid Outlawed," "Carolina Moon," "The Ladies Must Live," "One Man's Law," "Out West with the Peppers," "Scatterbrain," "Those Were the Days," "You're Not So Tough." Class A-2, Unobjectionable for Adults: "Cross Country Romance," "Black Diamonds," "Millionaires in Prison," "We Who Are Young."

Bibo Travel Shorts

Walter Bibo will make a series of travelogues in Magnacolor, called "Travelcades." Jack Kemp will supervise.

Pathe News Is Expanding South American Coverage

Pathe News, cognizant of the increasing importance of South America in the world setup, is expanding its South American coverage. A cameraman was dispatched by the newsreel last week to set up headquarters in Buenos Aires, Argentina, at the RKO-Radio office there.

Cameramen correspondents will be established in key South American cities: Lima, Peru; Santiago, Chile, and Rio de Janeiro, Brazil.

Mexico Now Has 1,005 Theatres

by JAMES LOCKHART
in Mexico City

The progress of the motion picture industry in Mexico since sound pictures were first produced here in 1930 is contained in a report issued by the Government. The republic now has 1,005 cinemas which in the 10 years have cost $8,000,000 for construction and installations. That number compares with 242 stage theatres and 84 bull fight arenas.

Since 1930, according to the report, Mexico produced 231 pictures which yielded a combined gross of about $9,000,000 at home and abroad. Only two of the six studios in this country are now in regular operation.

Benefit by Monetary Exchange

Distributors and exhibitors of American films continue to enjoy considerable cash benefits from the progressive strengthening of the peso since it broke sharply June 11th from the six to one rate against the dollar that had obtained for six months and which was the peacetime low for Mexican money. The dollar is now worth from 4.90 to 4.93 pesos. That allows distributors more money to send home and is enabling exhibitors to get American pictures more cheaply.

Nobody knows just how the foreign exchange situation will go. A lot depends on the attitude of the United States towards the European war and what happens in Mexico now that the presidential election has been held. Financiers here believe that Mexico cannot sustain a cheap dollar under current economic conditions.

The national miners' union has appealed to the Government to strengthen the dollar as soon as possible, claiming that the below five to one quotation will drive most small companies and all cooperatives out of business because of less return from exports, high wages and operating costs.

Some sources expect the peso to weaken now that the elections are over. Other quarters see the dollar's value sinking to four pesos while others even forecast that before fall the dollar will be down to two pesos, its normal Mexican ratio.

Tax Complaint in Pachuca

Pachuca, great silver mining center, 90 miles north of Mexico City, will be without films if the municipal government ignores the petition of the four exhibitors there to reconsider its law which doubles the municipal tax on cinemas. The exhibitors say they cannot continue in business if this tax remains, while the government says that as the cinema is about the best business in the silver town it must contribute more to the municipal coffers.

Although several municipal governments have boosted taxes on the film industry, particularly cinemas, there has been no move, so far, to further burden the business with imposts.

Nazi Propaganda Film Causes Riot In Buenos Aires

by NATALIO BRUSKI
in Buenos Aires

In the June 22nd issue of MOTION PICTURE HERALD, page 61, the activities of Nicolas Di Fiore, a Buenos Aires exhibitor of Italian extraction, in the showing of German newsreels and "The Siegfried Line," a German propaganda picture, were published. The story described the riot resulting from the showing of "The Siegfried Line" at the Renacimiento theatre in Buenos Aires.

The film was withdrawn after one day and it was said that the authorities had not banned the film but had suggested to the exhibitor, who is also the distributor, that it would be convenient if a change could be made. This state of affairs lasted until July 3rd when the picture made its reappearance as the feature picture at the Renacimiento.

Rioting Starts Again

Nothing untoward occurred at the afternoon performance but the riot started all over again at the evening show. The authorities evidently were expecting trouble for over 100 plain-clothes detectives had been stationed in the audience and others were held in readiness in the streets adjoining the theatre. Patrol wagons had also been parked nearby and the tear gas squad had been called out as a precaution.

When the riot started, the house lights were put on and the police arrested all the rioters they could spot. The latter part of the film was run off with all the lights in the hall lit. Meanwhile hundreds of people had gatherered outside the theatre, where another demonstration was staged. In all about three score rioters were jailed. All vehicular and foot traffic was cut off in the adjoining streets in order to prevent the crowd from attempting to stage an anti-Nazi demonstration of major proportions.

Following the procedure of the initial showing the film was withdrawn the following day. Mr. Di Fiore had enormous difficulty in obtaining films to replace the program, finanlly succeeding in obtaining "Exiled to Shanghai," a Republic picture distributed locally by Ariston Films, and "Yo Hablo," a local production.

The real significance of the showing of this German propaganda picture and the resultant riots is important inasmuch as it can be regarded as a test case of what can and cannot be shown to local audiences.

Action Delayed on Cuba Booking Law

No action on Cuba's recently enacted anti-block booking law has been taken yet on behalf of the industry due to the unsettled political situation in the island republic.

Arthur Pratchett, recently designated industry spokesman in the industry's efforts to obtain relief from the stringent measure, is now in Panama, from where he will go to Cuba when the political situation is clarified. He is Central American manager for Paramount.

Meanwhile, the law does not affect existing contracts which have several months yet to run.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

The Sea Hawk

(Warner Brothers)

Sixteenth Century Sea Melodrama

Showmen in business as long ago as 1924 will recall that in that year, and for many a return engagement in the next, the silent "Sea Hawk" rode the screens of the nation to a box office record long used as a measuring rod for other money-makers in an era of mounting grosses. While it is no more axiomatic in this instance than in any other that the success of an original is a guarantee of the prosperity of a new version, it is a fact of record that the Brothers Warner have invested the 1940 edition of "The Sea Hawk" with all the advantages inherent in 16 years of technological advancement and staffed it, off screen as on, with an array of talent such as is seldom assembled for a single production.

As showmen and theatregoers of 1924 remember, and as others may be told in exploitation and advertising utilizing superlatives, "The Sea Hawk" is a story of adventure on the high seas in the early sixteenth century, an account of the efforts of English privateers, proceeding without royal approval but in their queen's interests, to impede Spain's progress in the building of the Armada which was to attack England. It is a story full of heroics and combat, of man-to-man conflict, ship-to-ship battle, nation-to-nation diplomacy, a chronicle of swashbuckling, suffering, bravado, guile, chicanery, some carnage and a deal of romance.

Among the male actors supporting Errol Flynn, starred as the privateer who is captured by the Spaniards and consigned to the galleys but escapes to serve his country in honor, are such marquee personalities as Claude Rains, Donald Crisp, Alan Hale, James Stephenson, Gilbert Roland, William Lundigan, Montagu Love, J. M. Kerrigan, Fritz Leiber and a dozen others in principal roles, scores or hundreds in less prominence. On the distaff side the film offers Brenda Marshall, Flora Robson and Una O'Connor, the screen play by Howard Koch and Seton I. Miller requiring few feminine assignments.

Hal B. Wallis, executive producer reported to have made some $1,700,00 available for the filming of the work, employed Henry Blanke as associate producer and Michael Curtiz as director, both ranking personalities on the Warner production roster according to Hollywood estimate.

Previewed at Warners' Hollywood theatre to an industry-wide professional audience plus an approximately 50 *per cent representation of ticket-purchasers to the manifested satisfaction of all groups.*—WILLIAM R. WEAVER.

Produced and distributed by Warner Brothers. Executive producer, Hal B. Wallis. Associate producer, Henry Blanke. Directed by Michael Curtiz. Screen play by Howard Koch and Seton I. Miller. Photographed by Sol Polito. Edited by George Amy. P.C.A. Certificate No. 6090. Release date, August 25, 1940. Running time, when seen in Hollywood, 127 minutes. General audience classification.

CAST

Geoffrey Thorpe.....Errol Flynn
Dona Maria.....Brenda Marshall
Don Jose Alvarez de Cordoba.....Claude Rains
Sir John Burleson.....Donald Crisp
Queen Elizabeth.....Flora Robson
Carl Pitt.....Alan Hale
Lord Wolfingham.....Henry Daniell
Miss Latham.....Una O'Connor
Abbott.....James Stephenson
Captain Lopez.....Gilbert Roland
Danny Logan.....William Lundigan
Oliver Scott.....Julien Mitchell
King Phillip II.....Montagu Love
Eli Matson.....J. M. Kerrigan
Martin Burke.....David Bruce
William Tuttle.....Clifford Brooke
Walter Boggs.....Clyde Cook
Inquisitor.....Fritz Leiber
Monty Preston.....Ellis Irving
Kroner.....Francis McDonald
Captain Mendoza.....Pedro de Cordoba

Gold Rush Maisie

(MGM)

Comedy-Drama

This time Ann Sothern's "Maisie" is enroute to a cafe in Arizona, where a singing job awaits, when her car breaks down near an abandoned mining town which experiences a boom precipitated by rumor, drawing thither a number of mid-continent families discouraged by conditions met with in the areas where crops are picked by itinerants in season. Touched by their distress, "Maisie" takes charge of one family, captains its cause, shares its fortunes, challenges the reserve of a young hermit whose ranch confines a water supply which, made available as result of her efforts, facilitates homesteading of the area by the itinerants and supplies a happy ending.

Again Miss Sothern employs the vèrnacular of the "Maisie" character and the manner of the previous "Maisie" portrayals throughout. And again the story is so constructed as to give her opportunity to enact a lady in her cups. This time, however, the nature of the story is such as to dampen the eyes of the audiences in sympathy for the lot of the migrants, without struggling for that effect, and to send a Hollywood preview audience into the night asking why more pictures like this and fewer historicals, biographicals and extravaganzas are not produced.

Edwin L. Marin directed this with simplicity and plainness his keynotes. Betty Reinhardt and Mary C. McCall, Jr., wrote the screen play from Wilson Collison's original. It's a J. Wålter Rubin production filmed out of doors for the most part and with a few interiors of Arizona variety.

Previewed at the Village theatre, Westwood, where it pleased press, profession and public mightily.—W. R. W.

Released by Metro-Goldwyn-Mayer. Edwin L. Marin, director. J. Walter Rubin, producer. Screen play by Betty Reinhardt and Mary C. McCall, Jr. Based on an original story by Wilson Collison. Musical score, David Snell. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associate, Gabriel Scognamillo. Set decorator, Edwin B. Willis. Wardrobe by Dolly Tree. Director of photography, Charles Lawton. Film editor, Frederick Y. Smith. Release date, July 26, 1940. P. C. A. Certificate No. 6375. Runnfng time, when seen in Hollywood, 80 minutse. General audience classification.

CAST

Maisie Ravier.....Ann Sothern
Bill Anders.....Lee Bowman
Fred Gubbins.....Slim Summerville
Jubie Davis.....Virginia Weidler
Sarah Davis.....Mary Nash
Bert Davis.....John F. Hamilton
Harold Davis.....Scotty Beckett
Harry Gilpin.....Irving Bacon
Elmo Beecher.....Louis Mason
Ned Sullivan.....Victor Kilian, Jr.
Matt Sullivan.....Wallace Reid, Jr.

The Ramparts We Watch

(March of Time-RKO Radio)

World War, I

With the issuance upon the screen of this feature length documentary discussion of American history during the war years of 1914-18, the estimable March of Time has essayed a feature production. This has been achieved through an elongation of the technique trademarked in previous short product manufactured by the March of Time forces. In addition to the usual presentation of facts and figures, delivered in customary curt style, the study has been seasoned with slices of human interest sidelights of various folks implicated in the bellicose proceedings. The case history addenda, although spasmodically and elliptically sandwiched in between newsreel and archive clippings, is a helpful and dramatic asset in sustaining audience attention through the plethora of journalistic history-page thumbing.

The occasion of its presentation offers exploitation opportunities for contacts with religious, political, social and educational groups. The arrival of the film has been heralded in advance announcements through the widely circulated pages of not only the periodicals belonging to the magazine backers of the film but also other nationally known journals.

Centers which have been receptive to the monthly visits of the March of Time to their theatre screens may be expected to be attentive to the subject. The nature of the material, as timely and as important as the issue contents of a news weekly magazine, may win the notice of audiences which look upon an inspection of world war history as an evening's entertainment. The sights and sounds of the times of '14 to '18 may offer the more adult of theatre goers some sobering and sentimental reminiscences.

The picture was eighteen months in the making. The player personnel to whom was entrusted the task of enacting the human interest incidents of the proceedings, is calculated as numbering 1,400 and considering the amateur standing of most of the cast the acting display is natural and effective. Under the producer-director leadership of Louis de Rochemont and the associate assistantship of Thomas Orchard, the vaults of many screen repositories have been consulted and the film findings have been stitched together to formulate a pictorial record of the United States history during the early years of the first World War and the turn of national events upon the country's entrance upon the military stage.

There are glimpses of various European rulers and dignitaries, American statesmen and personalities, including Woodrow Wilson, Theodore Roosevelt, Herbert Hoover and Franklin D. Roosevelt, then Assistant Secretary of the Navy, front line skirmishes, sea battles, and submarine sinkings of neutral ships. Through the personalized and localized medium of following the experiences of one American town and its inhabitants, the course of the United States' attitude toward the European dispute is traced from the beginnings of strict neutrality to a final declaration of war on the side of the Allies. The conclusion of the snapshot

review ends with the signing of the Armistice together with an off-stage commentator's ominous sounding of future international events fated to follow the ratification of this pact. Using the the film's finale toast to the ramparts of democracy and freedom, the documentary summary ends on a call to national unity and a warning concerning the maintenance of the country's defense measures.

Previewed in New York for a gathering of the trade press.—JOSEPH F. COUGHLIN.

Produced by the March of Time. Distributed by RKO Radio. Production staff from The March of Time: Producer and director, Louis de Rochemont. Associate producer, Thomas Orchard. Associate directors, James L. Shute, Shepard Traube, George R. Black, Beverly Jones. Film editor, Lothar Wolff. Script, Robert L. Richards, Cedric R. Worth. Commentator, Westbrook Van Voorhis. Historical research, Samuel W. Bryant, Jr. Technical advisor, Captain Reed M. Fawell, U.S.N. Production manager, James L. Wolcott. Costumes, David Pardoll, Marguerite Brown. Cameramen, Charles E. Gilson, John A. Geisel. Sound engineers, David Y. Bradshaw, Kenneth Hawk. Musical score, Louis De Francesco, Jacques Dallin, Peter Brunelli. Musical direction, Louis De Francesco. From Time and Life: Roy E. Larsen, William D. Geer. P.C.A. Certificate No. 02887. Release date, July 23, 1940. Running time, 87 minutes. General audience classification.

CAST

More than 1,400, most of them townspeople of New London, Conn.

Girl from God's Country

(Republic)

Melodrama

Use of euthanasia as a factor in a screen plot is demonstrated for the first time in Republic's "Girl from God's Country," story of a physician who fled from the United States to the Alaskan wilds, where he set up a practice, in order that the name of his father might remain clear of the stigma of suicide. He is trailed there by a detective who recognizes him because of the similarity between the death of his father and the death of one of the doctor's patients. The detective attempts to take him back to civilization, but becomes snow blind. The physician saves the detective and the detective forgets the murder warrant outstanding against the doctor.

The mercy killing is treated as a past incident, the doctor nevertheless attempting to justify his placing a bottle of pain-easing medicine beside the bed of a patient suffering from gangrene and warning him that if he takes too much he will die.

Chester Morris enacts the role of the doctor; Jane Wyatt, who returns from her retirement from the screen which followed "Lost Horizon," has the role of a nurse who aids the physician and falls in love with him and Charles Bickford plays the detective. Support is given by Mala, Kate Lawson, John Bleifer, Mamo Clark, Ferike Boros and others.

Sidney Salkow directed from a screen play by Elizabeth Meehan and Robert Lee Johnson, who adapted an original story by Ray Millholland. Malcolm Stuart Boylan contributed additional dialogue. Armand Schaefer produced.

Previewed at the Republic studio where a press-professional audience rated it highly. The pictorial beauty of the scenes drew much comment.—V. K.

Produced and distributed by Republic. Produced by Armand Schaefer. Directed by Sidney Salkow. Screenplay by Elisabeth Meehan and Robert Lee Johnson. Additional dialogue by Malcolm Stuart Boylan. Based on an original story by Ray Millholland. Production manager, Al Wilson. Photographed by Jack Marta. Supervising editor, Murray Seldeen. Film editor, William Morgan. Art director, John Victor McKay. Musical director, Cy Feuer. P. C. A. Certificate No. 6396. Running time, when seen in Hollywood, 74 minutes. Release date, July 30, 1940. General audience classification.

Jim Holden	Chester Morris
Anne Webster	Jane Wyatt
Bill Bogler	Charles Bickford
Joe	Mala
Koda	Kate Lawson
Ninimook	John Bleifer
Mrs. Bearfat Tillicoot	Mamo Clark
Mrs. Broken Thumb	Ferike Boros
Tom Broken Thumb	Don Zelaya
Ben	Clem Bevans
Poker Player	Ed Gargan
Dealer	Spencer Charters
Barber	Vic Potel

The Great McGinty

(Paramount)

Political Comedy

"I used to be governor of a state," a bartender in a saloon in a banana republic tells a customer at start of this comedy, which then moves the clock back to a time when he commenced his climb from the gutter to that eminence by voting for the machine's candidate 37 times in one day at $2 each, thus earning the respect and support of the boss who thrust him to the top by dishonest means and pulled him down by honest ones when he decided to go straight. The technique of ballot box stuffing, the devices by which graft is manipulated and politicians are made rich are depicted in whole and in detail as background material, but the treatment is for comedy and there is no preaching, moralizing or drawing of conclusion. There is, on the contrary, if reaction of a preview audience which laughed itself to the verge of hysterics may be regarded as indicative, 80 minutes of humor.

This is the first film to be directed by Preston Sturges, who also wrote the story and screen play, and it stands apart from other comedies treating of gangsterism and such matters on a number of points. It is a comedy played against a background of corruption in politics but neither indicts nor condones the practices it uses as incidents of story. It is full of fighting but the staging of the fights is the matter of moment. It contains half a dozen characterizations that could have been built up to support as many feature-length stories but they are handled as so many units in a mass. The retribution required to offset the offenses committed by the principal characters is shown in advance.

Brian Donlevy as the tramp who becomes governor and Akim Tamiroff as the boss who arranges the matter share dialogue and action that had a Friday night preview audience, made up in large part of paying guests, holding its sides. Muriel Angelus and Steffi Duna are the feminine principals. Paul Jones produced.

Previewed at the Village Theatre, Westwood, Calif., where an extremely good time was had by all present.—W. R. W.

Produced and distributed by Paramount. Produced by Paul Jones. Written and directed by Preston Sturges. Photographed by William Mellor. Edited by Hugh Bennett. P. C. A. Certificate No. 6347. Release date, August 23, 1940. Running time, when seen in Westwood, 80 minutes. General audience classification.

CAST

Dan McGinty	Brian Donlevy
Catherine McGinty	Muriel Angelus
The Boss	Akim Tamiroff
George	Allyn Joslyn
The Politician	William Demarest
Thompson	Louis Jean Heydt
Louie, the bodyguard	Harry Rosenthal
Mayor Tillinghast	Arthur Hoyt
Bessy, the colored maid	Libby Taylor
Mr. Maxwell	Thurston Hall
The Girl	Steffi Duna
Madame La Jolla	Esther Howard
Benny Felgman	Dewey Robinson
Dr. Jarvis	Richard Carle
Catherine's Boy, age 4	Donnie Kerr
Catherine's Girl, age 6	Mary Thomas
Catherine's Boy, age 9	Drew Roddy
Catherine's Girl, age 11	Shelia Sheldon

Blondie Has Servant Trouble

(Columbia)

Series Comedy

Professional previewers present at the Hollywood unveiling of this sixth in the series based on the comic-strip created by Chic Young congregated on the sidewalk in front of the theatre at its conclusion, as is their custom, to assure each other that this is tops for the series to date. It may be remarked that the series exerts its own appeal to the ladies and gentlemen of the resident press, ranking members of which decline to be diverted from attendance upon "Blondie" previews by any conflicting event.

In this number the family, inclusive of dog, are sent to occupy an estate in litigation, discover on arrival that it has something of a reputation as a haunted house and, upon trying to live in it, that the two servants on the premises are not those who are supposed to be there. Following a number of mysterious and startling incidents, it is revealed that the butler is a demented magician not above murder but not especially adroit in execution thereof. "Dagwood" captures him by accident but positively.

The story is by Albert Duffy, the screen play by Richard Flournoy, with Frank R. Strayer continuing on the series as director.

Previewed at the Pantages theatre, Hollywood, with laughter constant throughout the exhibition.—W. R. W.

Produced and distributed by Columbia. Directed by Frank R. Strayer. Story by Albert Duffy. Screen play by Richard Flournoy. Photographed by Henry Freulich. Edited by Gene Havlick. P. C. A. certificate No. 6401. Release date, July 25, 1940. Running time, when seen in Hollywood, 66 minutes. General audience classification.

CAST

Blondie	Penny Singleton
Dagwood	Arthur Lake
Baby Dumpling	Larry Simms
Daisy	Himself
Alvin Fuddle	Danny Mummert
J. C. Dithers	Jonathan Hale
Eric Vaughn	Arthur Hohl
Anna Vaughn	Esther Dale
Mailman	Irving Bacon
Horatio Jones	Ray Turner
Morgan	Walter Soderling
Mrs. Fuddle	Fay Helm

Black Diamonds

(Universal)

Melodrama

Replete with stock shots, Universal's "Black Diamonds" tells of a newspaper reporter investigating a plot of a mine owner in forcing his men to work a shaft which should be condemned, after the reporter's father is seriously hurt.

He uncovers the bribery of a mine inspector and brings about the end of the dangers.

Richard Arlen and Andy Devine share top billing, with Kathryn Adams, Paul Fix, Mary Treen, Cliff Clark, Pat Flaherty and Maude Allen as principal support. Clarence Upson Young and Sam Robins wrote the screenplay from the latter's original. Christy Cabanne directed. It is a Ben Pivar production.

Previewed at the Granada Theatre, Inglewood, to an unenthusiastic audience.—V. K.

Produced and distributed by Universal. Produced by Ben Pivar. Directed by Christy Cabanne. Screenplay by Clarence Upson Young and Sam Robins. Original story by Sam Robins. Photographed by William Sickner. Art director, Jack Otterson. Associate, Harold MacArthur. Edited by Ted Kent. Musical director, H. J. Salter. P. C. A. Certificate No. 6372. Running time, when seen in Inglewood, 52 minutes. Release date, July 19, 1940. General audience classification.

CAST

Walter Norton	Richard Arlen
Barney Tolliver	Andy Devine
Linda Connor	Kathryn Adams
Matthews	Paul Fix
Nina Norton	Mary Treen
Mr. Connor	Cliff Clark
Johnson	Pat Flaherty
Mrs. Norton	Maude Allen
Stacey	James Norton
Dr. Lukas	Tom Chatterton
Editor	Henry Roquemore
Secretary	Claire Du Brey

The Villain Still Pursued Her

(RKO Radio)

Burlesque Melodrama

This is a burlesque of "The Fallen Saved," originally produced on the Boston stage in 1844 and played in various forms by road companies until the turn of the century, offered showmen as a novelty inviting novelty in exploitation. Enacted with characters addressing the audience in asides, with dialogue that contains all the cliches and encompasses all the gestures in the tradition of the kerosene footlights, the play is introduced by a master of ceremonies (Billy Gilbert), who bids the audience hiss and applaud at will, the sound track

(*Continued on page* 38)

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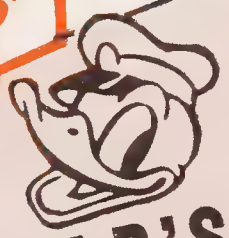
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HIT NO. 4



THE UGLY DUCKLING

HIT NO. 5



DONALD'S LUCKY DAY

Distributed by RKO Radio Pictures

SHOWMEN'S REVIEWS OF PRODUCT

(Continued from page 35)

thereafter supplying hisses and applause as cues to which and when.

Overacting is the keynote of the enterprise and of course plausibility has no part in it. The curse of drink is the theme, dealt with here for comedy purposes as it is in "The Drunkard," a stage derivative of the same original play now in its seventh year of a Hollywood run, but lampooning of the theatre of yesteryear is the objective. Settings have been made to resemble the painted drops of the ten-twenty-thirty era and the players run their emotions through a wringer. Exploitation reproducing the atmosphere of the days when melodrama was pronounced mellerdrammer is indicated.

Previewed at the Alexander Theatre, Glendale, where a midweek audience responded with the suggested applause and hisses in the places indicated as appropriate and seemed well amused.—W. R. W.

Produced and released by RKO-Radio. Producer, Harold B. Franklin. Director, Edward F. Cline. Screen play by Elbert Franklin. P.C.A. No. 6275. Release date, undetermined. Running time when seen in Hollywood, 65 minutes. General audience classification.

CAST

Healy	Hugh Herbert
Mary	Anita Louise
Cribbs	Alan Mowbray
William	Buster Keaton
Hazel	Joyce Compton
Edward	Richard Cromwell
Announcer	Billy Gilbert
Mrs. Wilson	Margaret Hamilton
Vagabond	William Farnum
Bartender	Franklin Pangborn
Julia	Diane Fisher

One Night in Paris

(Alliance Films)

Mystery Backstage

A murder back stage and the solving of that murder during the opening performance of a musical comedy in a Paris theatre, is the story of this British melodrama. There is considerable stress placed on comedy and, of course, the camera shifts frequently from the melodramatic turn of events to the stage where various scenes of the "musical comedy" are presented.

Although the setting is Paris the cast is entirely British with the exception of the star, John Lodge, who, while an American, speaks with the clipped tones of the rest of the cast. Included in the cast are Judy Kelly, Hugh Williams, Joan Marion, Edmund Breon, Wallace Geoffrey and Geoffrey Sumner.

The story opens just prior to the start of the opening performance of the show. A disgruntled actress, who has been discarded by the producer, forces her way into his office and attempts to shoot him. The attempt is unsuccessful and the distraught actress recovers her composure in a dressing room.

"Inspector Bonnard" (John Lodge), who is in the audience, is called backstage to solve the crime. Various suspects are paraded before the Inspector, who gets his man in time to return to his seat before the final curtain.

Reviewed at the Central theatre, New York. The audience watched the film with attention but otherwise showed no reaction.—PAUL C. MOONEY, JR.

Distributed by Alliance Films Corporation. Produced in England. Directed by Walter Sumners. Screen play by F. McGrew Willis. P. C. A. Certificate No. 02593. Running time, 62 minutes. Release date, July, 1940. Adult audience classification.

CAST

Inspector Bonnard	John Lodge
Carmen Daviot	Judy Kelly
Rene Nissen	Hugh Williams
Lydia Lavalle	Joan Marion
Morel	Edmund Breon
Renoir	Wallace Geoffrey
Captain Curry	Geoffrey Sumner
Frolich	Steve Geray
Lohrman	Edward Chapman

Girls of the Road

(Columbia)

Sociological Melodrama

Somewhat similar in theme to "Wild Boys of the Road" made some seven years ago this production also undertakes to show a sociological and economic situation that to some extent has passed from the public's mind but nevertheless exists in some degree today.

Often tragic, with few light spots and without romantic interest, the story concerns girls who, for various reasons, ranging from home environment to the desire for employment in other cities, leave their homes. They become wanderers thumbing their way back and forth across the country or using freight cars as means of transportation, living in hobo jungles and local jails, obtaining food by panhandling or stealing, all in the end becoming reconciled to the fact that there will never be any other kind of future for them.

Ann Dvorak is a Governor's daughter who, after hearing of the conditions that exist, leaves her palatial home to see what she can do to aid the more unfortunate. Shocked at what she finds she enlists the aid of her father who helps the girls organize their own living communities.

Reviewed at the Globe theatre in New York at an early afternoon performance attended by mostly a male audience who watched with interest the developments of the picture.—GEORGE SPIRES.

Produced and distributed by Columbia. Director, Nick Grinde. Assistant director, Thomas Flood. Based on an original screen play by Robert D. Andrews. George Meehan, photographer. Film editor, Charles Nelson. Running time, 61 minutes. Release date, June 20, 1940. P. C. A. Certificate No. 6397. General audience classification.

CAST

Kay Warren	Ann Dvorak
Mickey	Helen Mack
Elly	Lola Lane
Jerry	Ann Doran
Irene	Marjorie Cooley
Mae	Mary Field
Edna	Mary Booth
Annie	Madelon Grayson
Stella	Grace Lenard
Sadie	Evelyn Young
Officer Sullavan	Bruce Bennett
Footsy	Eddie Laughton
Sheriff	Don Beddoe
Governor Warren	Howard Hickman

The Ranger and the Lady

(Republic)

Musical Western

Joseph Kane, associate producer and director, has taken an original story by Bernard McConville and produced a picture that contains all the elements of a good western melodrama. The Republic of Texas, before being admitted to the Union, a Captain of the Texas Rangers crusading to correct the unethical practices put into effect by his swindling superior and a young girl who joins the side of lawlessness to prove her father innocent of a crime for which he was shot as a traitor, all go into the making of an interesting and action filled story.

Roy Rogers portrays "Captain Colt" trying to keep the Republic of Texas together until the return of its leader Sam Houston while Jacqueline Wells holds the female lead and romantic interest and Henry Brandon is the General who imposes taxes on incoming freight for personal gain. The comedy in the picture is handled by Rogers' co-starring partner George "Gabby" Hayes and Si Jenks who looks and acts enough like "Gabby" to be his twin brother.

Along with the action, comedy and romance, Roy has opportunities to render a few songs including "Chiquita" and "As Long As We Are Dancing" both written by Peter Tinturin especially for the picture. Stuart Anthony and Gerald Geraghy adapted the story.

Reviewed in the Republic projection room in New York at a screening for the trade press. —G. S.

Produced and distributed by Republic. Associate producer and director, Joseph Kane. Screen play by Stuart Anthony and Gerald Geraghty adapted from an original story by Bernard McConville. Production manager, Al Wilson. Photographed by Reggie Lanning. Film editor, Lester Orlebeck. Musical director, Cy Feuer. Running time, 59 minutes. P. C. A. Certificate No. 6432. Release date, July 30, 1940. General audience classification.

CAST

Captain Colt	Roy Rogers
Sergeant "Gabby" Whittaker	George "Gabby" Hayes
Jane	Jacqueline Wells
Kincaid	Harry Woods
General LaRue	Henry Brandon
El Lobo	Noble Johnson
Purdy	Si Jenks
Kramer	Ted Mapes
McNair	Yakima Canutt

SHORT PRODUCT

Jenkins vs. Armstrong Fight

(RKO Radio)

Light-Welterweight Fight

With the repeal of the Sims law prohibiting the interstate transportation and exhibition of prize fight films Pathe News has photographed the Lew Jenkins-Henry Armstrong non-title bout recently held at the Polo Grounds in New York. Ring side photography and the slow motion camera shows clearly the clever bobbing and weaving and short body punches of Henry Armstrong, the powerful uppercuts and fast footwork of Jenkins and the body shaking blows dealt by each. A few of the rounds are interspersed with off screen commentary giving background and color to the exhibition and explaining the judges' decisions on rounds that need technical explanations.

The camera throughout the fight has been concentrated exclusively on the ring itself with none of the film footage being used on the spectators for background effect. In fact the picture is presented much the same as in the days of the illicit distribution of prize fight films. A production staff of some thirty persons, many of whom are given screen credit, photographed and assembled the film.—Running time, 18 minutes.

Cat College

(MGM)

Beatty's Jungle Zoo

Down in Florida's Fort Lauderdale Clyde Beatty is conducting a course in lion training at his Jungle Zoo. In "Cat College" a case history of one girl taking the course is enacted. Of course the element of suspense is not lost sight of and each entrance of the girl into a lion's cage is built up to hold one's interest. Running time, 10 minutes.

Women in Hiding

(MGM)

Crime-Doesn't-Pay Contribution

In the course of its commendable crusade against crime and its practitioners, this community conscious classification has exposed many a brand of wrongdoing. Perhaps, in this current contribution the depths of human degradation is reached in the expose of maternity racketeering (to use a polite word). The evil prac-

(Continued on page 40)

OPENS THURSDAY, AUGUST 1ST

RADIO CITY MUSIC HALL



"A wow outdoor tonic!"

says JIMMIE FIDLER, radio commentator and newspaper columnist

"With the flavor of 'Mutiny on the Bounty' and 'Hurricane', it is exciting enough to interest the most blase moviegoer. The sort of entertainment the fan is going to pay money to see."

—LOUELLA PARSONS, International News Service

"Especially potent for these times, it offers the escapist's paradise of diverting melodrama and picture allure. Considerable name draft with plenty of exploitation possibilities. One of best potential money-makers of the season."

—DAILY VARIETY

Edward Small presents

SOUTH OF PAGO-PAGO

starring VICTOR McLAGLEN · JON HALL · FRANCES FARMER

star of "The Hurricane"

with Olympe Bradna · Gene Lockhart · Douglas Dumbrille

Screenplay by George Bruce · Directed by Alfred E. Green

Released thru United Artists

OS ANGELES—
oew's State and Chinese. Tops "My Son, My Son!" by $1,000. opening day.

SAN DIEGO—
California Theatre. Breaks 6 months record with gross 150% of average.

Now playing entire Loew, RKO and Warner circuits to smashing grosses!

REVIEWS OF SHORT PRODUCT

(Continued from page 38)

tice is to victimize expectant mothers, who for various reasons wish to keep secret the news of their predicament. Through the ruse of running a "Mother's Home Clinic," a pair of quacks grow rich by charging their clientele exorbitant rates for hospitalization and by farming out the offspring for adoption against the wishes of the mothers. One of the mothers commits suicide when she finds she has signed away unknowingly her rights to her child. The baby, born with a spinal defect, had been given out for adoption as a healthy infant in return for a fat fee. Another of the girls is practically murdered on the delivery table and a third one almost loses her life in a fire started by the medical butchers to cover up their bungling obstetrics. The revelation is so inhuman as to be almost unbelievable but the seriousness of the presentation and the reputation of its backers would seem to argue for the validity of the indictment. The maternity material is handled in good taste by the producers and should be as sanely handled by showmen. Naturally, the theme is not ideal for inclusion on the kiddie matinee schedule.—Running time, 22 minutes.

The Bookworm Turns
(MGM)
Cartoon

This Hugh Harmon cartoon is set in a library. A raven, presumably Edgar Allan Poe's, is on the "voige of a noivous breakdown" to quote the raven. So off to the doctor he goes, Doc Jekyll no less, who decides that the raven needs a brain. A bookworm serves the purpose and Jekyll changes the characters of the bookworm and the raven. Jekyll becomes Hyde and decides to have some fun. Mr. bookworm is enlarged to a giant and starts after the raven, who is cowed. Then Hyde becomes Jekyll and changes the raven and worm to their original forms. Running time, 8 minutes.

Hawaiian Rhythm
(Universal)
Musical Program

Harry Owens and his Royal Hawaiians lend their musical talents to the latest of Universal's two-reel musical subjects. Varied types of novel entertainment are provided with Don and Sally Jennings ballroom dancing in the Hawaiian fashion, Sterns and Dean, eccentric comedy dancers offering a dance specialty, a native war dance presented by the Royal Samoans and various other presentations. The highlight of the film is Rita Rio offering her renditions of a few songs.—Running time, 17 minutes.

Stranger Than Fiction, No. 79
(Universal)
Oddities

An interesting collection of oddities comprise this, the latest of the "Stranger Than Fiction" series of one-reel subjects. At Fort McHenry, from whose ramparts flew the Stars and Stripes to inspire the national anthem, Arthur Sewell, a blind war veteran of Baltimore is the official guide and custodian for the visiting tourists. The remainder of the subject shows how busses in Tokyo, Japan, due to the lack of gasoline use charcoal for fuel; a woman in Milford, Conn., utilizes old silk stockings to make interesting designs and tapestries; an architect in Knoxville, Tenn., who has designed his own home with a flat roof covered with water to insure coolness in the warmest weather. The subject ends with a tree on a Florida estate that produces fresh water and a hobbyist who reproduces in miniature World War fighting planes.—Running time, 9½ minutes.

SHORT PRODUCT PLAYING BROADWAY

Week of July 20

CAPITOL
- Cat College ..... MGM
- Women in Hiding ..... MGM
- Information Please, No. 9.. RKO Radio
- *Feature: New Moon* ..... MGM

CRITERION
- Saving Strokes with Sam Snead ..... Columbia
- Social Security (Washington Parade, No. 4) ..... Columbia
- *Feature: Sporting Blood*

MUSIC HALL
- Information Please, No. 12.. RKO Radio
- *Feature: All This and Heaven, Too* ..... First National

PARAMOUNT
- Dangerous Dollars ..... Paramount
- Sink or Swim ..... Paramount
- Wimmin Is a Myskery ..... Paramount
- *Feature: The Ghost Breakers* Paramount

RIALTO
- The Domineering Male ..... MGM
- Home on the Range ..... MGM
- *Feature: The Fugitive* ..... Universal

ROXY
- Cheerio, My Dears ..... 20th Cent.-Fox
- Fashion Forecast, No. 8 .... 20th Cent.-Fox
- 100 Pigmies and Andy Panda ..... Universal
- *Feature: Maryland* ..... 20th Cent.-Fox

STRAND
- Porky's Baseball Broadcast.. Vitaphone
- The Valley ..... Vitaphone
- Just a Cute Kid ..... Vitaphone
- *Feature: My Love Came Back* ..... Warner Bros.

Famous Movie Dogs
(Vitaphone)
Canine Color Parade

Canine cinema celebrities have their moment of consideration in this Color Parade contribution, which is dedicated to the memory of that stellar pooch personality, Rin-Tin-Tin. Answering a studio call for two dogs needed for script requirements, the hounds of various breeds and talents arrive for casting inspection. The spectator catches glimpses of some outstanding picture pups, including Asta of "Thin Man" fame. Finally, the lucky dogs are chosen and a rehearsal period for training the canine actors is begun. The shooting time arrives and the dogs perform their tasks before the camera in expert and well regulated fashion. The animals are appealing in their own right and when put through their paces become doubly attractive. —Running time, 10 minutes.

The Ugly Dino
(Paramount)
Stone Age Cartoon

The story of the Ugly Duckling has been supplanted by a baby Dino who is ignored by his own brothers and his mother. Not until he rescues them from the fangs of a ferocious tiger do they appreciate his loyalty as one of the family.—Running time, 7 minutes.

"Deadwood Dick"
(Columbia)
Wild West Serial

The quoted and titled gentleman of this "see next week" chapter play production is purported to be have been one of the most colorful characters of the old west. Such a personality is potent serial bait for episode addicts. It seems, in this present offering of a weekly diet of adventure and excitement, that back in the days before the territory of Dakota was associated with the union of States the little town of Deadwood was being victimized by a band of desperados. The situation became so acute in these primitive and pioneer days when the scales of justice were swayed by a six shooter that the district's journalist, Stanley, was forced to forsake waging wars with pen and ink and substitute fists and firearms for editorial blasts. Christened "Deadwood Dick," the gentleman of the press sallied forth against the mob rule and in particular the mysterious wickedness of the gang's leader, "the Skull," a figure looking like something misplaced from "the Phantom of the Opera." The opening installment takes some time to get "Dick" alias "Stanley" out of his swivel chair onto a horse but this delay may be due to the gentleman's idealistic conviction that right makes might. However, once mounted in the saddle, the "fourth estate" crusader stirs up enough trouble to fill any paper's first page. The dramatis personnae for the marathon melodrama number such quaint personalities as "Calamity Jane" and "Wild Bill Hickok." Don Douglas assumes the title role with Lorna Gray in the background as a potential romantic force. Release date, July 19, 1940.

Running time, 15 episodes, first chapter: 32 minutes.

Production Log Shows 41 in Work

Production increased from last week's total of 32 pictures in work to 41 this week, as 16 started and seven finished. Nineteen are being prepared, and 77 are being edited.

The tally:

FINISHED

COLUMBIA
- Before I Die
- Blazing the Oklahoma Trail

MGM
- Strike Up the Band
- Escape

MONOGRAM
- Untitled Range Buster western

UNIVERSAL
- Ragtime Cowboy Joe

WARNERS
- The Letter

STARTED

COLUMBIA
- Nobody's Children
- Blondie Goes to the Country

MGM
- Bittersweet
- Go West

MONOGRAM
- Queen of the Yukon

PARAMOUNT
- Virginia
- Love Thy Neighbor

RKO
- Little Men

REPUBLIC
- The Girl from Havana

20TH CENTURY-FOX
- Charlie Chan in New York
- Charter Pilot

UNIVERSAL
- The Man from Cheyenne

WARNERS
- Honeymoon for Three
- Four Mothers
- Santa Fe Trail
- Calling All Husbands

There was no activity in the short subjects departments, three shorts being finished this week.

Loew's 40-Week Net Is Reported At $7,996,394

David Bernstein, vice president and treasurer of Loew's, Inc., in New York, on Monday, reported a net profit for the corporation of $7,996,394, after all charges, for the 40 weeks ended June 6th, 1940, compared to $8,173,060 a year ago.

The company's share of operating profit after subsidiaries' preferred dividends, for the 40-week period, before charges, totaled $15,594,078, more by $1,300,000 than the $14,271,675 share of operating profits reported for the 40 weeks ended in June, 1939. A $3,100,000 reserve this year to cover contingencies arising from the war abroad, reduced this year's net profits below those of 1939.

Following is the comparative earnings statement of Loew's, Inc., for the 40 weeks, subject to year-end audit:

	40 Weeks Ended June 6, 1940	40 Weeks Ended June 8, 1939
Company's share of operating profit after subsidiaries' preferred dividends	$15,594,078	$14,271,675
Depreciation and taxes	4,497,684	4,478,615
	$11,096,394	$9,793,060
Reserve for contingencies	3,100,000	1,620,000
Company's share of net profit	$7,996,394	$8,173,060
Per Share—Preferred Stock	$58.49	$59.78
Per Share—Average Common Stock	4.39	4.62

The company announced redemption with moneys in sinking fund of $375,000 principal amount of its three and one-half per cent debentures due 1946.

Bonds to be redeemed were drawn by lot. They will be payable August 15 at the office of Dillon, Read and Company, New York.

$2,417,117 Increase in Ticket Tax Receipts Reflects Improvement

The improved general economic conditions which have prevailed during the past year are reflected in an increase of more than $2,400,000 in Federal admission tax collections during the fiscal year ending June 30, 1940, as reported Monday by the Internal Revenue Bureau at Washington. Federal admission tax collections for the year 1939-40 were $21,887,916, compared with $19,470,802 for the fiscal year 1938-1939.

The year was closed with collections for June, incidentally the last month in which the 40-cent ticket tax exemption prevailed, at $1,645,603, a drop of $145,492 from the May total of $1,791,096 and the lowest total for any month since last January. The month's collections, however, were $154,340 above the June, 1939, revenue of $1,491,260.

Analysis of the Bureau's figures shows that collections in 1940 ran ahead of 1939 in nine of the 12 months, that the best month of 1940 was $369,000 better than the best month of 1939, and that the worst month of 1940 was $102,000 better than the worst month of the preceding year.

More than four-fifths of the $2,417,114 increase for the year was accumulated during the last six months (the first six months of the current calendar year). Collections for the six-month period totaled $11,167,831, compared with $9,155,227 in 1939, an increase of $2,012,504.

Because admissions of 40 cents or less were exempt from the tax, whereas beginning July 1st the exemption was dropped to 20 cents, the figures above afford no basis for comparison with collections to be reported hereafter. However, as an indication of the general trend of the amusement industries during the past year, the monthly collections for 1940, compared with 1939, are given below:

	Fiscal Year 1940	Fiscal Year 1939		Fiscal Year 1940	Fiscal Year 1939
July	$1,534,249.77	$1,618,813.00	January	$1,486,534.64	$1,564,134.28
August	1,513,468.12	1,425,062.88	February	1,852,763.82	1,503,127.31
September	1,852,256.12	1,668,827.04	March	2,390,931.82	1,606,996.13
October	1,727,931.46	1,596,367.00	April	2,000,902.18	1,384,721.72
November	2,117,644.42	1,985,127.78	May	1,791,095.76	1,605,987.70
December	1,974,534.56	2,020,376.64	June	1,645,603.31	1,491,260.37

A $10,000 increase in tax receipts was recorded in the Third New York (Broadway) District, where 1939-40 receipts were reported as $521,904, compared with $511,700 in 1938-39.

This increase was reflected in collections at box offices, which increased from $453,983 to $466,371, but there also was an increase in collections on tickets sold by brokers, from $10,444 to $14,193, and on permanent use or lease of boxes and seats, from 64 cents to $19.56.

SEC Reports Stock Holdings

Manufacturers Trust Company, New York, was beneficial owner of 5,600 shares of Paramount Pictures first preferred stock and 3,000,000 debentures when the company's registration became effective on May 26, 1937, it was disclosed this week in an amended report filed with the Securities and Exchange Commission at Washington. And a report for December, 1939, showed that the company still carried the 3,000,000 debentures but had increased its holdings of preferred stock to 5,710 shares.

Other Transactions Listed

The Commission's second and final summary of the transactions of film officers and directors in the stocks of their companies in May showed that J. Robert Rubin, New York, vice president, disposed of 2,300 shares of Loew's, Inc., common stock, reducing his holdings to 27,615 shares; Stanton Griffis, New York, chairman of the executive committee, acquired 1,000 shares of Paramount Pictures common, giving him a total of 4,000 shares, and Paul G. Brown, Philadelphia, director, acquired 1,000 shares of Universal Pictures common, representing his total holdings. The only other May transaction reported was the acquisition of 400 shares of Consolidated Film Industries preferred stock by E. H. Seifert, Fort Lee, N. J., director, giving him 560 shares.

In a belated report for April, the acquisition of 200 shares of Paramount Pictures common and 200 shares of second preferred by Adolph Zukor, New York, board chairman, was reported. The acquistions represented Mr. Zukor's total holdings in both classes.

A report on the equity holdings of officers and directors of Radio-Keith-Orpheum when the company's registration became effective on June 16th, 1940, showed that Thomas P. Durell, New York, director, held no stocks, and Frederick L. Ehrman, New York, director, held 800 shares of common and 75 shares of preferred.

Another report showed that George J. Bonwick, New York, held no equity interest in Pathe when he became an officer on June 1.

Loew Theatre Shares Bought

The largest transaction reported was the acquisition of 17,067 shares of Loew's Boston Theatres common stock by Loew's, Inc., parent, which has been picking up the theatre shares steadily for more than a year and held 117,406 at the end of May.

An exchange of 504 Columbia Pictures voting trust certificates for an equal block of common stock and the acquisition of 800 more shares of common was reported by Abraham Schneider, company executive in New York, whose total holdings at the close of the month were 1,404 shares.

Another large transaction was the disposition of 1,000 shares of Twentieth Century-Fox common stock by Darryl F. Zanuck, head Fox producer, reducing holdings to 92,130 shares.

In General Theatres Equipment capital stock, Earle G. Hines, officer, New York, acquired 500 shares, giving him a total of 1,500 R. B. Larue, officer, New York, acquired 100 shares, making a total of 500, and Edward C. Delafield, director, New York, acquired 100 shares, representing his total interest.

In Paramount Pictures, Duncan G. Harris, director, New York, acquired 800 shares of common stock, making his holdings 1,000 shares, and in Monogram Pictures, Thomas P. Loach, officer, acquired 300 shares of common, giving him a total of 700 shares.

Columbia, Atlas Dividends

Columbia Pictures Corporation announced Monday that the board of directors at its meeting held July 18th, declared a regular quarterly dividend of $.68¾ per share on the $2.75 covertible preferred stock, payable August 15th, 1940 to stockholders of record August 1st.

Notice has been sent by Atlas Corporation to its stockholders that a dividend of 75 cents per share for the quarter ending August 31, has been declared on the company's six per cent preferred stock, payable August 31 to holders of record at the close of business August 20.

WHAT THE PICTURE DID FOR ME

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Columbia

DOCTOR TAKES A WIFE, THE: Loretta Young, Ray Milland, Gail Patrick—An imitation of "The Awful Truth." Business good on account of July 4th celebration. Running time, 88 minutes. Played July 4.—Joe Schindele, Granite Theatre, Granite Falls, Minn. Small town patronage.

MISSING DAUGHTERS: Richard Arlen, Rochelle Hudson—A very good program picture. Story disconnected. Played it with fight pictures to above average business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

STRANGER FROM TEXAS: Charles Starrett, Lorna Gray, Sons of the Pioneers—Very good. Less than normal Saturday night business. Played July 6.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

TEXAS STAMPEDE: Charles Starrett, Iris Meredith—These westerns are fast growing more and more popular with better music and more beautiful heroines. Business above average.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

First National

FIGHTING 69TH, THE: James Cagney, Pat O'Brien, George Brent, Jeffrey Lynn, Dennis Morgan, Alan Hale—This gave us the best business since the latter part of March. As a war picture, this is tops. It is hard to see where this could be improved on.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

THREE CHEERS FOR THE IRISH: Priscilla Lane, Dennis Morgan, Thomas Mitchell—I can recommend this as down the alley for a small town audience. What a change to have your patrons come out laughing and perfectly satisfied, which mine did for this feature. Plenty of action and comedy. Play it on my recommendation. Running time, 100 minutes. Played June 27.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

'TIL WE MEET AGAIN: George Brent, Merle Oberon, Pat O'Brien, Geraldine Fitzgerald, Binnie Barnes, Frank McHugh—They all liked this picture. More good comments and better business than most any show from Warners this year. Running time, 98 minutes. Played July 4-5.—B. F. Jackson, Delta Theatre, Ruleville, Miss. Small town patronage.

'TIL WE MEET AGAIN: Merle Oberon, George Brent, Pat O'Brien, Geraldine Fitzgerald, Frank McHugh, Binnie Barnes—"One Way Passage" made over with a new cast and about as satisfactory as a made over dress. Frank McHugh and Binnie Barnes steal the show. Did not click. Played June 21-23.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

Metro-Goldwyn-Mayer

BALALAIKA: Nelson Eddy, Ilona Massey, Charles Ruggles, Frank Morgan—Thanks a lot, Metro. For my district this was a natural and I am sure it will go over anywhere it's played. If weather conditions were OK, I would have done an exceptionally big business. Give this one your better playdates without hesitation. Running time, 102 minutes. Played June 27-29.—Mike Kieryluk, Vimy Theatre, Vegreville, Alberta, Canada. Small town patronage.

BROADWAY MELODY OF 1940: Eleanor Powell, Fred Astaire, George Murphy—"Broadway Melody" pictures don't mean anything at the box office anymore. The dancing in this picture was very good but my customers are not satisfied with dancing only. Running time, 101 minutes. Played May 23-25.—Mike Kieryluk, Vimy Theatre, Vegreville, Alberta, Canada. Small town patronage.

EDISON, THE MAN: Spencer Tracy, Rita Johnson, Gene Lockhart, Charles Coburn—Another swell picture from the ace company of the business. Just a good show, so good that it needs no comment. You cannot go wrong any day of the week but such a production deserves your best playing time. Running time, 108 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

JUDGE HARDY AND SON: Mickey Rooney, Lewis Stone, Cecilia Parker, Fay Holden—Played with "The Cat and the Canary." See report on "The Cat any the Canary."—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

MAN FROM DAKOTA, THE: Wallace Beery, Dolores Del Rio, John Howard—For the first time Wallace Beery failed to go over. Story is poor. Supporting cast poor. Wallace did his best but was sold down the river. Don't think anyone liked this. Running time, 74 minutes. Played July 5-7.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

MAN FROM DAKOTA: Wallace Beery, Dolores Del Rio, John Howard—I wouldn't rate this feature as a good Beery picture but business was fair and the public was satisfied, so why would I holler. Running time, 77 minutes. Played June 24-26.—Mike Kieryluk, Vimy Theatre, Vegreville, Alberta, Canada. Small town patronage.

SECRET OF DR. KILDARE: Lionel Barrymore, Lew Ayres, Laraine Day—A good picture for any day of the week. Lionel Barrymore better than ever. Weather conditions was all that kept this one from being a big grosser. Running time, 85 minutes. Played May 13-15.—Mike Kieryluk, Vimy Theatre, Vegreville, Alberta, Canada. Small town patronage.

SUSAN AND GOD: Joan Crawford, Fredric March, Rita Quigley, Ruth Hussey, John Carroll, Rita Hayworth, Bruce Cabot, Rose Hobart—We might just as well have had a small pox sign on the door when we ran this one. It's reputation traveled ahead of it from the neighborhood run, who pulled it. Crawford is a past number. She is passe as far as this town is concerned and this piece of fromage will finish her here. They used up a full dictionary and a full shelf of an encyclopedia in dialogue and then that all amounted to nothing. No comedy and no action and Metro had the guts to announce that they had another "The Women." I don't know who they were kidding. It certainly was not the public. It must have been themselves. These lying trailers burn me up. I wish there was a law against it.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

Paramount

CAT AND THE CANARY, THE: Bob Hope, Paulette Goddard—Played with "Judge Hardy and Son." Isn't it a shame and a disgrace to our great industry that two such pictures are doubled on one program when real fine box office pictures are so scarce but that's the way it's being done, so to do some extra business on the Decoration Day holiday we arranged for this double bill. The weather man favored us with cool weather and the result was nice business on May 30-31 and June 1.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

GREAT VICTOR HERBERT, THE: Allan Jones, Mary Martin, Walter Connolly—This fine musical with the wonderful melodies of Victor Herbert did a little better than average. It was played on dish night but even with free dishes the picture also has something to do with the amount of cash that comes to the box office.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

OUR LEADING CITIZEN: Bob Burns, Susan Hayward—This down to earth sort of thing is always good with my people. Bob is tops.—Frank Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

ROAD TO SINGAPORE, THE: Bing Crosby, Dorothy Lamour, Bob Hope—Played with "The Flying Deuces." This is the show we arranged for the 4th of July holiday show and again the weather man thought that he would favor the showmen. So with a box office hit like "The Road to Singapore" and a laugh feast like "The Flying Deuces," a holiday and cool weather, we did nice business July 4-5-6 with this program. They still laugh and roar at the antics of Laurel and Hardy and we are still for them strong. Also for a real combination you can't beat Bob Hope and Bing Crosby, which resulted in the success of "The Road to Singapore" and we mustn't forget Dorothy Lamour in this. She was just what the doctor ordered to supply the romantic angle in this.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

STAR MAKER, THE: Bing Crosby, Louise Campbell, Ned Sparks, Linda Ware—This failed to draw them in. I thought it a very good feature. Nice tunes, good dancing.—Frank Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

Republic

JEEPERS CREEPERS: Weaver Brothers and Elviry, Roy Rogers—Our week-end patrons enjoyed this immensely.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MONEY TO BURN: James, Lucile and Russell Gleason—When the Higgins Family series started, I could not see much of a future for the series, coming in competition with the Jones Family and the Hardys but they seem to be making a place for themselves. This was doubled with "The Fighting 69th" and it was an ideal contrast for the other heavy drama to hear the roars of laughter. You knew that our patrons were enjoying it immensely.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

WOMEN IN WAR: Elsie Janis, Wendy Barrie, Patric Knowles—Good picture but business very light. Running time, 73 minutes. Played July 14-15.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RKO Radio

ABE LINCOLN IN ILLINOIS: Raymond Massey, Ruth Gordon, Mary Howard—A fine picture which was very well acted. Even a two day rain didn't keep my patrons away. All who saw it were very well pleased. Running time, 109 minutes. Played June 6-8.—Mike Kieryluk, Vimy Theatre, Vegreville, Alberta, Canada. Small town patronage.

PRIMROSE PATH: Ginger Rogers, Joel McCrea—A highly entertaining picture. Do not play it on Sunday in small towns. I made this mistake to poor business. Running time, 93 minutes. Played June 30-31.—B. F. Jackson, Delta Theatre, Ruleville, Miss. Small town patronage.

SWISS FAMILY ROBINSON: Thomas Mitchell, Freddie Bartholomew, Edna Best, Terry Kilburn, Tim Holt—A very creditable presentation to below normal business. Deserved SRO. Played June 26-27.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

Twentieth Century-Fox

BARRICADE: Alice Faye, Warner Baxter — If Twentieth Century-Fox haven't a scrap heap of their own, I would gladly dispose of this one for them. My patrons were walking out about half way through the performance and I ducked into the office and locked the door. Running time, 71 minutes. Played June 13-15.—Mike Kieryluk, Vimy Theatre, Vegreville, Alberta, Canada. Small town patronage.

GRAPES OF WRATH, THE: Henry Fonda, Dorris Bowden, Jane Darwell, John Carradine, Charley Grapewin—One of the best made pictures of the year. It is very depressing but will please everyone. I had a bunch of W.P.A. workers to see it three times. Running time, 128 minutes. Played June 13-14.—B. F. Jackson, Delta Theatre, Ruleville, Miss. Small town patronage.

JOHNNY APOLLO: Dorothy Lamour, Tyrone Power, Edward Arnold, Lloyd Nolan—A very good picture but will not gross what you might expect. It will please most who see it. Running time, 93 minutes.—B. F. Jackson, Delta Theatre, Ruleville, Miss. Small town patronage.

LILLIAN RUSSELL: Alice Faye, Don Ameche,
(*Continued on page* 44)

A Virile Romance of Today's Pioneers

THREE FACES WEST

John WAYNE · Sigrid GURIE

CHARLES COBURN

Bernard Vorhaus – Director

A Republic PICTURE

(*Continued from page 42*)

Henry Fonda, Edward Arnold, Warren William, Leo Carrillo, Weber and Fields—Good picture but business only fair. Running time, 126 minutes. Played July 10-11.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

LITTLE OLD NEW YORK: Alice Faye, Fred MacMurray, Richard Greene, Brenda Joyce—A very good picture but will not do business. People want to hear Alice Faye sing and look pretty. Running time, 100 minutes. Played June 27-28.—B. F. Jackson, Delta Theatre, Ruleville, Miss. Small town patronage.

LUCKY CISCO KID: Cesar Romero, Evelyn Venable—Nix on this very ordinary western. Maybe O. K. for grind house.—Frank Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

MAN WHO WOULDN'T TALK, THE: Lloyd Nolan, Jean Rogers—Played with "Young As You Feel." I double billed two small ones and did just a fair business. Patrons were satisfied and so was I Running time, 72 minutes. Played May 27-29.—Mike Kieryluk, Vimy Theatre, Vegreville, Alberta, Canada. Small town patronage.

United Artists

SAPS AT SEA: Laurel and Hardy—Not up to the standard of their previous pictures. A few good laughs. Running time, 58 minutes. Played June 30-July 1.—Joe Schindele, Granite Theatre, Granite Falls, Minn. Small town patronage.

TURNABOUT: Adolphe Menjou, Carole Landis, John Hubbard, William Gargan, Mary Astor, Verree Teasdale, Donald Meek, Franklin Pangborn, Joyce Compton—One of the funniest pictures ever shown at the Criterion and will please both young and old. One continuous laugh from start to finish. And the players, Carole Landis, John Hubbard, William Gargan, Verree Teasdale, Mary Astor, Donald Meek, Franklin Pangborn, Joyce Compton, all clever in their several parts and deserve special mention. Running time, 83 minutes. Played July 11-17.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

Universal

FIRST LOVE: Deanna Durbin, Helen Parrish, Robert Stack, Eugene Pallette, Leatrice Joy—This picture drew well and patrons were well satisfied. Deanna Durbin is now at the stage where a good male singing star taking part with her in a feature would make it big box office. Running time, 80 minutes. Played May 16-18.—Mike Kieryluk, Vimy Theatre, Vegreville, Alberta, Canada. Small town patronage.

GREEN HELL: Douglas Fairbanks, Jr., Joan Bennett, John Howard, Alan Hale, George Bancroft, George Sanders, Vincent Price—Can't recommend this rather horrible (in spots) feature. Might do for a male audience liking raw meat.—Frank Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

I CAN'T GIVE YOU ANYTHING BUT LOVE, BABY: Johnny Downs, Peggy Moran—A poor excuse for a "B" picture. Running time, 60 minutes. Played July 9-11.—Joe Schindele, Granite Theatre, Granite Falls, Minn. Small town patronage.

SPIRIT OF CULVER: Jackie Cooper, Freddie Bartholomew—We enjoyed very good business on this picture, thanks to Foto-Nite.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Warner Brothers

INVISIBLE STRIPES: George Raft, Humphrey Bogart, William Holden, Jane Bryan—Played this very late after all the circuits had done with it so my receipts were small. Also played with this the Academy Award short at a big rental so not so hot on this one. However, plenty of action. Running time, 82 minutes. Played July 4.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

IT ALL CAME TRUE: Ann Sheridan, Jeffrey Lynn, Humphrey Bogart, Zasu Pitts—This one was a fairly good feature, well acted, but the box office statement didn't show it, even with the very good weather we were having at the time. Running time, 97 minutes. Played June 10-12.—Mike Kieryluk, Vimy Theatre, Vegreville, Alberta, Canada. Small town patronage.

SATURDAY'S CHILDREN: John Garfield, Claude Rains, Anne Shirley—Here is a sweet little drama with top billing to Garfield and Claude Rains stealing the picture as he usually does. A nice little picture but did not do the business that the price warrants. So do not be disappointed in your draw. Running time, 101 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

VIRGINIA CITY: Errol Flynn, Miriam Hopkins, Randolph Scott, Humphrey Bogart, Alan Hale—Very good show, though only about half as good as "Dodge City." Good cast and good story. I think Errol Flynn gives his best performance in this. Randolph Scott is especially good. Cast is all good. Made in color this would be a wow. Running time, 115 minutes. Played June 28-30.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

Short Features

Columbia

BOOBS IN THE WOODS: Andy Clyde—Plenty of laughs for the audience. I thought it very poor but the audience liked it so must be good. Running time, 17 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

NEWS ODDITIES: Phantasies Cartoon—A cartoon that is different. Excellent. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SCREEN SNAPSHOTS, NO. 9: Ken Murray—Just a fair short showing some of the movie stars at play. Running time, 10 minutes.—Joe Schindele, Granite Theatre, Granite Falls, Minn. Small town patronage.

Metro-Goldwyn-Mayer

NEWS OF THE DAY: This was our first news from MGM for a long time. It is on a par with the rest of the newsreels. Running time, 8½ minutes. —Joe Schindele, Granite Theatre, Granite Falls, Minn. Small town patronage.

WHERE THE TURF MEETS THE SURF: Mary Treen, Sally Payne, Nat Pendleton—A wow. Comedy, movie stars, horse races, just everything necessary to make a peppy single reel. Nat Pendleton adds a lot to this one.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

Paramount

BARNYARD BRAT, THE: Color Classics—Very acceptable cartoon.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

CHAMPAGNE MUSIC OF LAWRENCE WELK: Headliners—Just another musical.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

HAVE YOU MET YVETTE?: Headliners—Good musical short. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

IT'S THE NATURAL THING TO DO: Popeye the Sailor—For Popeye lovers, "yes."—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

LIGHTS! ACTION! LUCAS!: Headliners—Very good musical.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Vitaphone

ALL GIRL REVUE: Vitaphone Varieties—Not so hot. Vitaphone has done lots better. Running time, nine minutes.—Joe Schindele, Granite Theatre, Granite Falls, Minn. Small town patronage.

CAVALCADE OF ACADEMY AWARDS: Special —This has no entertainment value for a small town. Pass this one up for sure. Take it from one that was stung. Running time, 30 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

CIRCUS TODAY: Merrie Melodies—A colored cartoon that is tops. All about the Big Top with clever acts. Old as well as young enjoyed this one. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

GANDER AT MOTHER GOOSE, A: Merrie Melodies—Good cartoon in color. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

GUN DOG'S LIFE: Color Parade—Good one reeler in color. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

LIVES IN PERIL: Floyd Gibbons' "Your True Adventure"—All of the F. Gibbons shorts have been very good and this was no exception. Running time, 12 minutes.—Joe Schindele, Granite Theatre, Granite Falls, Minn. Small town patronage.

MECHANIX ILLUSTRATED, NO. 4: Color Parade—Very interesting and in color. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

OZZIE NELSON AND HIS ORCHESTRA: Melody Masters—A good orchestra short. Running time, 10 minutes.—Joe Schindele, Granite Theatre, Granite Falls, Minn. Small town patronage.

PONY EXPRESS DAYS: George Reeves—Plenty of outdoor action and finish of the Pony Express. Indians very colorful and exciting and should please all classes of patrons. Running time, 20 minutes.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

PORKY'S HOTEL: Looney Tunes—After the colored cartoons my patrons do not like black and white ones. No good.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

TOM THUMB IN TROUBLE: Merrie Melodies—Certainly this cartoon was not made in Schlesinger's studio as the animation was so crude that it was pitiful. Too bad, as the producer has made a high plane for himself. Skip this one. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

YOU OUGHT TO BE IN PICTURES: Looney Tunes—Good black and white cartoon. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Miscellaneous

ATLANTIC PATROL: Interesting and timely.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

LOUIS-GODOY FIGHT FILM: Did some extra business. No big draw.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.



MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor

GERTRUDE MERRIAM, Associate Editor

Looking At It From This Corner

Home office endeavor to give better last-minute promotional assistance to the man in the field is currently and considerably advanced by M-G-M's "Key Town Topics", a new weekly sheet service shepherded by Art Schmidt under the wing of Howard Dietz. Designed to give first-run metropolitan theatres "hot" exploitations developed after the pressbook has gone out, the same material is then made available for later and subsequent runs through pressbook supplements.

* * *

Offered in late issues of "Key Town Topics" and detailed in this section are some of the civic tieins made by Round Tablers on the Hardy Family third anniversary. Mayors figured prominently in the celebrations. The city heads were featured in broadcasts, cake cuttings, news breaks—importantly in the unprecedented seven-city campaign engineered by Harry Shaw and Lou Brown.

Promotions of this nature, taken for granted by the industry, and taken in stride by theatremen, are often a source of amazement to admen in other lines not so thoroughly sold to the public. Mebbe, that's why.

* * *

For the guidance of these wondering outsiders, there is no magic in getting local prominents to help the boxoffice. The cooperation, enthusiastically given, is had in exchange for the community work done by Round Tablers, even on campaigns pointed directly at the ticket-window. In support, for instance, is Lige Brien's project to get the local kids off traffic-dangerous streets by making recreational facilities available in the theatre building. And last week's issue told about the baseball league for juveniles organized by Warnermen Sid Mesibov, Pop Graver and Jack Mulhall.

Both boxoffice campaigns were officially approved by the city heads and leading clubmen alive to the benefits of child guidance, especially in vacation time.

* * *

Saying another good word for the industry while the saying is good, one must mention the thrilling job done by the film industry of Canada in staging the recent "National Theatre Party" to stimulate sales of War Savings Stamps. Sponsored by the Canadian Picture Pioneers, with N. L. Nathanson leading the drive, over a million dollars was raised by 975 theatres from coast to coast. Though it cost the theatres some $300,000 through cancellation of the regular night's performance, the committee expressed the general belief that national goodwill gained thereby was a fair return.

* * *

On this side of the border, theatres are advancing the cause of Americanism with such stirring programs as are reported regularly in these pages in conjunction with M-G-M's patriotic short subject, "The Flag Speaks". Every campaign stresses the comprehensive cooperation on the part of civic leaders, veteran and other organizations.

It is upon such occasions that the theatreman doubly entrenches himself and his operation in community regard.

* * *

Because the boys appear to be everlastingly at it to tie up with whatever is in the public spotlight, as evidenced by their contributions to this department, it is fitting here to again salute the endeavors of the quick-stepping Indiana-Illinois theatremen. Ably captained by Alex Manta, bossman, with the solid support of Jack Rose and Quigley Grand Award winner, John Burhorn, the showmen of the circuit leave little unturned, including the theatre, in keeping the customers informed of what goes on.

The exploitation highlights of Universal's "Boys from Syracuse" premiere, in Syracuse, deservedly are featured on a following page. The story stresses somewhat how much Gus Lampe had to do with this most successful job. It remains to tell, though, how unanimously the Schiner was credited by all concerned for what is agreed to be one of the tastiest campaigns to break in some time, locally or otherwise. The "all concerned", among others, importantly included Mayor Marvin of Syracuse and Jules Levey, the picture's producer, both of whom were pleased to say so, and publicly.

Sound showman and a most active Round Tabler, Gus well rates the many bows he is now requested to take—plus an especially deep one called for by this department.

A-Mike Vogel

Round Table In Pictures



Attention-compelling was the tandem bicycle street bally used by Henry Suchman for "Lillian Russell" date at the Fabian Ritz, in Staten Island. Couple with appropriate back banners covered main streets during run.

Teaser street stunt arranged by Johnny Barcroft for "Torrid Zone" at the RKO Palace, Columbus, consisted of usherettes posing on busy street corners with ice block containing blowup of Ann Sheridan. Copy overall read: "Keep cool watching the hottest show in town".

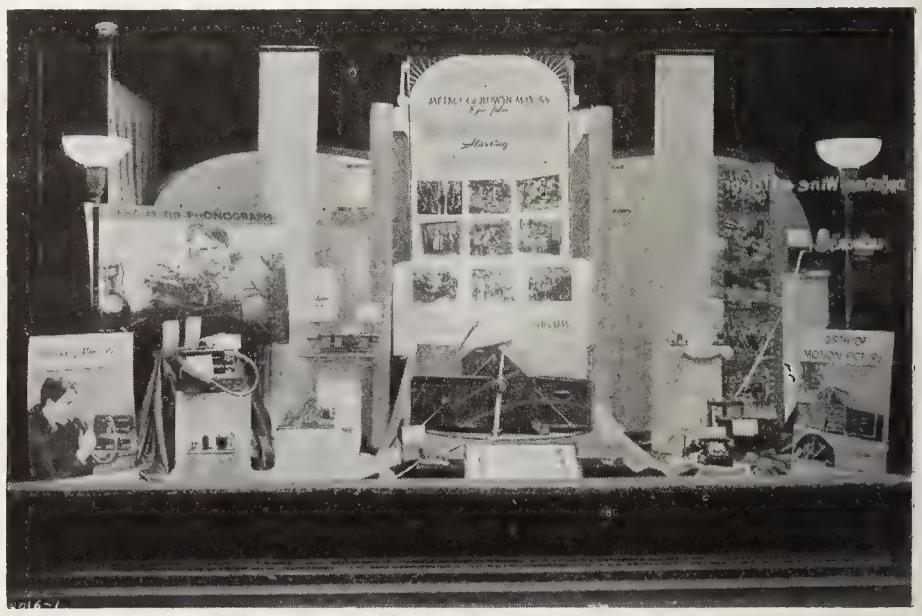




Paid for entirely by cooperating dog food company was the pooch giveaway promoted by Arnold Stoltz for "The Biscuit Eater" at the Avon, in Utica, N. Y. In addition, a four-day pup want ad was run in paper under "Dogs For Sale".



Arranged by district manager, Gus Lampe, for "Brother Orchid" date at the Keith, Syracuse, was street stunt consisting of miniature cutouts of Robinson which were planted on table. Passersby were supplied with rings and invited to try their luck for tickets by tossing them over the figures.



Elaborate window display of the inventor's various inventions was arranged by publicist, Joe DiPesa, and his assistant, Al Longo, for date on "Edison the Man" at Loew's State, in Boston. Center of display featured highlight scene stills from the picture.

Official Welcome Given "Syracuse" On Syracuse Date

With the active participation of Mayor Marvin, through whose good offices the city's most important sources of cooperation were tapped, the three-theatre world premiere of Universal's "Boys from Syracuse," in Syracuse, was introduced with a campaign said to have reached a new high locally for theatre exploitation.

Directed personally by Gus Lampe, RKO-Schine district manager, credited for the success of the opening, the many branches of promotion that called attention to the event culminated in a giant three-hour street parade, starting at the airport where were met visiting stars and other celebrities, arriving via American Airlines. Ten bands, floats, units of local organizations and lines of bannered autos were in the procession that made the downtown area, and finishing at the downtown hotels where the receptions by the Mayor were tendered the guest and local prominents.

Store Personnel Costumed

In honor, the main streets were decorated with flags and bunting. Lamp posts carried double-faced shields plugging the picture. Day ahead promotion was featured with some 50 co-op ads. In addition, stores stressed displays of original costumes and togas worn in the picture. The costume idea was carried further by the stores, with elevator operators and main floor clerks attired similarly.

Publicity was widespread, papers getting behind the premiere with elaborate news spreads and photo layouts. Prominent among these tieins was a page-one replate by the *Herald-Journal* on the afternoon of the opening. Contests were also aimed to signalize the date, one on local "boys from Syracuse" who had made good in Hollywood, the other a candid camera tiein for best parade or other premiere pictures. American Airlines offered the visitor who flew the greatest distance to the premiere, via that airline, opportunity to meet the stars and attend the Mayor's official dinner, held after the premiere.

City Square Renamed

For street ballyhoo, bannered chariots were guided by costumed drivers. Lampe also promoted signs at main downtown bus stops, reading: "Official Chariot Stop—World Premiere," etc., and was able to have the city's largest square, for the campaign, renamed Sigma Chi, taken from the story. Gratis radio plugs reached 200, plus songs from the picture, the air tieins topped with broadcast from Keith's where the stars were presented out front and on the stage. Editorials in both papers on the event were other highlights as was extensive coverage by the wire services. Besides Keith's, the picture was also shown at the Paramount and Eckel, visited in turn by the stars.

Syracuse Schiners who worked with Lampe were Harry Unterfort, Gene Curtis and Harvey Cocks. For Universal, Lou Pollock, Eastern publicity director, and Ed Stein, of his department, were on hand.

Mayors Cooperate with Loew-men to Celebrate "Hardy" Anniversary

In bringing public attention to the third anniversary of M-G-M's Hardy Family pictures, Loewmen found the event of sufficient importance promotionally to engage the cooperation of city heads directly on behalf of "Andy Hardy Meets Debutante." For the Loew-Poli New England houses, a most unusual exploitation was devised by Harry Shaw, division head, and Lou Brown, publicity manager, with a 15-minute recording carrying congratulatory messages voiced by the mayors of seven cities in the division.

Brown went about it by promoting the mayors of Worcester, Springfield, Hartford, Meriden, Waterbury, New Haven and Bridgeport, to make individual recordings at local radio stations or music stores with recording equipment. The records then were gathered by the publicist, timed and programmed at a New Haven station where the voices were combined on a master recording. It goes this way:

Opening with music, station announcer introduces Brown who plugs the picture before bowing-in the first "speaker." After each voice, Lou introduces the others in turn, the recording finishing with added plugs for the attraction and concluding with music. The production is arranged to give the impression that each mayor is speaking from his home town via a remote control tieup with the introductions set to make the program appearing to be switching from one spot to another.

For radio tieins on the picture in the situations concerned, Brown had impressions taken from the master recording. These were used by leading stations where the picture has already played, with other towns to follow as the picture is booked.

* * *

In Baltimore, Mayor Jackson was prevailed upon by Bill Saxton to lend official recognition to the anniversary celebration by participating in lobby ceremonies at Loew's Century, in advance of the new Hardy picture. With one of the city's leading debutantes, His Honor posed for a cake-cutting, the confection a real 40-pounder promoted by Saxton for the occasion. Papers ran the shot and caption of the Mayor accepting the first slice of cake cut by the "debbie," which was publicized in advance in lobby posters and by the dailies. Cake was later sent to crippled children's hospital.

Corker Ties in With Annual Poppy Sale

Since the Palace Theatre, in Athens, Ga., for the past 20 years on each Memorial Day has cooperated with Miss Moina Michael, better known as the "Poppy Lady," in the dedication of the poppy anchor which is sent to Annapolis to be cast out into the sea in memory of the boys who went down, City Manager Moon Corker this year arranged for the expense to be shared by the sororities of the University Campus. Local dedication was held on the Palace stage with Miss Michael doing the ceremonies. Theatre was especially decorated for the occasion with two students dressed as a sailor and soldier holding the American and Legion Post flags on each side of the anchor. Corker reports that an abundance of goodwill is garnered through the event.

"LET'S HEAR FROM YOU"

Students Broadcast Programs

At the Phoenix Union High School and Junior College in Phoenix, Ariz., the students recently prepared 15-minute broadcasting programs regarding "Abe Lincoln in Illinois" and "Pinocchio" at the local Fox Theatre. First the classes attended the showings, recordings were made of the programs and these were entered in the Fifth American Exhibition of Recorded Educational Programs sponsored by Ohio State University. The novel tieins were made by Louis B. Christ, manager of the Fox.

Bachner Hooks "Tom Brown" To Local Soap Box Derby

Getting aboard the publicity bandwagon in connection with Cleveland's Soap Box Derby, Dave Bachner of Warners obtained a trophy which was termed the "Tom Brown Safety Trophy" and arranged for it to be given as one of the prizes in competition heats. Stunt which took place day ahead of opening, broke in local papers with art and story, which included a strong plug for the picture at Warners Hippodrome.

Another stunt which brought additional publicity was tied with the Junior Aviator Squadron of the Cleveland Press, whereby a small number of the Aviator leaders were invited to attend the first performance. Subsequent stories appeared in the paper.

"LET'S HEAR FROM YOU"

Levy Promotes Double Truck To Introduce Cooling Plant

To inaugurate the summer season and to indicate the theatre's readiness for it, Manager Milt Levy, Commercial, Chicago, put together an unusual double truck featured by The Calumet, his sectional newspaper. Headed by atmospheric "cooling streamers", the layout included summer copy from the leading merchants in the area, topped by a giant institutional spread by Levy on behalf of his air-conditioning plant.

No individual screen attractions were included in the promotion, all copy aimed at merchant's coolness.

ORGANIZATIONAL AID GIVEN "FLAG" DATES

Civic and Veteran Groups Tied to Comprehensive Campaigns On M-G-M's Patriotic Short

Encouragement of short-selling generally is noted in recent reports due principally to feature-worthy campaigns put on by members in behalf of MGM's "The Flag Speaks." As has been previously noted, tieins on the "Flag" short have been aimed importantly to civic and war organizations, the campaign at the St. George, Staten Island, in Harry Black's division of Fabian Theatres, by Ed Goth, publicity head, being a representative example.

All local service organizations were contacted and notified of the booking, it being emphasized that the subject matter fitted in with organizational Americanism campaigns. Publicity prepared by Goth was released under the name of the Legion to insure wide acceptance by local dailies.

Display Shows Flag History

Lobby exhibition featured a display depicting the Stars and Stripes in replicas of every type of flag since the founding of the nation. Animated effect was created by illuminated shadowbox in the center setpiece with the flag keeping continually waving by a blower contrivance. Extensive street parade was headed by uniformed 60-piece band, called the "Fabian Melodeers," a group organized by Harry Black and sponsored by the Fabian Theatres.

The stage activities preceding showings featured a concert by the Richmond County American Legion band, a Ladies Auxiliary Glee Club and fife and drum corps. Program opened with presentation of county colors against background of huge American Flag and closed with the audience singing the Star Spangled Banner. Children were admitted at special prices.

Ties Legion to Benefit

For the date at the Oaks, in Oakmont, Pa., Manager Steve Rodnok, Jr., invited heads of all local organizations as his guests, when "The Flag Speaks" played in the downtown Pittsburgh area. This was done in advance of a benefit campaign for a charity cause, wherein a percentage of every ticket sold by the Legion was donated to the charity. Other local associations cooperated in the selling of tickets and by announcing the showings at their meetings. Attraction was mentioned in assemblies by superintendents of schools who cooperated further on an essay contest for high school students, the winning essays published in local papers. The press cooperated further with featured articles on such subjects as the proper way of hanging and saluting the flag, the material including direct plugs for the picture.

Merchants were further tied up in the newspaper advertising in which prizes and guest tickets were given for the best store decoration incorporating the flag. The Round Tabler also featured a street parade sponsored by the Legion a day ahead, by taking movies of the procession, together with shots of the store fronts, winners in the essay contest, etc. These shots later shown at the theatre for extra business. Additional attention was gathered by an offer of guest tickets for the oldest American flag presented at the boxoffice and patriotic exhibits for lobby showing were topped by the wearing of American Legion uniforms by the personnel.

Recruiting Service Cooperates

For his date on the short at Loew's Park, in Cleveland, Arnold Gates widely distributed a souvenir herald, in color, with attraction credits bordered by a series of small panels containing the names of all presidents, their states, birth and death dates, and time of inauguration. The unusual piece of advertising was duly noted by newspaper critics and radio commentators, to whom copies were addressed. In addition, Gates was able to obtain pamphlets from the United States Recruiting Service, detailing correct procedure in saluting, hanging and displaying the American flag. Gates placed attraction stickers on the front cover and arranged for the pamphlets to be planted in stores, doctors' and dentists' offices, etc.

General interest in the short was stimulated at the Randolph, in Randolph, N. Y. by Walt Davis, by cooperation obtained from a local club woman who saw to it that the schools, veterans, churches and general public were sufficiently informed of the engagement. Concentration of the publicity was tied together at the theatre with Davis arranging an elaborate display in keeping with the showing.

Stages Patriotic Program

Hooked exclusively to a tiein with his American Legion Post, the campaign put on by John W. Guiton, Jr. at the Rialto, in West New York, N. J., centered around a stage program at the theatre. This included welcome by the Mayor, talks on the flag by members of the high school faculty, "colors" ceremonies by Legion squads, musical numbers by the senior and junior groups, preceding the showing of the film. The event was advertised mainly by a colorful four-page program, listing the offices of the Post, the schedule of stage ceremonies, theatre credits highlighted on the front page, plus cut of the flag in color. For added attention Guiton arranged a street parade to the theatre which was duly noted in the newspapers together with other publicity given the event.

"LET'S HEAR FROM YOU"

Notaro's Nelson Program

Landed by Pat Notaro at the Columbia, in Sharon, Pa. was a neat plug on "Ozzie Nelson" and his band, which ran in the radio column of local daily, calling attention to the half hour program of Nelson recordings and spot announcements on the air. Radio program was gratis to the theatre and story on Nelson and his band was also landed.

Tieins Publicize New 'Cool' Plant

To bring attention to the installation of a new air conditioning system at the subsequent-run Lex, Chicago, located in a highly-competitive residential section, Manager Robert F. Griffith put together an extensive campaign spotlighted with contests aimed at adults and children.

Featured in a co-op page run by the local papers, the "cooling" contest offered guest tickets to readers who made up the longest list of two, three and four letter words from the slogan "Cooled by Refrigeration," using letters in each word no oftener than they appeared in the slogan. In addition to names and addresses, number of words submitted were required with each entry, of which the theatreman reports over 500 submitted.

Offers Books as Prizes

The second contest was tied in with "Young Tom Edison," the attraction that marked the cooling installation. Griffith distributed heralds containing boxes reading, "Mickey Rooney is a good 'Young Tom Edison' because," those submitting answers asked to do so in exactly 17 words. Winners were awarded copies of the 230-page book, "Mickey Rooney Himself."

Publicity for the new equipment was also secured in the downtown papers, with other mention planted in the P.T.A. weekly, American Legion programs and other well-read neighborhood publications, including the theatre program. The front was decorated in keeping and other devices utilized for a campaign successful enough, Griffith reports, to have increased attendance appreciably from the first day of the installation without going over the theatre's regular advertising budget.

"LET'S HEAR FROM YOU"

Grimes' Special Sports Show

To aid in the local Sportsman's League Game Fund campaign, Round Tabler Ken Grimes, of the Warner, in Erie, Pa., arranged for a special midnight show of sports reels consisting of "Hunting Hounds," "Hunting Dogs," "Gun Play," "Fly Casting" and "To the Victor." Members were circularized and advised of prizes which had been promoted for giveaway to those selling the most tickets for the engagement. Newspapers covered the events on sporting pages and aided generally in putting the event over, through readers and art work. According to reports, the event was a huge success with over 1,000 members attending in a body.

"LET'S HEAR FROM YOU"

Burke's "Fu Manchu" Tieup

For his date on "Drums of Fu Manchu," Bill Burke at Schine's State, in Fostoria, Ohio, tied up with the sponsors of the air program "Adventures of Fu Manchu" which brought spot plugs immediately following their radio program over WHK each week during the life of the serial. Sponsor also paid for two three-column ads to plug Burke's kid show and serial. The continuous plug on the radio and the 15-week newspaper plug aided considerably in putting over the shows, as did the classified ad contest put on.

Recreation Rooms Provided by Brien

For the direct promotion of juvenile attendance at Warners Prince, Ambridge, Pa., Manager Lige Brien has provided a recreation hall in the theatre building for the use of local youngsters, the space large enough to accommodate several hundred at one time. That the juniors were immediately interested is indicated in the attendance of over 300 at the inaugural ceremonies, which coincided with the second birthday of the theatre's successful kid club.

Games and indoor sports, active and quiet, are scheduled for Wednesday nights, with each club member required to take part in some activity. Various treats at the meetings have been provided by Brien in addition to prizes for the programs promoted from cooperating merchants. Events will be timed to various holidays and the schedules will be supervised by officers elected by the members of the theatre club, numbering over 800. Working with the Round Tabler, a recreation leader has been appointed to act as co-advisor.

Theatre features will be plugged at the meetings and a civic goodwill aimed for by taking the youngsters off the streets to cut down on traffic accidents. This purpose, stressed by Lige to the newspapers, brought generous publicity to the club project, the dailies agreeing also to give regular space to weekly activities, including items of interest to parents.

"LET'S HEAR FROM YOU"

Callow Ties "Heaven" Date To Junior League War Fund

Campaign for opening date on "All This and Heaven, Too" at the Earle Theatre, in Philadelphia, reported by Ev Callow, tied in with the Junior League war fund drives, the importance of which locally gave the date a wide break in the society pages as well. For this reason, mailing list of the social register was used for the sale of tickets and other important women's clubs were also tied in to aid the drive.

Radio was used extensively especially for opening night broadcast, and other devices to spread the word included wide distribution of bookmarks and autographed photos of Bette Davis and book tieup with leading stores.

Featured publicity included serialization in the *Daily News* and other publicity promotions consisted of co-op ad pages making a play on the title. Still another publicity source was tapped by tying in with the *Record's* "Cinderella" contest with the donation of a trophy from Bette Davis as one of the major prizes.

"LET'S HEAR FROM YOU"

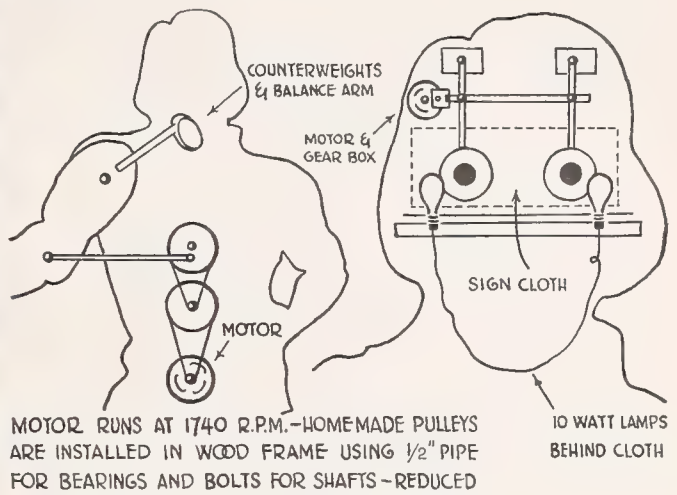
Kalberer Hosts Four Sons

Tying in with the local daily, Round Tabler A. J. Kalberer of the Indiana, in Washington, Ind., for "Four Sons" invited all families comprised of four sons to attend the show as his guests. Paper played the stunt up, running names of the various families as they submitted their names for the tickets. Contest which was run week ahead of opening brought much publicity to the date.

"GULLIVER" ANIMATION



Working plan, below, and cut, left, illustrate the 25-foot "Gulliver" animation constructed of cardboard by Manager R. M. Thomason, Princess, Bowling Green, Ky., and blownup from pressbook ad. Right arm holding "Gabby" moved up and down every six seconds. Eyes were cut out and pupils mounted on arms moved left and right. Lamps were mounted behind eyes for lighting at night.



Cocks' Kid Shows Prove Successful

In an effort to garner a little extra kid business, Harvey Cocks at Schine's Palace, in Syracuse recently inaugurated a weekly Quiz contest at his Saturday matinees, for which the theatreman promoted gifts from cooperating merchants. One week a boy asks the questions and a girl is the judge, the following week the procedure is switched. In addition, six kids are picked at random from the audience to sing, dance and recite, records are made of the proceedings and later played back for the audience after which the discs are given to the kids who participated.

With the Arthur Murray dancers appearing nightly at a Syracuse Hotel, where they also teach dancing, Cocks promoted them to put on a series of dancing nights on the Palace stage, which included a square dance, waltz, La Conga, etc. Dancers give an exhibition of the particular dance advertised in advance, audience applause deciding winners.

"LET'S HEAR FROM YOU"

Kerske Animates Whale For "Pinocchio" Date

Literally and figuratively a whale of a display in natural colors and mechanically operated was erected on one of the busiest thoroughfares in Shanghai by RKO China manager Arno F. Kerske for opening of "Pinocchio" at the Nanking and Metropol Theatres. Measuring 42 feet in length by 14 in height, display featured giant cutout of a whale. Directly in front were smaller figures of Gepetto and Pinocchio on a raft which emerged when the whale's mouth was mechanically opened and were drawn back in again when it closed. Ballyhoo, which was installed two weeks ahead, is reported to have drawn crowds from early morning until late at night.

LaDue Imports Loggerhead for "Million B. C." Stunt

The difficulties of importing a 100-pound loggerhead turtle from Louisiana for ballyhoo on "Million B. C." at the Strand, Akron, Ohio, proved worthwhile for Manager John LaDue, since the reptile proved a publicity standout for the drive. Featured by the dailies was the granting of the first turtle license by the mayor, the permit framed and displayed out front. In addition, the loggerhead was planted in the front decorations which were emphasized by costumed caveman and woman for added effect.

Other standouts of the LaDue campaign included a walking 24-sheet in the downtown area, distribution by the cavewoman of cards reading: "I'm looking for a caveman like the one in," etc., cartoon books for Saturday kid matinee gifts and circus heralds put out by box magazine carriers.

"LET'S HEAR FROM YOU"

Street Stunts Aid Penn on "Singapore"

Large stencils with title and star names were planted on the streets of Santa Barbara in advance of Ed Penn's "Road to Singapore" engagement at the Fox Arlington Theatre. Another street gag consisted of the planting in strategic spots of six-sheet cutouts and through tieup with city busses, entire fleet was bannered with car cards.

By booking the Paramount pictorial "Speaking of Hats," Ed promoted generous space on the picture together with window displays in three leading hat stores which tied up for effective lobby display in addition. One of the stores featured samples of hats in different stages of manufacture, display also plugged in their ads. On each of these campaigns Ed's assistant, Bill Sorensen, aided.

EXPLOITATION BRIEFS FROM A-FIELD

"I'm Nobody's Baby Now," the hit song of two decades ago and the renewal of whose popularity is climaxed by its inclusion in "Andy Hardy Meets Debutante," was used by Joe Longo, Loew's Cleveland publicity man, as part of his advance campaign for that film's State showing. Longo installed a victrola in the lobby and plugged the song a week in advance of playdate. He also displayed a large birthday cake, in celebration of the Hardy Family's Third Anniversary, and sent miniature cakes to all local film critics.

▽

A novel stunt that is reported to have aroused much attention and comment was that put over by Jack Edwards, Rialto, Butte, Mont., for the showing there of "New Moon." Edwards placed a "New Moon" display card high on the side of a five-story building. A man with a telescope, stationed in the street below, invited passers-by to look through the sight and tell what stars they saw.

▽

Tying in with the Columbus Dispatch on a typical family contest, Johnny Barcroft at the RKO Palace for "Four Sons," held a theatre party opening day for all eligible families. Contest was heavily plugged in cooperating paper with stories and art ahead and during run. As part of the local safety campaign Barcroft distributed tack cards about town reading "Motorists. Mothers. Avoid accidents, keep your sons off the streets and see," etc., etc.

▽

Locating a patron whose hobby consisted of collecting old programs, photographs, etc., Dave Bachner for "Lillian Russell" date at Warner's Hipp secured photos of the star in her heyday which were used by the Cleveland *Plain Dealer* in a four-column art layout with stories. Other newspaper coverage consisted of a list of 10 questions pertaining to the fabulous era of Lillian Russell, which was scattered throughout the classified ad page. Guest tickets went to those correctly answering them.

▽

Ahead of "Farmer's Daughter" and for atmosphere, Lawrence Stewart at the State, in Huron, S. D., borrowed a store model from local merchant, dressed her as a farmerette and planted her in front of his theatre ostensibly feeding rabbits and ostensibly churning butter.

▽

For "It's a Date" at the Revere, in Revere, Mass., Harold Leand invited six high school students belonging to the school Press Club to write ads for the picture for cash prizes. Publicity appeared on the theatre page week ahead and on the front page the week current with the appearance of the ads in the paper. Winners were announced from stage, judges being advertising manager of local paper and editor of a neighborhood one. Stunt attracted high school trade, always good for Durbin fans, says Leand.

PAYS METER PARKING ON "OUR OWN" TIEIN

Since the first day of metered parking in Utica, N. Y., coincided with the opening of "Our Town" at Warners Avon, Arnold Stoltz tied his date to the event with the distribution of cards carrying pennies, a penny being good for 12 minutes of parking.

Copy read: "Your first meter parking in 'Our Town' free," followed by theatre credits and ad of jeweler who paid all the costs. Cards were given to all first-day parkers by uniformed ushers.

In an effort to reach groups which he thought would be particularly interested in his opening of "Dr. Ehrlich's Magic Bullet," Dan Hudson at the Strand Theatre in Duluth, Minn., addressed letters to the eight chemistry instructors at the local high schools and colleges inviting them to be his guests opening night, after which they agreed to recommend the picture to their classes. In addition special letters were mailed to all physicians calling attention to the opening.

▽

During run of "Torrid Zone" at the Palace, in Lorain, Ohio, Manager Louis Lamm tied up with local paper for a contest whereby guest tickets were awarded to those locating remarks that James Cagney might have said to Ann Sheridan and which were scattered throughout the want ad section. Leading beautician devoted a full two-column ad to plug an Ann Sheridan coiffure, as did the local Auto-Lite agency, in addition to paying for printing and distribution of tinted star photos.

▽

To stimulate Saturday night business, George Laby at the Victory, in Holyoke, Mass. has been running midnight shows which he advertised through newspaper ads, billing, heralds, etc. In addition and to call extra attention to the show, a number of lads were engaged to ride bannered bikes around town plugging the late shows.

TIES THEATRE PROGRAM TO "REBECCA" BOOK

Hooking the success of the book directly to the picture, Max Cooper used a novel program setup for "Rebecca" at the Cove, Glen Cove, Long Island. Copy and layouts on cover and inside spread were superimposed upon reproductions of book-size typewritten pages taken from the original story.

Title in scrawling handscript was so treated across the front page as was theatre slug below. Inside spread carried star art, attraction copy and added attractions, similarly treated.

Arranged by Gene Curtis at the Paramount, in Syracuse was tieup with department store in the form of a four-column co-op ad page on "Saturday's Children," based on the theme "If I expected to get married on twenty dollars a week like John Garfield and Anne Shirley in 'Saturday's Children,' Blank's budget plan would be a great help," etc., etc. Also planted in paper was a three-day twenty-dollar a week budget and a title song contest was held over stations WSYR, WFBL and WOLF. Music stores were tied in for window displays.

▽

To promote goodwill, William C. Gallagher, at the Warner Parker Theatre, in Darby, Pa., arranged for the presentation of an American flag to the local Veterans of Foreign Wars. The event was included on the weekly postcard sent to all members of the organization, advising of the formal presentation on stage and also plugging the theatreman's current attraction. Congressman Arthur Bretherick was secured as guest speaker, ceremonies good for stories in local papers.

▽

In a recent local safety driver tieup with the Chamber of Commerce, Ed Yarbrough at the Keeney Theatre, in Elmira, N. Y., offered six tickets daily to those so selected by the Chamber as the three safest drivers of the day. Pictures of the winners appeared in newspapers together with stories.

▽

With the recent federal tax on motion picture theatres calling for change in pennies, Howard Waugh at the Warner, in Memphis, has arranged for patrons to receive their change in cellophane envelopes carrying copy plugging the forthcoming attractions at his theatre.

▽

Because both Jeanette MacDonald and Nelson Eddy recently made concert appearances at the Academy of Music, E. C. Callow, Boyd, Phila., secured the Academy's mailing list and sent notices announcing the arrival of "New Moon" at that house, as part of his campaign on that film.

▽

A special Postal Telegraph letter on "The Mortal Storm" was sent to a select list of 500 patrons by Frank Butterfield, Strand, Lansing, Mich., as part of his campaign. The message stressed the number of brilliant productions, such as "Gone With the Wind" and "Northwest Passage," which have been made from books recently and pointed to "The Mortal Storm" as another to be converted into one of the year's outstanding pictures.

▽

Houston's "smilingest" citizen won guest tickets to "Andy Hardy Meets Debutante" as part of the campaign for its Loew's State showing put over by Francis Deering, manager, and Homer MacCallom, publicity director. They arranged for the local Post to send a candid cameraman through the streets. The photographer made pictures of smiling persons and a number of these were reproduced in the paper, with winners the guests of the theatre.

personalities

DAN AUSTELL
for the past several years manager of the Rivoli Theatre, in Greenville, S. C., has been transferred to Lenoir, N. C. ED PETTET, manager of the Center, Greenville, has been transferred to Lumberton, N. C.

▽

MAX SCHWARTZ
is the new operator of the Winthrop, Brooklyn.

▽

DAVID FRANKEL
and ERNIE PRINCE have acquired the St. Marks, New York City.

▽

MAX SUDEROV
is operating the Devon, in the Bronx.

▽

HARRY BLINDERMAN
has reopened the Palace, Second Avenue, New York City.

▽

RAY HILLARY
is managing the Royal Theatre, in Spirit Lake, Ia.

▽

BARRY BURKE
Twin City district manager for Minnesota Amusement Co., Minneapolis, has resigned to go in business for himself. He is succeeded by CHARLES B. STIFF.

▽

FRANK H. KERSHAW
has been appointed district manager of Alberta for Famous Players. W. V. NOVAK, manager of the Capitol, Regina, left for Winnipeg to manage the Gayety and is succeeded by LARRY GRABURN.

▽

FRANK PHOMIN
has taken over the managership of the Roxy, Watrous, Sask., owned by JACK ZAITZOW.

▽

W. SANFORD JORDAN
manager of the Broadway, Charlotte, N. C., has been promoted to city manager of the Kincey Theatres, in Lexington.

▽

JAMES W. DODGE
has opened the new Mayfair Theatre, Ventura, Cal.

▽

RALPH BARTLETT
has been moved from Jacksonville, Ill., to Wichita, Kan., as city manager for Fox Midwest. WOODY BARRETT, formerly in charge of publicity and advertising, takes over as manager of the Miller, replacing TED DAVIS, resigned. JOE KURFEL, former manager of the Palace, also resigned.

▽

NAT MERVIS
assistant at Warners Capitol in Steubenville, Ohio, has been promoted to manager succeeding JOE BLOWITZ, transferred back to his old job at the Squirrel Hill in Pittsburgh. SAM ROSENBERG has been appointed assistant at the Boulevard, in Pittsburgh.

▽

JACK LYKES
manager of Loew's Stillman, in Cleveland, was a visitor to Round Table headquarters.



DARLA SUE, to Mr. and Mrs. Wayne Sweeney, on Friday, June 28th. Proud daddy manages the LaPorte Theatre, LaPorte, Ind.

▽

JACK FRETWELL
manager of the State, in Harrisonburg, Va., dropped into Round Table headquarters for a visit.

▽

BILL SMITH
manager of the Majestic, in Abilene, Texas, paid us his annual visit.

▽

HARVEY COCKS
has been transferred from Schine's Eckel, Syracuse, to the Palace there.

Birthday Greetings

Byron E. Abegglen
Russell Allen
Tom Arthur
David Bachner
Y. L. Bain
Abie Beter
William W. Birchfield
Hyman Bloom
Milton Brenner
J. Barros Browne
Milton Bundt
Julien E. Campbell
Thomas Cleary
George W. Coleman
Nelson Creswell
Rodney L. Cron
Ed C. Curdts
Bob DeLaneo
Norman J. Dietel
Roland Douchette
R. E. Eason
Walter Feist
George J. Flicker
Lawrence E. Forrest
William J. Gates
M. J. Gilfillan
Jack Golladay
Paul S. Gottschall
L. O. Graversen
Clarence Groeteke
N. R. Hamblin
C. E. Hamel
Jack Hazlett
C. Spencer Hedge
Paul Hefner
Leo H. Henderson
L. G. Hertl
Sid Holland
M. Hounaker
A. J. Kalberer
Moe Katz
G. B. Kemble
Harvey Kny
James J. Kolbeck
Max Kuperstein
T. W. Lewis
Earl Lewy
Maurice F. Magers
Bob Manderson
Oliver Mencke
H. G. Moore
Larry Morris
Richard L. Moss
Jack Nixon, Jr.
Harold E. Old
Everett N. Olsen
Paul J. Poag
T. Kenneth Reeves
George Rice
David Schaer
Louis Schnitzer
Joseph G. Seyboldt
Frank Staley
George A. Steeb
Sol Strauss
Ray R. Summers
Guido Trusty
Dwight Van Meter
Fred S. Vassar
Dave Vorzimer
Deoborah B. Washer
Robert M. Watts
Wilbur Werthner
Gerald M. Westergren
William Wright
Henry Wtulich

CHARLES FROST
of the Capitol, in Sudbury, Ontario, dropped by to pay Round Table headquarters a visit.

▽

JOSEPH COFFEY
has been named manager of the Paramount, Indianapolis, Ind.

▽

R. M. SWANSON
has taken over management of the Saenger Theatre, at Vicksburg, Miss. He formerly managed the Strand at Shreveport.

▽

FRANCIS HUGHLEY
has been transferred from the Capitol at Monroe, La., to become manager of the Anderson, Gulfport, Miss., replacing CLAYTON HAUSCHILD, resigned, to manage **an** independent Mississippi Coast theatre.

▽

WILL BADER
manager of B & K's SouthTown, in Chicago, has been transferred to the Chicago Theatre and is succeeded at the SouthTown by BILL STUDDERT of the Tivoli. JOHN NIESE has been transferred from the Marbro to the Tivoli. HUGH McGINNIS is promoted from the State to the Marbro.

▽

MRS. RUTH HANNON
has taken over the operation of the Lyric at Plattsburg, Mo., from THOMAS WILHOIT.

▽

NEIL McGILL
who has been manager of the Imperial Theatre, Charlotte, N. C., is the new skipper of the Carolina Theatre there, succeeding EMIL BERNSTECKER, who assumes charge of the company's eastern district with direction of theatres in eight towns in that area. R. DEWANNER STALLINGS, formerly of Lenoir, succeeds McGill as manager of the Imperial.

▽

JOE COFFEY
has been named manager of the Paramount, in Indianapolis.

▽

MAX SILVERWATCH
manager of Warner's Strand Theatre, Waverly, Mass., with Mrs. Silverwatch visited Round Table headquarters recently.

▽

DAVID F. PERDUE
resigned as manager of the Star Theatre, in Hereford, Texas, to join the Long Theatres as publicity man at the San Carlos and Coolidge Theatres, in Coolidge, Arizona.

▽

WILLIAM TALLMAN
assistant at Warners' Strand, Albany, has been promoted to manage the Regent, in Elmira, succeeding MEL CONHAIM, recently shifted to Albany as manager of the Ritz.

▽

WILLIAM BOWERS
manager of the Virginia, Wheeling W. Va., has been shifted to the Capitol, while ROBERT ROBERTS has been named manager of the Victoria.

IN COURTS

New York Brokers Fight Limited Ticket Fee

Six theatre-ticket brokers who say they are acting also on behalf of the forty-one other licensed ticket agencies in New York City attacked the validity of the 75-cent limit on theatre ticket brokerage fee imposed by legislation enacted last April in a suit brought in the New York Supreme Court. The nominal defendants are License Commissioner Paul Moss and Police Commissioner Valentine.

The action, which charges that the legislation is unconstitutional, also questions the validity of the rules giving effect to the statute which were promulgated by Commissioner Moss. Both measures were instigated by the League of New York Theatres and Actors Equity Association after they encountered difficulties in enforcing their own code.

The action served notice that the plaintiffs would apply on July 29 for a temporary injunction restraining enforcement of the regulatory measures from Justice Sidney Bernstein.

Sound Restriction Being Decided

Judge P. B. O'Sullivan of the Superior Court in New Haven, Conn., is deciding whether Maria Adorno will be permitted to operate a 900-seat open-air theatre without sound range restrictions. The matter was appealed to the higher court from a recent decision of the State Police Commissioner which imposed a 250-ft. radius of sound. The theatre was built and equipped last summer but has never obtained a permit to operate.

Universal Files Plea

The Universal Film Exchange of Oklahoma City, Okla., has entered a plea in the federal court denying it exposed Fozie Rahal, publisher of "Tomorrow" a magazine published in Oklahoma City, to public contempt and ridicule by use of a magazine of the same name in the motion picture, "Charlie McCarthy, Detective." Mr. Rahal in his suit, asked $50,000 damages from the film exchange, Standard Theatre Corp., of Oklahoma City and its officials.

Plea on Injunction Denied

Justice Edward J. McGoldrick of the New York Supreme Court has denied an application of Select Theatres Corp., for a temporary injunction pending trial to restrain Richard Ainley from carrying out an employment contract with Warner Brothers on the ground that the suit had been transferred to Federal Court.

Warners Deny Charges

Warner Brothers Pictures, Inc., has entered a general denial in the New York federal court to the $500,000 libel suit brought by Sigmund Spaeth, alleging that Spaeth has not the international reputation as a musician that he claims he has, denies the alleged libel and seeks a dismissal. Spaeth charged the character of the professor in "Naughty But Nice" played by Dick Powell, maligned him and his reputation as a "tune detective."

Abraham Fishman Dies; Headed Theatre Circuit

Abraham Fishman, founder of the Fishman Theatre Circuit, of Connecticut, died in New Haven July 20th following a heart attack. Mr. Fishman, who was head of the circuit at his death, also was active in independent exhibitor affairs and in various philanthropies.

The Motion Picture Theatre Owners of Connecticut, meeting in New Haven Tuesday, passed a resolution of sympathy on the death of Mr. Fishman.

Files Damage Suit

Leo Katz, of Hollywood, inventor of a self-heating food container, has filed a suit in the Supreme Court seeking $150,000 damages from 20th Century-Fox for alleged libel and invasion of property rights. He charges that the film, "Jones Family on Their Own," used a character who had a chemical food heater similar to his which was portrayed as causing noxious fumes, and that as a result his business has suffered.

Sues Drive-in Theatre

A suit has been filed in the Common Pleas Court in Columbus, Ohio, to enjoin the operation of a local drive-in theatre owned by Harold Beck and Frank Yassenoff who opened the theatre June 25. The plaintiff charges that the noise interferes with his sleep.

Patricola Obtains Writ

Tom Patricola has obtained a writ from New York Supreme Court Justice Benvenga restraining Canio Muliero, a night club entertainer, from using the name Tom Patricola, Jr.

Form Company to Produce Shorts

Prudential Pictures, Inc., has been formed to produce three series of 12 short subjects. Edward L. Dorfman, who has produced documentary films as head of the American Institute of Motion Pictures, is president of the company. Harry Hershfield, newspaper columnist, is vice-president and treasurer. Mr. Dorfman will continue to head the documentary company. Prudential is negotiating with Columbia for release of its short subject series.

The series planned will have patriotic themes. The first will be "Living Hall of Fame," biographies of noted Americans. An audience participation series of a quiz nature on history, and another on spots of foreign atmosphere in New York, such as buildings and restaurants, are scheduled.

Folsom on Defense Board

Marion B. Folsom, treasurer of Eastman Kodak Company, has been appointed to the National Defense Advisory Council. He will be a senior assistant to Edward R. Stettinus, Jr., chairman of the defense board.

Gerbracht Moving

Jerry Gerbracht, for the last seven years manager of the Ritz theatre in Chariton, Ia., a Central States Theatre Corporation house, will leave July 15th to become city manager of the four theatres at Ames, Ia., owned by Joe Gerbracht, a brother, in partnership with Central States Theatres.

OBITUARIES

Arthur J. Wallack Dead; A Founder of the Lambs

Arthur J. Wallack, last of the founders of the Lambs Club and son of the late Lester Wallack, actor and theatrical manager, died in New York July 21st. He was 93. Members of Mr. Wallack's family had been associated with the American theatre since 1818.

In 1874, around Christmas, Mr. Wallack, Harry Montague, an English actor who was playing with Lester Wallack, and several others met at Delmonico's in New York and decided to form a supper club, taking the name of the Lambs Club of London. It was then that the present Lambs was founded. Mr. Wallack was active in the organization for the remainder of his career.

Joseph Hardy, Theatre Operator, Dies in Camden

Joseph A. Hardy, 66, motion picture theatre operator of South Jersey, died in Camden, N. J., July 14th following a heart attack. At the turn of the century, Mr. Hardy retired from the sea and started his first establishment, Ye Pyne Poynt Parlor, later remodeling it as the Pyne Poynt theatre. Later he took over the operation of the nearby Elm theatre.

Philip Goodman

Philip Goodman, 55, theatrical producer and playwright, died in New York July 20th of a heart ailment. In 1922 Mr. Goodman produced "The Old Soak" in conjunction with Arthur Hopkins and in 1923 produced the musical comedy, "Poppy," with W. C. Fields and Madge Kennedy in the cast. Mr. Goodman produced many other plays and was the author of "Lady at Large," which was produced by the Shuberts.

Kate Luxemburger

Kate Luxemburger, for more than 25 years with Comerford Theatres in Scranton, Pa., died there July 19th after an illness of more than a year.

K. A. Ramsay

Death in action of K. A. Ramsay, of the Twentieth Century-Fox in London, was learned in New York this week. Mr. Ramsay, who had been with the company six years, was a pilot officer in the Royal Air Force.

Charles E. Taylor

Charles E. Taylor, 65, of Great Village, Nova Scotia, for the last 30 years a touring motion picture exhibitor in the maritime provinces, died recently at Great Village.

William Arnold

William R. Arnold, 57, film and stage character actor, died July 20th in Hollywood. His last work was in "The Dictator," the yet to be released Charles Chaplin film. He also appeared in "Edison, the Man" and many other pictures.

John McCarroll

John A. McCarroll, 47, stage manager for the Warner Brothers theatres in Camden, N. J., died July 13th at his home there after an illness of eight weeks.

THE RELEASE CHART

INDEX

On this and the following page appears an alphabetical index to the titles of all features listed in this week's Release Chart, with additional information for the exhibitor.

The number immediately following the title is the production number. Also given is information regarding the classification of the subject matter. A melodrama is denoted by the abbreviation Mel., Comedy by Com., Comedy-Melodrama by Com-Mel., Musical by Mus., Musical Comedy by Mus.-Com., Western by West. If the production is made in color, the letter "C" appears in parenthesis after the classification. Thus: Com-Mel. (C) denotes a Comedy-Melodrama in Color.

At the extreme right of the line containing the title of the production is the name of the distributor.

A

Abe Lincoln in Illinois, 009 Mel.....RKO
Abuna Messias, Mel.....Foreign
Adventure in Diamonds, 3928 Mel.....Para
Aldrich Family in Life with Henry, Com. Para
Alias the Deacon, 4015, Com.....Univ
Allegheny Uprising, 006, Mel.....RKO
All This and Heaven, Too, Mel.....FN
All Women Have Secrets, 3914, Mel.....Para
Amazing Mr. Williams, Com.-Mel.....Col
American Gang Busters, Mel.....St. Rts
And One Was Beautiful, Mel.....MGM
Andy Hardy Meets Debutante, 43, Com..MGM
Angel from Texas, An, 468, Mel.....FN
Anne of Windy Poplars, 035, Mel.....RKO
Another Thin Man, 13, Com.-Mel.....MGM
Argentine Nights, Mus.-Com.....Univ
Arise My Love, Mel.....Para
Arizona, Mel. .....Col
Arizona Frontier, West.....Mono
Arizona Gang Busters, West.....Producers

B

Babies for Sale, Mel.....Col
Bad Man from Red Butte, 4063, West...Univ
Bad Man of Wyoming, Mel.....MGM
Baker's Wife, The, Com.....Foreign
Balalaika, 17, Mus.....MGM
Band Wagon, Mus.....Foreign
Barricade, 026, Mel.....20th-Fox
Before I Die, Mel.....Col
Beyond Tomorrow, 031, Mel.....RKO
Big Guy, The, 4016, Mel.....Univ
Bill of Divorcement, 028, Mel.....RKO
Billy the Kid Outlawed, West.....Producers
Billy the Kid Returns, 851, West.....Rep
Biscuit Eater, The, 3935, Mel.....Para
Bittersweet, Mus.....MGM
Black Diamonds, 4057, Mel.....Univ
Black Eyes, Mel.....Foreign
Black Friday, 4018, Mel.....Univ
Blazing Six Shooters, West.....Col
Blazing the Oklahoma Trail, West.....Col
Blondie Brings Up Baby, Com.....Col
Blondie Goes to the Country, Com.....Col
Blondie Has Servant Trouble, Com.....Col
Blondie on a Budget, Com.....Col
Blondie Takes a Vacation, Com.....Col
Blue Bird, The, 025, Com. (C)....20th-Fox
Boom Town, Mel.....MGM
Boys of the City, Mel.....Mono
Boys from Syracuse, Mus.-Com.....Univ
Bride Wore Crutches, Mel.....20th-Fox
Briggs Family, The, Mel.....Foreign
Brigham Young, 107, Mel.....20th-Fox
British Intelligence, 416, Mel.....WB
Broadway Melody of 1940, 21, Mus.....MGM
Broken Strings, Mel.....St. Rts
Brother Rat and a Baby, 406, Com.....WB
Brother Orchid, 405, Mel.....WB
Buck Benny Rides Again, 3932, Com....Para
Bullet Code, 083, West.....RKO
Bullets for Rustlers, West.....Col
Busman's Honeymoon, Mel.....MGM

C

Cafe Hostess, Mel.....Col
Call a Messenger, 4020, Mel.....Univ
Calling All Husbands, Com.....WB
Calling Philo Vance, 420, Mel.....WB
Captain Caution, Mel.....UA
Captain Is a Lady, 42, Com.....MGM
Captain Moonlight, Mel.....Foreign
Carolina Moon, 944, West.....Rep
Carson City Kid, 955, West.....Rep
Castle on the Hudson, 459, Com.-Mel....FN
Cat and the Canary, The, 3909, Mel.....Para
Chamber of Horrors, Mel.....Mono
Charlie Chan in New York, Mel.....20th-Fox
Charlie Chan in Panama, 035, Mel...20th-Fox
Charlie Chan in the Wax Museum, 110, Mel. 20th-Fox
Charlie Chan's Murder Cruise, 048, Mel. 20th-Fox
Charlie McCarthy, Detective, 4011, Com..Univ
Charter Pilot, Mel.....20th-Fox
Chasing Trouble, 3917, Mel.....Mono
Cherokee Strip, Mel.....Para
Cheyenne Kid, The, 3962, West.....Mono
Child Is Born, A, 415, Mel.....WB
Chip of the Flying U, 4060, West.....Univ
Chump at Oxford, Com.....UA
Cisco Kid and the Lady, The, 012, Mel. 20th-Fox
City for Conquest, Mel.....WB
City in Darkness, 021, Mel.....20th-Fox
City of Chance, 023, Mel.....20th-Fox
Claudine, Mel. .....Foreign
Comin' Round the Mountain, Com.....Para
Confessions of a Nazi Spy, Mel.....WB
Congo Maisie, 10, Com.-Mel.....MGM
Conquest of the Air, Mel.....Foreign
Contraband, Mel. .....Foreign
Convicted Woman, Mel.....Col
Convoy, Mel. .....Foreign
Courageous Dr. Christian, 030, Mel.....RKO
Covered Trailer, 915, Com.....Rep
Covered Wagon Days, 065, West.....Rep
Covered Wagons Trails, 3963, West.....Mono
Cowboy from Sundown, 3955, West.....Mono
Cowboys from Texas, 962, West.....Rep
Crooked Road, 923, Mel.....Rep
Cross Country Romance, 039, Mel.....RKO
Cross Roads of Life, Mel.....Producers
Curse of the Swastika, Documentary..Foreign
Curtain Call, 027, Mel.....RKO

D

Dance, Girl, Dance, 040, Mel.....RKO
Dancing on a Dime, Mus.....Para
Danger Ahead, 3939, Mel.....Mono
Danger Flight, 3816, Mel.....Mono
Danger on Wheels, 4055, Mel.....Univ
Dark Command, 901, Mel.....Rep
Date with Destiny, A, Mel.....Para
Days of Jesse James, 953, West.....Rep
Day-Time Wife, 020, Mel.....20th-Fox
Dead End Kids on Dress Parade, 413, Com.-Mel. .....WB
Desire to Live, Mel.....Producers
Destry Rides Again, 4002, Com.-Mel.....Univ
Diamond Frontier, Mel.....Univ
Dr. Christian Meets the Women, 036, Mel. RKO
Dr. Cyclops, 3929, Mel. (C).....Para
Dr. Ehrlich's Magic Bullet, 457, Mel.....FN
Dr. Kildare Goes Home, Mel.....MGM
Dr. Kildare's Strange Case, 30, Mel..MGM
Dr. O'Dowd, Mel.....Foreign
Doctor Takes a Wife, The, Com.....Col
Doomed to Die, Mel.....Mono
Double Alibi, Mel.....Univ
Down Argentine Way, 113, Mus.-Com. 20th-Fox
Dreaming Out Loud, Com.....RKO
Drums Along the Mohawk, 015, Mel. (C) 20th-Fox
Dulcy, Com. .....MGM
Durango Kid, West.....Col

E

Earl of Chicago, 18, Mel.....MGM
Earthbound, 034, Mel.....20th-Fox
East Side Kids, 3924, Mel.....Mono
Edison, the Man, 36, Mel.....MGM
Elsa Maxwell's Public Deb No. 1, 105, Mel. 20th-Fox
Emergency Squad, 3917, Mel.....Para
Enemy Agent, 4033, Mel.....Univ
Escape, Mel. .....MGM
Escape to Paradise, 945, Mus.....RKO
Everything Happens at Night, 029, Mel. 20th-Fox

F

Face Behind the Scar, Mel.....Foreign
Farmer's Daughter, The, 3927, Com.....Para
Fatal Hour, 3907, Mel.....Mono
Fight for Life, Mel.....Col
Fighting Mad, 3937, West.....Mono
Fighting 69th, 451, Mel.....FN
Five Little Peppers in Trouble, Com.....Col
Five Little Peppers at School, Com.....Col
Flight Angels, 466, Mel.....FN
Florian, 29, Mel.....MGM
Flotsam, Mel. .....UA
Flowing Gold, Mel.....WB
Flying Deuces, 010, Com.....RKO
Flying Squad, The, Mel.....Foreign
For Beauty's Sake, Mel.....20th-Fox
Foreign Correspondent, Mel.....UA
For Freedom, Documentary.....Foreign
Forgotten Girls, 920, Mel.....Rep
40 Little Mothers, 34, Com.....MGM
Four Mothers, Mel.....WB
Four Sons, 047, Mel.....20th-Fox
Four Wives, 453, Mel.....FN
Framed, 4032, Mel.....Univ
Free, Blonde and Twenty-one, 037, Mel. 20th-Fox
French Without Tears, 3930, Com.....Para
Frontier Crusader, West.....Producers
Fugitive, The, Mel.....Univ
Fugitive at Large, Mel.....Col
Fugitive from a Prison Camp, Mel.....Col
Fugitive from Justice, 473, Mel.....FN

G

Gambling on the High Seas, 424, Mel.....WB
Gangs of Chicago, 906, Mel.....Rep
Gaslight, Mel. .....Foreign
Gaucho Serenade, 943, West.....Rep
Gentlemen from Arizona, 3912, West. (C) Mono
George and Margaret, Com.....Foreign
George Washington Carver, Mel.....St. Rts
Geronimo, 3918, Mel.....Para
Gestapo, Mel. .....Foreign
Ghost Breakers, The, 3938, Com.-Mel...Para
Ghost Comes Home, The, 27, Com.....MGM
Ghost of Cisco Kid, 108, Mel.....20th-Fox
Ghost Valley Raiders, 991, West.....Rep
Girl from Avenue A, 104, Com.....20th-Fox
Girl from God's Country, Mel.....Rep
Girl from Havana, Mel.....Rep
Girl in 313, 051, Mel.....20th-Fox
Girl Must Live, Com.....20th-Fox
Girls of the Road, Mel.....Col
Golden Fleecing, Mel.....MGM
Golden Gloves, Mel.....Para
Golden Trail, The, West.....Mono
Gold Rush, Maisie, Com.....MGM
Gone With the Wind, Mel. (C).....MGM
Go West, Com.....MGM
Granny Get Your Gun, 421, Mel.....WB
Grand Ole Opry, 908, Com.....Rep
Grandpa Goes to Town, 922, Com.....Rep
Grapes of Wrath, The, 040, Mel.....20th-Fox
Great McGinty, The, Mel.....Para
Great Plane Robbery, Mel.....Col
Great Profile, The, 111, Com.....20th-Fox
Great Swindle, The, Mel.....Col
Great Victor Herbert, The, 3916, Mus..Para
Green Hell, 4011, Mel.....Univ
Gulliver's Travels, 3915, Cartoon (C)..Para
Gun Code, West.....Producers

H

Half a Sinner, 4040, Mel.....Univ
Haunted House, Mel.....Mono
Heaven With a Barbed Wire Fence, 019, Mel. 20th-Fox
He Married His Wife, 023, Mel.....20th-Fox
He Stayed for Breakfast, Com.....Col
Henry Goes Arizona, 2, Com.....MGM
Heroes in Blue, 3919, Mel.....Mono
Hidden Enemy, Mel.....Mono
Hidden Gold, 3958, West.....Para
Hidden Menace, Mel.....Foreign
High School, 028, Com.....20th-Fox
Hired Wife, Com.....Univ
His Girl Friday, Com.-Mel.....Col
Hi-Yo Silver, 129, West.....Rep
Hold That Woman, Com.-Mel.....Producers
Honeymoon Deferred, 4038, Mel.....Univ
Honeymoon for Three, Mel.....WB
Honeymoon's Over, The, 024, Com.-Mel. 20th-Fox
Hot Steel, 4056, Mel.....Univ
Horrors of War, Mel.....St. Rts
House Across the Bay, Mel.....UA
House of Seven Gables, 4013, Mel.....Univ
Howards of Virginia, The, Mel.....Col
Human Monster, The, 3916, Mel.....Mono
Hunchback of Notre Dame, 015, Mel.....RKO

I

I Can't Give You Anything But Love, Baby, 4037, Mus. .....Univ
If I Had My Way, 4005, Mus.....Univ
I Love You Again, Mel.....MGM
I Married Adventure, Mel.....Col
I'm Nobody's Sweetheart Now, Mus.-Com. Univ
I'm Still Alive, Mel.....RKO
In Disguise, 114, Mel.....20th-Fox
In Old Missouri, 921, Com.....Rep
Inspector Hornleigh on Holiday, 029, Mel. 20th-Fox
Invisible Man Returns, 4009, Mel.....Univ
Invisible Stripes, 408, Mel.....WB
Irene, 024, Mus.....RKO
Island of Doomed Men, Mel.....Col
Isle of Destiny, 017, Mel. (C).....RKO
I Take This Oath, Mel.....Producers
I Take This Woman, 26, Mel.....MGM
It All Came True, 407, Mel.....WB
It's a Date, 4001, Mus.-Com.....Univ
I Want a Divorce, Mel.....Para
I Was an Adventuress, 038, Mel....20th-Fox

J

Joe and Ethel Turp Call on the President, 14, Com.-Mel. .....MGM
Johnny Apollo, 042, Mel.....20th-Fox
Judge Hardy and Son, 16, Com.....MGM

K

Kansas Terrors, The, 951, West.....Rep
Kid from Santa Fe, The, 3965, West...Mono
Kid Nightingale, 411, Mel.....WB
Killers of the Wild, Mel.....St. Rts
King of the Lumberjacks, 422, Mel.....WB
Kit Carson, Mel. .....UA
Knights of the Range, 3923, West.....Para
Knute Rockne—All American, Mel.....WB

L

La Conga Nights, 4029, Com.....Univ
Laddie, Com.-Mel. .....RKO
Ladies Must Live, The, Com.....WB
Lady in Question, The, Mel.....Col

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(*Continued from preceding page*)

Lambeth Walk, Com.....MGM
Land of the Six Guns, 3964, West.....Mono
Last Alarm, The, 3927, Mel.....Mono
Laughing at Danger, Mel.....Mono
Laugh It Off, 4026, Mel.....Univ
Law of the Pampas, 3955, West.....Para
Law of the Texan, West.....Col
Leather Pushers, Com.-Mel.....Univ
Legacy, Mel. .....Col
Legion of Lost Flyers, 4053, Mel.....Univ
Legion of the Lawless, 082, West.....RKO
Leopard Men of Africa, Mel.....St. Rts
Let George Do It, Com.....Foreign
Letter, The, Mel.....WB
Life of Giuseppi Verdi, Mus.....Foreign
Light of the Western Stars, 3931, West..Para
Lights Out in Europe, Documentary...Foreign
Light That Failed, The, 3921, Mel.....Para
Lillian Russell, 045, Mel.....20th-Fox
Lion Has Wings, Mel.....UA
Little Bit of Heaven, A, Mus.....Univ
Little Men, Com.-Mel.....RKO
Little Miss Mollie, Mel.....Foreign
Little Orvie, 020, Com.....RKO
Little Old New York, 031, Mel.....20th-Fox
Llano Kid, 3913, West.....Para
Lone Wolf Meets a Lady, Mel.....Col
Lone Wolf Strikes, Mel.....Col
Long Voyage Home, Mel.....UA
Lost Squadron, The, 994, Mel.....RKO
Louise, Mus. .....Foreign
Love, Honor and Oh, Baby, 4036, Mel...Univ
Love Thy Neighbor, Com.....Para
Lucky Cisco Kid, 049, Mel.....20th-Fox
Lucky Partners, 038, Com.-Mel.....RKO
Lucky Texan, West.....Mono

M

Mad Empress, The, 481, Mel.....WB
Mad Men of Europe, Mel.....Col
Main Street Lawyer, 905, Mel.....Rep
Ma! He's Making Eyes at Me, 4022, Com. Univ
Man from Cheyenne, West.....Univ
Man from Dakota, 24, Mel.....MGM
Man from Fleet Street, Mel.....WB
Man from Montreal, 4054, Mel.....Univ
Man from Tumbleweeds, West.....Col
Man I Married, The, 101, Mel.....20th-Fox
Man Who Talked Too Much, Mel.....FN
Man Who Wouldn't Talk, 030, Mel...20th-Fox
Manhattan Heartbeat, 046, Com.....20th-Fox
Man With Nine Lives, Mel.....Col
Margie, Com. .....Univ
Marines Fly High, 018, Mel.....RKO
Marked Men, Mel.....Producers
Married and in Love, 014, Mel.....RKO
Marshal of Mesa City, 081, West.....RKO
Maryland, 050, Mel. (C).....20th-Fox
Meet Dr. Christian, 005, Mel.....RKO
Meet John Doe, Com.-Mel.....WB
Mein Kampf, My Crimes, Documentary Foreign
Men Against the Sky, Mel.....RKO
Men on Her Mind, Mel.....WB
Men Without Souls, Mel.....Col
Men with Steel Faces, Mel.....St. Rts
Mexican Spitfire, 016, Com.-Mel.....RKO
Midnight Limited, 3921, Mel.....Mono
Military Academy, Mel.....Col
Millionaires in Prison, 037, Mel.....RKO
Millionaire Playboy, 022, Com.....RKO
Missing Evidence, 4028, Mel.....Univ
Missing People, Mel.....Mono
Mr. Washington Goes to Town, Mel...St. Rts
Money and the Woman, Mel.....WB
Money to Burn, 917, Com.....Rep
Monkey Into Man.....Foreign
Moon Over Burma, Mel.....Para
Mortal Storm, The, 41, Mel.....MGM
Mummy's Hand, The, Mel.....Univ
Murder in the Air, 472, Mel.....WB
Murder in the Night, Mel.....Foreign
Murder on the Yukon, 3928, Mel.....Mono
Music In My Heart, Mus.....Col
My Favorite Wife, 025, Com.....RKO
My Little Chickadee, 4004, Com.....Univ
My Love Came Back, Com.-Mel.....WB
My Son Is Guilty, Mel.....Col
My Son, My Son, Mel.....UA
Mysterious Mr. Reeder, 3926, Mel.....Mono
Mystery In Swing, Mel.....St. Rts
Mystery of Room 13, Mel.....Foreign
Mystery Sea Raider, Mel.....Para
My Wife's Relatives, 810, Com.-Mel.....Rep

N

New Moon, 31, Mus.....MGM
New Yorkers, The Com.....Para
Nick Carter, Master Detective, 15, Mel..MGM
Night at Earl Carroll's, Mus.....Para
Night of Nights, 3912, Mel.....Para
Ninotchka, 7, Com.....MGM
Nobody's Children, Mel.....Col
North West Mounted Police, Mel. (C)..Para
Northwest Passage, 25, Mel. (C).....MGM
No Time for Comedy, Com.....WB

O

Of Mice and Men, Mel.....UA
Oh, Johnny, How You Can Love, 4021, Mel. .....Univ
Oklahoma Renegades, West.....Rep
One Crowded Night, 042, Mel.....RKO
One Hour to Live, 4030, Mel.....Univ
One Night in Paris, Mel.....Foreign
One Man's Law, The, 992, Mel.....Rep
One Million B.C., Mel.....UA
On Their Own, 044, Com.....20th-Fox
On the Spot, 3915, Mel.....Mono
Opened by Mistake, 3933, Mel.....Para
Orphans of the North, Mel.....Mono
Our Neighbors—the Carters, 3911, Com..Para
Our Town, Mel.....UA
Outside These Walls, Mel.....Col
Out West with the Peppers, Com.....Col
Overland Stage Raiders, West.....Rep
Over the Moon, Mel. (C).....UA

P

Pals of the Saddle, West.....Mono
Pals of the Silver Sage, 3954, West...Mono
Parole Fixer, 3920, Mel.....Para
Passport to Alcatraz, Mel.....Col
Penny Serenade, Com.-Mel.....Col
Phantom Raiders, 40, Mel.....MGM
Phantom Strikes, The, 3923, Mel.....Mono
Phantom Wagon, Mel.....Foreign
Philadelphia Story, Com.....MGM
Pier 13, 106, Mel.....20th-Fox
Pinocchio, 091, Cartoon (C).....RKO
Pioneer Days, 3961, West.....Mono
Pioneers of the Frontier, West.....Col
Pioneers of the West, 964, West.....Rep
Pinto Kid, The, West.....Col
Pop Always Pays, 034, Com.....RKO
Prairie Law, West .....RKO
Pride and Prejudice, 46, Com.....MGM
Pride of the Navy, 822, Mel.....Rep
Primrose Path, The, 023, Com.-Mel....RKO
Proud Valley, The, Mel.....Foreign
Private Affairs, Com.-Mel.....Univ
Private Lives of Elizabeth and Essex, The, 402, Mel. (C).....WB

Q

Queen of Destiny, 061, Mel. (C).....RKO
Queen of the Mob, 3939, Mel.....Para
Queen of the Yukon, Mel.....Mono

R

Raffles, Mel. .....UA
Ragtime Cowboy Joe, West.....Univ
Rainbow Over the Range, West.....Mono
Ramparts We Watch, Documentary.....RKO
Rancho Grande, 942, West.....Rep
Range Busters, West.....Mono
Ranger and the Lady, 955, West.....Rep
Rangers of Fortune, Mel.....Para
Rebecca, Mel. .....UA
Remember? 11, Com.....MGM
Remember the Night, 3919, Mel.....Para
Reno, 098, Mel.....RKO
Return of Dr. X, 464, Mel.....FN
Return of Frank James, 103, Mel. (C).20th-Fox
Return of Wild Bill, West.....Col
Rhythm of the Rio Grande, 3953, West..Mono
Rhythm on the River, Mus.....Para
Riders from Nowhere, 3966, West.....Mono
Riders of Black Mountain, West....Producers
Riders of Pasco Basin, 4062, West....Univ
Ride, Tenderfoot, Ride, West.....Rep
River's End, Mel.....WB
Road Back, 4074, Mel.....Univ
Road Show, Com.....UA
Road to Singapore, 3926, Mus.....Para
Rocky Mountain Rangers, 966, West....Rep
Roll, Wagons, Roll, 3951, West.....Mono
Rovin' Tumbleweeds, 848, West.....Rep
Rulers of the Sea, 3910, Mel.....Para

S

Safari, 3937, Mel.....Para
Saga of Death Valley, 952, West.....Rep
Sailor's Lady, 052, Com.-Mel.....20th-Fox
Saint's Double Trouble, 021, Mel.....RKO
Saint Strikes Back, 918, Mel.....RKO
Saint Takes Over, The, 033, Mel.....RKO
Sandy Is a Lady, 4008, Com.....Univ
Santa Fe Marshal, 3956, West.....Para
Santa Fe Trail, Mel.....WB
Saps at Sea, Com.....UA
Saturday's Children, 410, Com.-Mel.....WB
Scatterbrain, 909, Com.....Rep
Sea Hawk, Mel.....WB
Secret Four, The, 3918, Mel.....Mono
Secret of a Model, Mel.....St. Rts
Secret of Dr. Kildare, 12, Mel.....MGM
Secret Seven, The, Mel.....Col
Seven Sinners, Mel.....Univ
Seventeen, 3924, Com.....Para
Shooting High, 041, West.....20th-Fox
Shop Around the Corner, 20, Mel.....MGM
Should Wives Work? Com.....Rep
Showdown, 3957, West.....Para
Sidewalks of London, 3922, Mel.....Para
Singapore, Mel. .....Col
Sing, Dance, Plenty Hot, Mus.....Rep
Skeleton on Horseback, Mel.....Foreign
Ski Patrol, 4031, Mel.....Univ
Sky Bandits, 3929, Mel.....Mono
Slightly Honorable, Mel.....UA
Slightly Tempted, Com.-Mel.....Univ
Smashing the Money Ring, Mel.....FN
Song of the Road, Mus.-Com.....Foreign
Song of the Windmills, Mus.....Foreign
Son of Monte Cristo, Mel.....UA
Son of the Navy, 3902, Mel.....Mono
Son of Roaring Dan, West.....Univ
So This Is London, 043, Com.....20th-Fox
South of the Border, 941, West.....Rep
South of Pago Pago, Mel.....UA
South to Karanga, Mel.....Univ
So You Won't Talk, Com.....Col
Spies in the Air, Mel.....Foreign
Sporting Blood, 44, Mel.....MGM
Spring Parade, Mus.-Com.....Univ
Spy for a Day, Com.....Foreign
Stage Coach War, West.....Para
Stage to Chino, 085, West.....RKO
Star Dust, 036, Mel.....20th-Fox
Stars Look Down, The, 38, Mel.....MGM
Strange Cargo, 23, Mel.....MGM
Stranger on the Third Floor, Mel.....RKO
Stranger from Texas, The, West.....Col
Street of Memories, 102, Mel.....20th-Fox
Strike Up the Band, Mus.-Com.....MGM
Sued for Libel, Mel.....RKO
Susan and God, 39, Com.....MGM
Swanee River, 017, Mus. (C).....20th-Fox
Swiss Family Robinson, 019, Mel.....RKO

T

Taming of the West, West.....Col
Tear Gas Squad, 423, Mel.....WB
Terror, The, Mel.....Foreign
Tevya, Mel. .....Foreign
Texas Rangers Ride Again, Mel.....Para
Texas Stagecoach, West.....Col
That's Right, You're Wrong, 011, Mus..RKO
There's Magic in Music, Mus.....Para
They Came by Night, 033, Mel.....20th-Fox
They Drive by Night, Mel.....FN
They Knew What They Wanted, 992, Mel.RKO
Thief of Bagdad, Mel. (C).....UA
Those Were the Days, 3936, Com.-Mel...Para
Thou Shalt Not Kill, 916, Mel.....Rep
Three Cheers for the Irish, 465, Mel....FN
Three Faces West, 903, Mel.....Rep
Three Men from Texas, West.....Para
Thundering Frontier, West.....Col
'Til We Meet Again, 848, Mel.....FN
Tomboy, 3911, Mel.....Mono
Tom Brown's School Days, 029, Mel....RKO
Too Busy to Work, 016, Com.....20th-Fox
Too Many Girls, Mus.-Com.....RKO
Too Many Husbands, Com.....Col
Torrid Zone, 455, Mel.....FN
Torpedo Raider, 3925, Mel.....Mono
Touchdown! Mel. .....Para
Tower of London, 4012, Mel.....Univ
Triple Justice, 085, West.....RKO
Tugboat Annie Sails Again, Com.....WB
20 Mule Team, 35, Mel.....MGM
20,000 Men a Year, 013, Mel.....20th-Fox
Tropic Fury, 4052, Mel.....Univ
Tulsa Kid, The, West.....Rep
Turnabout, Com.-Mel. .....UA
21 Days Together, Mel.....Col
Two Fisted Rangers, West.....Col
Two Girls on Broadway, Mel.....MGM
Two Thoroughbreds, 013, West.....RKO
Typhoon, 3934, Mel. (C).....Para

U

Ultimatum, Mel. .....Foreign
Untamed, Mel. (C).....Para

V

Vengeance of the Deep, Mel.....Foreign
Victory, Mel. .....Para
Vigil in the Night, 007, Mel.....RKO
Villain Still Pursued Her, Com.....RKO
Village Barn Dance, 919, Mus.-Com....Rep
Virginia, Mel.....Para
Virginia City, 404, Mel.....WB
Viva Cisco Kid, 039, Mel.....20th-Fox

W

Wagons Westward, 907, Mel.....Rep
Waterloo Bridge, 37, Mel.....MGM
Way of All Flesh, 3940, Mel.....Para
We Are Not Alone, 458, Mel.....FN
Westbound Stage, 3952, West.....Mono
Westerner, The, Mel.....UA
West of Abilene, West.....Col
West of Carson City, 4061, West.....Univ
West of the Divide, West.....Mono
We Who Are Young, 45, Mel.....MGM
When the Daltons Rode, Mel.....Univ
Wild Cat Bus, Mel.....RKO
Wild Horse Range, 3960, West.....Mono
Wizard of Death, Mel.....Col
Wolf of New York, 918, Mel.....Rep
Women in War, 902, Mel.....Rep
Women Without Names, 3925, Mel.....Para

Y

Yesterday's Heroes, Mel.....20th-Fox
You Can't Fool Your Wife, 032, Com...RKO
Young As You Feel, 032, Com.....20th-Fox
Young Buffalo Bill, 954, West.....Rep
Young People, The, 109, Com.....20th-Fox
Young Tom Edison, 28, Mel.....MGM
You're Not So Tough, 4023, Mel.....Univ
Youth Must Be Served, Com.....20th-Fox
Yukon Flight, 3938, Mel.....Mono

Z

Zanzibar, Mel. .....Univ

(THE RELEASE CHART--CONT'D)

THE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger (†) symbol indicates picture is of the 1939-40 season. Asterisk (*) after title of feature denotes first appearance of picture in Release Chart.

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amazing Mr. Williams, The (G)	Joan Blondell-Melvyn Douglas	Nov. 23,'39†	86	Nov. 25,'39
(Exploitation: Dec. 2,'39, p. 75.)				
Babies for Sale	Glenn Ford-Rochelle Hudson	May 16,'40†	64	
(See "In the Cutting Room," May 4,'40.)				
Blazing Six Shooters (G)	Charles Starrett-Iris Meredith-Sons of the Pioneers	Apr. 4,'40†	63	Mar. 16,'40
Blondie Brings Up Baby (G)	P. Singleton-A. Lake-L. Simms	Nov. 9,'39†	69	Nov. 11,'39
Blondie Has Servant Trouble (G)	P. Singleton-A. Lake-L. Simms	July 25,'40†	*66	July 27,'40
Blondie on a Budget (G)	P. Singleton-A. Lake-L. Simms	Feb. 29,'40†	73	Mar. 2,'40
Bullets for Rustlers	Charles Starrett-Lorna Gray	Mar. 5,'40†	58	
(See "In the Cutting Room," Nov. 25,'39.)				
Cafe Hostess (A)	Preston Foster-Ann Dvorak	Nov. 30,'39†	63	Jan. 20,'40
Convicted Woman (G)	Rochelle Hudson-June Lang-F. Innescort-L. Lane-G. Ford	Jan. 31,'40†	66	Mar. 2,'40
Doctor Takes a Wife, The (A)	L. Young-R. Milland-G. Patrick	Apr. 25,'40†	88	Apr. 27,'40
(Exploitation: July 13,'40, p. 40.)				
Five Little Peppers at Home	Edith Fellows-Dorothy Peterson	Feb. 8,'40†	65	
(See "In the Cutting Room," Jan. 13,'40.)				
Fugitive at Large (G)	Jack Holt-Patricia Ellis	Dec. 7,'39†	66	Aug. 5,'39
Girls of the Road (G)	A. Dvorak-H. Mack-L. Lane	June 20,'40†	61	July 27,'40
His Girl Friday (A)	C. Grant-R. Russell-R. Bellamy	Jan. 18,'40†	92	Jan. 13,'40
(Exploitation: Jan. 27,'40, pp. 71, 76; Feb. 24,'40, p. 55; Mar. 2,'40, p. 68; June 22,'40, p. 76.)				
I Married Adventure (G)	Osa Johnson	July 24,'40†	78	July 20,'40
Island of Doomed Men (A)	Peter Lorre-Rochelle Hudson	May 20,'40†	67	June 15,'40
Lone Wolf Meets a Lady, The (G)	Warren William-Jean Muir	May 30,'40†	71	June 22,'40
Lone Wolf Strikes, The (G)	Warren William-Joan Perry	Jan. 26,'40†	67	Feb. 10,'40
Mad Men of Europe	Edmund Gwenn-Mary Maguire	June 3,'40†	73	
Man from Tumbleweeds, The (G)	Bill Elliott-Iris Meredith	May 2,'40†	59	June 22,'40
Man With Nine Lives, The (A)	Boris Karloff-Jo Ann Sayers-Roger Pryor	Apr. 18,'40†	73	May 4,'40
Men Without Souls (G)	John Litel-Rochelle Hudson	Mar. 14,'40†	62	May 18,'40
Military Academy	Tommy Kelly-Bobby Jordan	July 18,'40†		
Music in My Heart (G)	Tony Martin-Rita Hayworth-Edith Fellows-Eric Blore	Jan. 10,'40†	70	Jan. 13,'40
My Son Is Guilty (G)	Jacqueline Wells-Bruce Cabot	Dec. 28,'39†	63	Jan. 20,'40
Outside the Three Mile Limit (G)	J. Holt-D. Purcell-I. Ware	Mar. 7,'40†	65	Feb. 17,'40
Out West with the Peppers	Edith Fellows-Tommy Bond	June 30,'40†	62	
Passport to Alcatraz (G)	Jack Holt-Noah Beery, Jr.	June 6,'40†	60	June 22,'40
Pioneers of the Frontier	Bill Elliott-Linda Winters	Feb. 1,'40†	58	
Return of Wild Bill (G)	Bill Elliott-Iris Meredith	June 27,'40†	60	July 13,'40
Stranger from Texas, The	Charles Starrett-Lorna Gray-Sons of the Pioneers	Nov. 2,'39†	54	
Taming of the West	Bill Elliott-Iris Meredith	Dec. 7,'39†	55	
Texas Stagecoach (G)	Charles Starrett-Iris Meredith	May 23,'40	59	Mar. 30,'40
Too Many Husbands (A)	Jean Arthur-Fred MacMurray-Melvyn Douglas	Mar. 21,'40†	84	Mar. 9,'40
(Exploitation: May 18,'40, p. 78; June 22,'40, p. 75.)				
Title	Star	Rel. Date	Running Time Minutes	Reviewed
21 Days Together (A)	Vivien Leigh-Laurence Olivier	May 16,'40†	72	June 1,'40
(Exploitation: July 20,'40, p. 48.)				
Two Fisted Rangers	Charles Starrett-Lorna Gray-Sons of the Pioneers	Jan. 4,'40†	62	
West of Abilene (G)	Chas. Starrett-Marjorie Cooley-Sons of the Pioneers		58	July 20,'40

Coming Attractions

Arizona — Jean Arthur-Wm. Holden
Before I Die — Douglas Fairbanks, Jr. - Rita Hayworth
Blazing the Oklahoma Trail — Chas. Starrett-Frances Robinson-Sons of the Pioneers
Blondie Goes to the Country* — P. Singleton-A. Lake L. Simmers
Durango Kid — Chas. Starrett - Luana Walters - Sons of the Pioneers — Aug. 15,'40†
Fight for Life (A) — Myron McCormick — 69 — Mar. 16,'40
Five Little Peppers in Trouble — Edith Fellows-Dorothy Ann Seese
Fugitive from a Prison Camp — Jack Holt-Marian Marsh
Great Plane Robbery, The — Jack Holt-Vicki Lester
(See "In the Cutting Room," May 25,'40.)
Great Swindle, The — Jack Holt-Marjorie Reynolds
He Stayed for Breakfast — Loretta Young-Melvyn Douglas — Aug. 22,'40†
Howards of Virginia, The — Cary Grant - Martha Scott - Richard Carlson - Sir Cedric Hardwicke — Aug. 29,'40†
Lady in Question, The — Brian Aherne-Rita Hayworth — July 31,'40†
Legacy — Warner Baxter
Nobody's Children* — Edith Fellows-Lois Wilson
Penny Serenade* — Irene Dunne-Cary Grant
Pinto Kid, The — Chas. Starrett-Louise Currie
Secret Seven, The — Bruce Bennett-Florence Rice — Aug. 8,'40
Singapore — Melvyn Douglas-Miriam Hopkins
So You Won't Talk — Joe E. Brown-Frances Robinson
Thundering Frontier, The — Chas. Starrett-Iris Meredith-Sons of the Pioneers
Wizard of Death — Boris Karloff-Evelyn Keyes

FIRST NATIONAL

(See Warner Brothers)

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
And One Was Beautiful (G) 32	Jean Muir-Laraine Day-Robert Cummings-Billie Burke	Apr. 5,'40†	70	Apr. 6,'40
Andy Hardy Meets Debutante (G) 43	M. Rooey-J. Garland-L. Stone-Cecilia Parker - Fay Holden - Ann Rutherford	July 5,'40†	89	July 6,'40
(Exploitation: July 27,'40 ,p. 46.)				
Another Thin Man (G) 10	Myrna Loy - William Powell - Ruth Hussey-Virginia Grey	Nov. 17,'39†	102	Nov. 18,'39
(Exploitation: Dec. 2,'39, p. 73; Dec. 16,'39, p. 68; Feb. 24,'40, p. 52; Mar. 16,'40, p. 61.)				
Balalaika (G) 17	Nelson Eddy-Ilona Massey-Chas. Ruggles-Frank Morgan	Dec. 29,'39†	102	Dec. 23,'39
(Exploitation: Mar. 23,'40, p. 61; Mar. 30,'40, p. 89.)				
Broadway Melody of 1940 (G) 21	E. Powell-F. Astaire-G. Murphy	Feb. 9,'40†	101	Feb. 10,'40
(Exploitation: Apr. 6,'40, p. 58.)				
Captain Is a Lady, The (G) 42	C. Coburn-B. Bondi-B. Burke	June 21,'40†	65	June 22,'40
Congo Maisie (A) 19	Ann Sothern - John Carroll - Rita Johnson	Jan. 19,'40†	70	Jan. 20,'40
Dr. Kildare's Strange Case (G) 30	L. Ayres-L. Barrymore-L. Day	Apr. 12,'40†	77	Apr. 6,'40
(Exploitation: June 29,'40, p. 53.)				
Earl of Chicago (G) 18	Robert Montgomery - Reginald Owen - Edward Arnold	Jan. 5,'40†	87	Dec. 30,'39
Edison, The Man (G) 18	Spencer Tracy - Rita Johnson - Gene Lockhart-Charles Coburn	May 10,'40†	107	May 25,'40
(Exploitation: June 15,'40, pp. 56, 57, 59; June 22,'40, p. 76; July 6,'40, p. 47.)				
Florian (G) 29	Robert Young-Helen Gilbert	Mar. 29,'40†	93	Mar. 30,'40
(Exploitation: June 8,'40, p. 52.)				
Forty Little Mothers (A) 34	Eddie Cantor - Rita Johnson - Bonita Granville-J. Anderson	Apr. 26,'40†	90	Apr. 20,'40
(Exploitation: May 25,'40, p. 67; June 22,'40, p. 74.)				
Ghost Comes Home, The (G) 27	Frank Morgan - Billie Burke - Ann Rutherford	Mar. 8,'40†	79	Mar. 2,'40
Gold Rush Maisie (G)	Ann Sothern - Lee Bowman - Virginia Weidler	July 26,'40†	82	July 27,'40
Henry Goes Arizona 2	Frank Morgan-Virginia Weidler	Dec. 8,'39†	67	
(See "In the Cutting Room," Aug. 12,'39.)				
I Take This Woman (G) 26	Spencer Tracy-Hedy Lamarr	Feb. 2,'40†	97	Feb. 3,'40
Joe and Ethel Turp Call on the President (G) 14	Ann Sothern-William Gargan	Dec. 1,'39†	70	Dec. 9,'39
(Exploitation: June 15,'40, p. 59.)				
Judge Hardy and Son (G) 16	Lewis Stone - Mickey Rooney - Cecelia Parker - Fay Holden	Dec. 22,'39†	90	Dec. 10,'39
(Exploitation: Feb. 10,'40, p. 69; Feb. 17,'40, p. 52; Mar. 16,'40, p. 61; May 11,'40, p. 68.)				
Lambeth Walk, The (G)	L. Lane-S. Gray-S. Hicks	Jan. 26,'40†	66	Apr. 22,'39
Man from Dakota (G) 24	W. Beery-D. Del Rio-J. Howard	Feb. 16,'40†	77	Feb. 17,'40
Mortal Storm, The (A) 41	Margaret Sullavan-James Stewart-Robert Young	June 14,'40†	100	June 15,'40
(Exploitation: July 6,'40, p. 48; July 13,'40, p. 41.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. date	Running Time Minutes	Reviewed
New Moon (G) 31	Jeanette MacDonald - Nelson Eddy - M. Boland	June 28,'40†	104.	June 22,'40
Nick Carter, Master Detective (G) 15	Walter Pidgeon-Rita Johnson	Dec. 15,'39†	60.	Dec. 9,'39
Ninotchka (G) 7	G. Garbo-M. Douglas-I. Claire	Nov. 3,'39†	110.	Oct. 14,'39
(Exploitation: Jan. 13,'40, pp. 52, 53; Jan. 27,'40, p. 72; Feb. 10,'40, p. 70; Feb. 24,'40, p. 55.)				
Northwest Passage (G) 25	S. Tracy-R. Young-W. Brennan	Feb. 23,'40†	126.	Feb. 17,'40
(Exploitation: Mar. 2,'40, pp. 66, 67; Apr. 6,'40, p. 59; May 4,'40, pp. 72, 76; May 18,'40, p. 76; June 8,'40, p. 50.)				
Phantom Raiders (G) 40	Walter Pidgeon-Florence Rice	May 31,'40	70.	June 1,'40
Remember? (A) 11	R. Taylor-G. Garson-L. Ayres	Nov. 10,'39†	83.	Nov. 11,'39
(Exploitation: Dec. 16,'39, p. 69.)				
Secret of Dr. Kildare (G) 12	Lionel Barrymore - Lew Ayres - Laraine Day-Helen Gilbert	Nov. 24,'39†	85.	Nov. 25,'39
(Exploitation: Feb. 3,'40, p. 73.)				
Shop Around the Corner (G) 20	Margaret Sullavan-James Stewart-Frank Morgan	Jan. 12,'40	100.	Jan. 6,'40
(Exploitation: Jan. 27,'40, pp. 66, 67; Mar. 2,'40, p. 68; May 4,'40, p. 72.)				
Sporting Blood (G) 44	Robert Young - Lewis Stone - Maureen O'Sullivan	July 12,'40†	82.	July 13,'40
Strange Cargo (A) 23	Clark Gable - Joan Crawford - Peter Lorre-Ian Hunter	Mar. 1,'40†	113.	Mar. 9,'40
(Exploitation: June 8,'40, p. 51.)				
Susan and God (A) 39	J. Crawford - F. March - Rita Quigley - Ruth Hussey - John Carroll - Bruce Cabot - Rose Hobart	June 7,'40†	117.	June 8,'40
(Exploitation: July 13,'40, p. 43.)				
Twenty Mule Team (G) 35	W. Beery-L. Carrillo-A. Baxter	May 3,'40	83.	May 4,'40
(Exploitation: June 1,'40, p. 58; June 8,'40, p. 52; June 29,'40, p. 56.)				
Two Girls on Broadway (G) 33	J. Blondell-L. Turner-G. Murphy	April 19,'40†	73.	Apr. 20,'40
Waterloo Bridge (A) 37	Vivien Leigh-Robert Taylor	May 17,'40†	108.	May 18,'40
(Exploitation: June 15,'40, p. 58; June 22,'40, pp. 72, 76; June 29,'40, p. 52; July 13,'40, pp. 42, 44; July 20,'40, p. 46.)				
We Who Are Young (A) 45	Lana Turner-John Shelton	July 19,'40†	80.	July 20,'40
Young Tom Edison (G) 28	Mickey Rooney-Virginia Weidler-Fay Bainter-Geo. Bancroft	Mar. 15,'40†	85.	Feb. 17,'40
(Exploitation: Mar. 9,'40, pp. 77, 79; Apr. 6,'40, p. 69; Apr. 13,'40, p. 66; Apr. 20,'40, p. 56; May 4,'40; pp. 70, 71; May 11,'40, p. 72; May 18,'40, p. 76; July 13,'40, p. 43.)				

Coming Attractions

Bad Man of Wyoming, The	Wallace Beery-Ann Rutherford		
Bittersweet*	Jeanette MacDonald-Nelson Eddy		
Boom Town	Clark Gable - Spencer Tracy - Claudette Colbert-Hedy Lamarr	Aug. 9,'40†	
Busman's Honeymoon	Robt. Montgomery - Constance Cummings	Aug. 30,'40†	
Dr. Kildare Goes Home	L. Barrymore-L. Ayres-L. Day		
Dulcy	Ann Southern-Ian Hunter-Billie Burke-Roland Young		
Escape	N. Shearer-R. Taylor-Nazimova		
Golden Fleecing	L. Ayres-R. Johnson-V. Grey	Aug. 16,'40†	
Gone With the Wind (A)	Vivien Leigh - Clark Gable - Leslie Howard - Olivia de Havilland	Dec. 16,'39	228.
(Exploitation: Jan. 20,'40, p. 67; Jan. 27,'40, p. 71; Feb. 3,'40, p. 74; Feb. 17,'40, p. 56; Feb. 24,'40, p. 53; Mar. 23,'40, p. 64; Apr. 20,'40, p. 48; Apr. 27,'40, p. 78; May 11,'40, p. 73.)			
Go West*	Marx Bros.-Lynne Carver		
I Love You Again	William Powell-Myrna Loy	Aug. 23,'40†	
Philadelphia Story	K. Hepburn-C. Grant-J. Stewart		
Pride and Prejudice (G) 46	Greer Garson-Laurence Olivier-Mary Boland-Maureen O'Sullivan	Aug. 2,'40†	118.
Stars Look Down, The (A) 38	Margaret Lockwood - Michael Redgrave-Emlyn Williams		103.
Strike Up the Band	M. Rooney-J. Garland-J. Preisser		

MONOGRAM

Title	Star	Rel. date	Running Time Minutes	Reviewed
Boys of the City (G)	Bobby Jordan-Leo Gorcey	July 15,'40†	63.	July 20,'40
Chasing Trouble (G) 3917	Frankie Darro-Marjorie Reynolds	Jan. 30,'40†	64.	Feb. 3,'40
Cheyenne Kid, The 3962	Jack Randall-Louise Stanley	Feb. 20,'40†	50.	
(See "In the Cutting Room," Feb. 17,'40.)				
Covered Wagon Trails (G) 3963	Jack Randall	Apr. 10,'40†	52.	May 11,'40
Cowboy from Sundown (G) 3955	Tex Ritter	May 9,'40†	58.	May 11,'40
Danger Ahead (G) 3939	James Newill	Jan. 10,'40†	60.	July 6,'40
Danger Flight (G) 3816	J. Trent-M. Reynolds-M. Stone	Nov. 1,'39	65.	Oct. 28,'39
East Side Kids (G) 3924	Dennis Moore-Vince Barnett	Feb. 10,'40†	62.	Feb. 24,'40
Fatal Hour (G) 3907	Boris Karloff-Marjorie Reynolds-Grant Withers	Jan. 15,'40†	68.	Jan. 20,'40
Fighting Mad 3937	James Newill	Nov. 5,'39†	60.	
Gentleman from Arizona (G) 3912	Craig Reynolds-John King	Dec. 25,'39†	76.	Dec. 9,'39
Golden Trail, The (G)	Tex Ritter	July 3,'40†	52.	July 6,'40
Haunted House (G)	Marcia Mae Jones-Jackie Moran	July 22,'40†	70.	July 20,'40
Heroes in Blue (G) 3919	D. Purcell-B. Hayes-C. Quigley	Nov. 7,'39†	61.	Nov. 25,'39
Hidden Enemy 3922	Warren Hull-Kay Linaker	Jan. 20,'40†	63.	
Human Monster, The (A) 3916	Bela Lugosi	Mar. 9,'40†	76.	Nov. 18,'39
(Reviewed under the title, "Dark Eyes of London.")				
Kid from Santa Fe, The, 3965	Jack Randall	May 23,'40†	50.	
Land of the Six Guns (G) 3964	Jack Randall-Louise Stanley	May 2,'40†	54.	June 29,'40
Last Alarm, The, (G) 3927	Polly Ann Young-Warren Hull	June 25,'40†	61.	June 29,'40
Lucky Texan (reissue) (G)	John Wayne	Dec. 10,'39†	56.	Jan. 27,'34
Midnight Limited (G) 3921	Marjorie Reynolds-John King	Mar. 20,'40†	61.	Mar. 23,'40
Murder on the Yukon 3928	James Newill	Feb. 25,'40†	58.	
Mysterious Mr. Reeder, The (G) 3926	Will Fyffe	Apr. 30,'40	77.	Mar. 11,'39
(Reviewed under the title, "The Mind of Mr. Reeder.")				
On the Spot (G) 3915	Frankie Darro-Mary Kornman	June 11,'40†	62.	June 8,'40
Pals of the Silver Sage (G) 3954	Tex Ritter	Apr. 20,'40†	52.	May 4,'40
Phantom Strikes, The (G) 3923	S. Hale-W. Lawson-L. Henry	Nov. 15,'39†	58.	Nov. 18,'39
Pioneer Days 3961	Jack Randall	Jan. 25,'40†	51.	
(See "In the Cutting Room," Jan. 13,'40.)				
Rhythm of the Rio Grande (G) 3953	Tex Ritter-Susan Dale	Mar. 2,'40†	53.	Apr. 27,'40
Riders from Nowhere 3966	Jack Randall-Margaret Roach	May 30,'40†	45.	
(See "In the Cutting Room," May 11,'40.)				
Roll, Wagons, Roll (G) 3951	Tex Ritter	Nov. 25,'39	52.	Dec. 23,'39
Secret Four, The (A) 3918	H. Sinclair-F. Lawton-A. Lee	Jan. 15,'40†	85.	June 24,'39
(Reviewed under the title, "Four Just Men.")				
Sky Bandits 3929	James Newill-Louise Stanley	Apr. 15,'40†	56.	
Sons of the Navy (G) 3902	J. Parker-J. Dunn-M. Spellman	Mar. 30,'40†	72.	Apr. 6,'40
Torpedo Raider (G) 3925	B. Mackay-B. Balfour-J. Mills	Feb. 28,'40†	55.	June 1,'40
Tomboy (G) 3911	Jackie Moran-Marcia Mae Jones	Apr. 20,'40†	70.	Apr. 27,'40
Westbound Stage (G) 3952	Tex Ritter	Dec. 15,'39†	56.	Feb. 24,'40
West of the Divide (reissue) (G)	John Wayne	Dec. 10,'39†	55.	Jan. 20,'34
Wild Horse Range 3960	Jack Randall-Phyllis Ruth	June 25,'40†	57.	
(See "In the Cutting Room," May 18,'40.)				
Yukon Flight (G) 3938	James Newill-Louise Stanley	Dec. 5,'39†	57.	July 6,'40

Coming Attractions

Arizona Frontier	Tex Ritter	Aug. 19,'40†	
Chamber of Horrors	Leslie Banks-Gina Malo	Aug. 12,'40†	
Doomed to Die	Boris Karloff-Grant Withers	Aug. 12,'40†	
Laughing at Danger	F. Darro-J. Hodges-G. Houston	Aug. 12,'40†	
Missing People	Will Fyffe	Aug. 19,'40†	
Orphans of the North		July 29,'40†	
Queen of the Yukon*	Chas. Bickford-Irene Rich	Aug. 26,'40	
Rainbow Over the Range	Tex Ritter-Dorothy Fay	July 29,'40†	
Range Busters	John King - Ray Corrigan - Max Terhune	Aug. 22,'40†	

PARAMOUNT

Title	Star	Rel. date	Running Time Minutes	Reviewed
Adventure in Diamonds (G) 3928	Isa Miranda-George Brent	Apr. 5,'40†	76.	Jan. 20,'40
(Exploitation: Jan. 20,'40, p. 56; Apr. 27,'40, p. 78; May 25,'40, pp. 68, 72; June 29,'40, p. 56.)				
All Women Have Secrets (A) 3914	Jos. Allen-Jean Cagney-V. Dale	Dec. 15,'39†	74.	Dec. 9,'39
(Exploitation: Mar. 2,'40, p. 64.)				
Biscuit Eater, The (G) 3935	Billy Lee-Cordell Hickman	May 24,'40†	81.	Apr. 13,'40
(Exploitation: May 18,'40, p. 79; June 8,'40, p. 50; July 20,'40, p. 47.)				
Buck Benny Rides Again (G) 3932	Jack Benny - Ed "Rochester" Anderson-Andy Devine	May 3,'40†	85.	Apr. 20,'40
(Exploitation: June 1,'40, p. 60.)				
Cat and the Canary, The (G) 3909	Bob Hope-Paulette Goddard	Nov. 10,'39†	74.	Oct. 29,'39
Dr. Cyclops (G) 3929	Albert Dekker-Janice Logan	Apr. 12,'40†	77.	Mar. 9,'40
(Exploitation: Mar. 16,'40, p. 59; Apr. 27,'40, p. 76; May 4,'40, p. 72; May 11,'40, p. 69; June 1,'40, pp. 59, 61; June 22,'40, p. 72; July 6,'40, p. 46; July 13,'40, p. 40.)				
Emergency Squad (G) 3917	W. Henry-R. Page-L. Campbell	Jan. 5,'40†	58.	Jan. 13,'40
Farmer's Daughter, The (G) 3927	Martha Raye-Charlie Ruggles	Mar. 29,'40†	61.	Feb. 17,'40
French Without Tears (A) 3930	Ray Milland-Ellen Drew	Apr. 19,'40†	67.	Nov. 11,'39
Geronimo 3918	P. Foster-A. Devine-E. Drew	Jan. 12,'40†	90.	Nov. 25,'39
(Exploitation: Apr. 13,'40, p. 64; Apr. 27,'40, p. 80; May 18,'40, p. 80; May 25,'40, p. 70.)				
Ghost Breakers, The (G) 3938	B. Hope-P. Goddard-R. Carlson	June 21,'40†	85.	June 15,'40
(Exploitation: June 8,'40, p. 51; July 20,'40, p. 47.)				
Great Victor Herbert, The (G) 3916	Allan Jones - Mary Martin - Walter Connolly	Dec. 29,'39†	91.	Dec. 2,'39
(Exploitation: Jan. 20,'40, p. 67; Feb. 3,'40, pp. 74, 80; Feb. 10,'40, p. 70; Mar. 2,'40, p. 68.)				
Gulliver's Travels (G) 3915	Color Cartoon-Feature	Dec. 22,'39†	77.	Dec. 16,'39
(Exploitation: Dec. 23,'39, p. 56; Jan. 27,'40, p. 71; Feb. 3,'40, pp. 72, 74, 76, 78; Feb. 17,'40, pp. 54, 55; Mar. 2,'40, p. 68; Mar. 23,'40, p. 61; Mar. 30,'40, pp. 68, 90; May 4,'40, p. 76; May 11,'40, p. 69; May 18,'40, pp. 77, 79.)				
Hidden Gold (G) 3958	W. Boyd-R. Hayden-R. Rogers	June 7,'40†	61.	May 18,'40
Knights of the Range (G) 3923	Russell Hayden-Jean Parker	Feb. 23,'40†	70.	Feb. 24,'40
Law of the Pampas (G) 3955	W. Boyd-R. Hayden-S. Duna	Nov. 3,'39	74.	Oct. 21,'39
Light of the Western Stars (G) 3931	V. Jory-R. Hayden-N. Beery, Jr.	Apr. 19,'40†	67.	Apr. 20,'40
Light That Failed, The (G) 3921	R. Colman-W. Houston-I. Lupino	Feb. 9,'40†	99.	Dec. 23,'39
(Exploitation: Feb. 10,'40, p. 70; Feb. 17,'40, p. 53.)				
Llano Kid (G) 3913	Tito Guizar-Gale Sondergaard	Dec. 8,'39†	86.	Nov. 25,'39
Night of Nights (G) 3912	P. O'Brien-O. Bradna-R. Young	Dec. 1,'39†	*68.	May 11,'40
Opened by Mistake (G) 3933	C. Ruggles-R. Paige-J. Logan	May 10,'40†	67.	May 11,'40
Our Neighbors—the Carters (G) 3911	Fay Bainter-Frank Craven	Nov. 24,'39†	85.	Nov. 4,'39
(Exploitation: May 4,'40, p. 74.)				
Parole Fixer (G) 3920	W. Henry-V. Dale-R. Paige	Feb. 2,'40†	68.	Feb. 17,'40

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Queen of the Mob (A) 3939	Ralph Bellamy - Jean Cagney - Wm. Henry-Blanche Yurka	June 28,'40†	61	June 22,'40
Remember the Night (G) 3919	Barbara Stanwyck - Fred MacMurray-Beulah Bondi-Elizabeth Patterson	Jan. 19,'40†	94	Jan. 13,'40
(Exploitation: Jan. 27,'40, p. 71; Mar. 30,'40, p. 87; Apr. 20,'40, p. 57.)				
Road to Singapore (G) 3926	B. Crosby-D. Lamour-B. Hope	Mar. 22,'40†	85	Feb. 24,'40
(Exploitation: Mar. 9,'40, p. 79; Mar. 23,'40, p. 60; Mar. 30,'40, p. 87; May 18,'40, p. 76.)				
Rulers of the Sea (G) 3910	Douglas Fairbanks, Jr.-Margaret Lockwood-Will Fyffe	Nov. 17,'39†	97	Sept. 16,'39
(Exploitation: Feb. 24,'40, p. 55.)				
Safari (G) 3937	Madeleine Carroll-Douglas Fairbanks, Jr.	June 14,'40†	81	June 8,'40
Santa Fe Marshal (G) 3956	William Boyd-Russell Hayden	Jan. 26,'40†	68	Jan. 13,'40
Seventeen (G) 3924	J. Cooper-B. Field-O. Kruger	Mar. 1,'40†	78	Feb. 24,'40
(Exploitation: Mar. 2,'40, p. 65.)				
Showdown (G) 3657	Wm. Boyd-Russell Hayden	Mar. 8,'40†	63	Mar. 2,'40
Sidewalks of London (A) 3922	Charles Laughton-Vivien Leigh	Feb. 16,'40†	86	Feb. 10,'40
(Exploitation: Feb. 17,'40, p. 53.)				
Stagecoach War (G)	Wm. Boyd-Russell Hayden	July 12,'40†	63	June 29,'40
Those Were the Days (G) 3936	Wm. Holden - J. Barrett - B. Granville-E. Stone-V. Glaser	May 31,'40†	75	May 18,'40
Typhoon (A) 3934	Dorothy Lamour-Robert Preston	May 17,'40†	71	May 4,'40
(Exploitation: June 22,'40, p. 76; June 29,'40, p. 53.)				
Untamed (A)	Ray Milland-Patricia Morison-Akim Tamiroff	July 26,'40†	*83	June 29,'40
Way of All Flesh (G) 3940	A. Tamiroff-Wm. Henry-Gladys George-Muriel Angelus	July 5,'40†	86	June 1,'40
Women Without Names (G) 3925	Ellen Drew-Robert Paige	Mar. 15,'40†	63	Feb. 24,'40

Coming Attractions

Aldrich Family in Life with Henry	Jackie Cooper-Leila Ernest	Sept. 13,'40		
(See "In the Cutting Room," Apr. 20,'40.)				
Arise My Love	Caudette Colbert-Ray Milland	Oct. 25,'40		
Cherokee Strip	Richard Dix-Florence Rice			
Comin' Round the Mountain	Bob Burns-Una Merkel	Aug. 16,'40		
Dancing on a Dime	Grace MacDonald-Robt. Paige	Nov. 1,'40		
Date with Destiny, A	B. Rathbone-E. Drew-J. Howard	Nov. 15,'40		
(See "In the Cutting Room," Mar. 30,'40.)				
Golden Gloves	Jean Cagney-Richard Denning	Aug. 2,'40†		
(See "In the Cutting Room," Jan. 13,'40.)				
Great McGinty, The (G)	Brian Donlevy-Akim Tamiroff-Muriel Angelus	Aug. 23,'40†	*80	July 27,'40
I Want a Divorce	Joan Blondell-Dick Powell	Sept. 20,'40		
(See "In the Cutting Room," May 18,'40.)				
Love Thy Neighbor*	Jack Benny - Fred Allen - Mary Martin-"Rochester"			
Moon Over Burma	D. Lamour-R. Preston-P. Foster			
Mystery Sea Raider	Henry Wilcoxon-Carole Landis	Aug. 9,'40		
New Yorkers, The	Dick Powell-Ellen Drew			
Night at Earl Carroll's, A	Ken Murray-Rose Hobart	Oct. 18,'40		
North West Mounted Police	Gary Cooper-Madeleine Carroll-Robt. Preston-P. Goddard	Nov. 22,'40		
Rangers of Fortune	Fred MacMurray-Albert Dekker-Patricia Morison	Oct. 11,'40		
Rhythm on the River	Bing Crosby-Mary Martin-Basil Rathbone-Oscar Levant	Sept. 6,'40		
Texas Rangers Ride Again	J. Howard-E. Drew-M. Robson			
There's Magic in Music	A. Jones-S. Foster-M. Lindsay			
Three Men from Texas	W. Boyd-R. Hayden-A. Clyde	Nov. 8,'40		
(See "In the Cutting Room," May 18,'40.)				
Touchdown!	Wayne Morris-Virginia Dale	Oct. 4,'40		
Victory	Fredric March-Betty Field	Sept. 27,'40		
Virginia*	Madeleine Carroll - Fred MacMurray			

PRODUCERS RELEASING CORP.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Billy the Kid Outlawed	Bob Steele	July 20,'40	60	
Frontier Crusader (G)	Tim McCoy	July 15,'40	62	June 15,'40
Hold That Woman! 102	J. Dunn-F. Gifford-M. Spellman	July 15,'40	67	
I Take This Oath (G)	Gordon Jones	May 20,'40	67	July 6,'40

Coming Attractions

Arizona Gang Busters	Tim McCoy			
Billy the Kid's Gun Justice*	Bob Steele			
Billy the Kid Rides West*	Bob Steele			
Cross Roads of Life		Sept. 1,'40		
Desire to Live		Aug. 16,'40		
Gun Code	Tim McCoy	July 29,'40	57	
Marked Men*				
Riders of Black Mountain	Tim McCoy	Aug. 23,'40		

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Carolina Moon (G) 944	G. Autry-S. Burnette-J. Storey	July 15,'40†	65	July 20,'40
Carson City Kid, The (G) 955	Roy Rogers - Geo. "Gabby" Hayes - Pauline Moore - Bob Steele	July 1,'40†	57	June 22,'40
Covered Trailer, The 915	Jas., Lucile & Russell Gleason	Nov. 10,'39†	66	Nov. 11,'39
Covered Wagon Days (G) 965	Three Mesquiteers	Apr. 22,'40†	56	May 11,'40
Cowboys from Texas (G) 962	Three Mesquiteers	Nov. 29,'39†	57	Dec. 9,'39
Crooked Road, The (G) 923	Edmund Lowe - Irene Hervey - Henry Wilcoxon	May 10,'40†	66	May 11,'40
Dark Command (G) 901	J. Wayne-C. Trevor-W. Pidgeon	Apr. 15,'40†	94	Apr. 13,'40
(Exploitation: May 25,'40, p. 67.)				
Days of Jesse James (G) 953	Roy Rogers-Geo. "Gabby" Hayes	Dec. 20,'39†	63	Dec. 23,'39
Forgotten Girls (G) 920	Louise Platt-Donald Woods	Mar. 15,'40†	68	Mar. 23,'40
Gangs of Chicago (G) 906	L. Lane-L. Nolan-B. MacLane	May 19,'40†	66	May 25,'40
Gaucho Serenade (G) 943	G. Autry-S. Burnette-J. Storey	May 10,'40†	66	May 18,'40
Ghost Valley Raiders (G) 991	Donald Barry-Lona Andre	Mar. 26,'40†	57	Apr. 6,'40
Grand Ole Opry (G) 908	Weaver Bros. & Elviry	June 25,'40†	68	July 6,'40
Grandpa Goes to Town (G) 922	James, Lucile, Russell Gleason	Apr. 19,'40	66	Apr. 20,'40
Heroes of the Saddle (G) 963	Three Mesquiteers	Jan. 12,'40†	56	Jan. 20,'40
Hi-yo Silver (G) 129	Silver Chief - Chief Thunder Cloud - Lynn Roberts	Apr. 10,'40	69	Apr. 20,'40
In Old Missouri (G) 921	Weaver Bros & Elviry	Apr. 17,'40†	67	May 4,'40
Kansas Terrors, The (G) 961	3 Mesquiteers-Jacqueline Wells	Oct. 6,'39†	57	Oct. 21,'39
Main Street Lawyer 905	Edward Ellis-Anita Louise	Nov. 3,'39†	72	Nov. 11,'39
Money to Burn (G) 917	Jas., Lucile & Russell Gleason	Dec. 28,'39†	69	Dec. 30,'39
Pioneers of the West (G) 964	Three Mesquiteers	Mar. 12,'40†	56	Mar. 16,'40
One Man's Law (G) 992	Don "Red" Barry-Janet Waldo	June 29,'40†	57	July 13,'40
Rancho Grande (G) 942	G. Autry-S. Burnette-J. Storey	Mar. 22,'40†	68	Mar. 30,'40
Rocky Mountain Rangers (G) 966	Three Mesquiteers-R. Towne	May 24,'40†	58	June 8,'40
Rovin' Tumbleweeds (G) 848	G. Autry-S. Burnette-M. Carlisle	Nov. 16,'39	64	Nov. 25,'39
Saga of Death Valley (G) 952	Roy Rogers-George Hayes	Nov. 22,'39†	58	Nov. 25,'39
Scatterbrain (G) 909	Judy Canova - Alan Mowbray - Ruth Donnelly	July 20,'40†	73	July 6,'40
South of the Border (G) 941	Gene Autry-Smiley Burnette	Dec. 15,'39†	71	Dec. 16,'39
(Exploitation: Apr. 27,'40, p. 77.)				
Thou Shalt Not Kill (A) 916	Charles Bickford - Owen Davis, Jr.-Doris Day	Dec. 22,'39†	68	Dec. 16,'39
Three Faces West 903	J. Wayne-C. Coburn-S. Gurie	July 12,'40†	81	June 15,'40
(Reviewed under the title, "The Refugee.")				
Village Barn Dance (G) 919	Richard Cromwell - Doris Day - Lulu Belle & Scotty	Jan. 30,'40†	74	Feb. 3,'40
Wagons Westward (G) 907	Chester Morris - Anita Louise - O. Munson-B. Jones-G. Hayes	June 19,'40†	69	June 29,'40
Wolf of New York (G) 918	Edmund Lowe - Rose Hobart - James Stephenson	Jan. 25,'40†	69	Jan. 27,'40
Women in War (G) 902	E. Janis-W. Barrie-P. Knowles	June 6,'40†	71	May 25,'40
Young Buffalo Bill (G) 954	R. Rogers-G. Hayes-P. Moore	Apr. 12,'40†	59	Apr. 20,'40

Coming Attractions

Colorado	Roy Rogers - Geo. "Gabby" Hayes-Pauline Moore			
Girl from God's Country (G)	C. Morris-J. Wyatt-C. Bickford	July 30,'40†	*74	July 27,'40
Girl from Havana, The	Dennis O'Keefe-Claire Carleton			
Oklahoma Renegades	3 Mesquiteers-F. McKinney	July 30,'40†		
Ranger and the Lady, The (G) 956	R. Rogers-Geo. "Gabby" Hayes-J. Wells	July 30,'40†	59	July 27,'40
Ride, Tenderfoot, Ride	G. Autry-S. Brunette-J. Storey			
Should Wives Work?	James, Lucile & Russell Gleason			
Sing, Dance, Plenty Hot	Johnny Downs-Ruth Terry	Aug. 10,'40†		
Tulsa Kid, The*	Don "Red" Barry-L. Walters			

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Abe Lincoln in Illinois (G) 009	R. Massey-R. Gordon-M. Howard	Apr. 19,'40†	110	Jan. 27,'40
(Exploitation: Jan. 27,'40, p. 71; Feb. 3,'40, p. 74; Mar. 16,'40, p. 59; Apr. 6,'40, pp. 56, 57; May 4,'40, p. 73; May 25,'40, pp. 67, 70; July 13,'40, p. 40.)				
Allegheny Uprising (G) 006	John Wayne-Claire Trevor-Brian Donlevy-George Sanders	Nov. 10,'39†	81	Oct. 28,'39
(Exploitation: Jan. 6,'40, pp. 66, 67; Mar. 30,'40, p. 90.)				
Anne of Windy Poplars (G) 035	Anne Shirley-James Ellison	June 28,'40†	86	June 22,'40
Beyond Tomorrow (G) 031	Chas. Winninger-Harry Carey-Jean Parker-Richard Carlson	May 10,'40†	84	Mar. 30,'40
Bill of Divorcement, A (A) 028	Maureen O'Hara-Adolphe Menjou-Fay Bainter-H. Marshall	May 31,'40†	74	Mar. 16,'40
(Exploitation: June 1,'40, p. 59.)				
Bullet Code (G) 083	George O'Brien-Virginia Vale	Apr. 12,'40	58	Apr. 13,'40
Courageous Dr. Christian (G) 030	Jean Hersholt-Dorothy Lovett	Apr. 5,'40†	67	Mar. 30,'40
Cross Country Romance (G) 039	Gene Raymond-Wendy Barrie	July 12,'40†	68	June 29,'40
Curtain Call (G) 027	B. Read-J. Archer-H. Vinson	Apr. 26,'40†	63	Apr. 13,'40
Dr. Christian Meets the Women (G) 036	Jean Hersholt-Dorothy Lovett	July 5,'40†	*65	June 29,'40
Escape to Paradise (G) 945	Bobby Breen-Kent Taylor	Dec. 22,'39	62	Dec. 9,'39
Flying Deuces (G) 010	Laurel & Hardy-J. Parker	Nov. 3,'39†	65	Oct. 14,'39
Hunchback of Notre Dame, The (A) 015	C. Laughton-M. O'Hara-Sir C. Hardwicke - W. Hampden - T. Mitchell - B. Rathbone	Dec. 29,'39†	115	Dec. 23,'39
(Exploitation: Mar. 23,'40, p. 63.)				
Irene (G) 024	Anna Neagle - Ray Milland - R. Young-M. Robson-B. Burke	May 3,'40†	101	Apr. 20,'40
(Exploitation: June 1,'40, p. 61; June 29,'40, p. 56; July 20,'40, p. 45.)				
Isle of Destiny (G) 017	W. Gargan-W. Ford-J. Lang	Mar. 8,'40†	83	Mar. 9,'40
Legion of the Lawless (G) 042	George O'Brien-Virginia Vale	Jan. 5,'40†	59	Nov. 25,'39
Little Orvie (G) 020	J. Sheffield-E. Truex-A. Todd	Mar. 1,'40†	66	Mar. 9,'40
Marines Fly High (G) 018	R. Dix-C. Morris-L. Ball	Feb. 2,'40†	68	Feb. 17,'40
Married and in Love (G) 014	Alan Marshall - Barbara Read - Helen Vinson-Patric Knowles	Jan. 19,'40†	59	Dec. 18,'39
Marshal of Mesa City (G) 081	George O'Brien-Virginia Vale	Nov. 3,'39†	62	Oct. 7,'39
Meet Dr. Christian (G) 005	Jean Hersholt-Dorothy Lovett	Nov. 17,'39†	70	Oct. 21,'39
Mexican Spitfire (G) 016	L. Velez-D. Woods-L. Errol	Jan. 12,'40†	67	Dec. 16,'39
Millionaire Playboy (G) 022	Joe Penner-Linda Hayes	Mar. 15,'40†	64	Mar. 2,'40

(THE RELEASE CHART--CONT'D)

Title	Star	Rel Date	Running Time Minutes	Reviewed
Millionaires in Prison (G) 037.	Lee Tracy-Linda Hayes.....	July 26,'40†	....64.	June 29,'40
My Favorite Wife (A) 025....	Irene Dunne-Cary Grant-Randolph Scott-Gail Patrick.....	May 17,'40†	...88.	May 4,'40
(Exploitation: June 1,'40, p. 59; June 15,'40, p. 59; July 13,'40, p. 40.)				
Pinocchio (G) 091.....	Disney Feature Cartoon.....	Feb. 23,'40†	....87.	Feb. 3,'40
(Exploitation: Feb. 17,'40, p. 53; Mar. 9,'40, p. 77; Mar. 16,'40, p. 59; Mar. 23,'40, p. 61; Apr. 6,'40, p. 57; Apr. 13,'40, pp. 65, 66; Apr. 20,'40, p. 57; Apr. 27,'40, p. 79; May 4,'40, p. 73; May 25,'40, p. 71; June 8,'40, p. 53; June 29,'40, p. 56; July 6,'40, p. 49.)				
Pop Always Pays (G) 034....	L. Errol-D. O'Keefe-A. Pearce..	June 21,'40†	....67.	June 22,'40
Prairie Law (G) 084.....	George O'Brien-Virginia Vale....	June 14,'40†	....59.	June 22,'40
Primrose Path (A) 023.....	Ginger Rogers-Joel McCrea.....	Mar. 22,'40†	....93.	Mar. 16,'40
(Exploitation: Apr. 6,'40, p. 57.)				
Reno (G) 008.....	R. Dix-G. Patrick-A. Louise...	Dec. 1,'39†	....73.	Nov. 18,'39
Saint's Double Trouble (G) 021.	George Sanders-Helene Whitney-Bela Lugosi	Jan. 26,'40†	....68.	Jan. 20,'40
Saint Takes Over, The (G) 033.	George Sanders-Wendy Barrie...	June 7,'40†	....69.	Apr. 27,'40
Stage to Chino 085.....	George O'Brien-Virginia Vale...	July 26,'40†..	.....	
Swiss Family Robinson (G) 019.	Thomas Mitchell - Edna Best - Freddie Bartholomew - Terry Kilburn - Tim Holt.....	Feb. 16,'40†	....91.	Feb. 3,'40
(Exploitation: Feb. 24,'40, p. 63; Mar. 2,'40, p. 65; Apr. 27,'40, p. 77.)				
That's Right, You're Wrong (G) 011	Kay Kyser & Orch.-A. Menjou-May Robson - E. E. Horton - Lucille Ball	Nov. 24,'39†	....91.	Nov. 18,'39
(Exploitation: Jan. 13,'40, p. 56; Feb. 10,'40, p. 71.)				
Tom Brown's Schooldays (G) 029	Sir Cedric Hardwicke - F. Bartholomew-Jimmy Lydon-Josephine Hutchinson	July 19,'40†	...*81.	June 22,'40
(Exploitation: July 20,'40, p. 44.)				
Two Thoroughbreds (G) 013...	Jimmy Lydon-Joan Brodel.....	Dec. 8,'39†	....62.	Dec. 2,'39
Vigil In the Night (A) 007...	Carole Lombard-Anne Shirley-Brian Aherne	Feb. 9,'40†	....96.	Feb. 10,'40
(Exploitation: Feb. 17,'40, p. 53; Mar. 30,'40, p. 89; June 15,'40, p. 58.)				
You Can't Fool Your Wife (A) 032	Lucille Ball-James Ellison.....	May 24,'40†	....68.	May 18,'40

Coming Attractions

Dance, Girl, Dance 040.....	Maureen O'Hara-Louis Hayward Lucille Ball-Ralph Bellamy...	Aug. 30,'40†.	.....	
Dreaming Out Loud.....	Lum & Abner-Frances Langford-Frank Craven-Bobs Watson.....			
I'm Still Alive.....	Kent Taylor-Linda Hayes.....			
Laddie	T. Hole-V. Gilmore-J. Carroll.....			
Little Men*	Kay Francis-Geo. Bancroft-Jack Oakie-Jimmy Lydon			
Lucky Partners 038.....	Ronald Colman-Ginger Rogers...	Aug. 23,'40.....		
Men Against the Sky.....	R. Dix-W. Barrie-E. Lowe.....			
One Crowded Night 042.....	Billie Seward-Wm. Haade.....	Aug. 9,'40†..	.....	
Queen of Destiny (G) 061....	Anna Neagle-Anton Walbrook-C. Aubrey Smith.....	Aug. 2,'40†	....95.	
(Reviewed under the title, "Sixty Glorious Years," Oct. 29,'38.)				
Ramparts We Watch* (G).....	Documentary	July 23,'40.....	87.	July 27,'40
Stranger on the Third Floor..	Peter Lorre - John McGuire - Margaret Tallichet	Aug. 16,'40†..	.....	
They Knew What They Wanted.	Chas. Laughton-Carole Lombard.....			
Too Many Girls.....	Lucille Ball - Richard Carlson - Desi Arnaz - Eddie Bracken - Frances Langford-Ann Miller.....			
Triple Justice 085.....	George O'Brien-Virginia Vale...	Sept. 27,'40†..	.....	
Villain Still Pursued Her, The (G)	Anita Louise-Richard Cromwell-Hugh Herbert-Buster Keaton.....		...*65.	July 27,'40
Wild Cat Bus.....	Fay Wray-Charles Lang.....	Aug. 23,'40†..	.....	

TWENTIETH CENTURY-FOX

Title	Star	Rel Date	Running Time Minutes	Reviewed
Barricade (G) 026.....	Alice Faye-Warner Baxter.....	Dec. 8,'39†	....71.	Dec. 16,'39
Blue Bird (G) 025.....	Shirley Temple-Spring Byington..	Mar. 22,'40†	....83.	Jan. 27,'40
(Exploitation: Apr. 20,'40, p. 57; May 4,'40, p. 74.)				
Charlie Chan in Panama (G) 035	Sidney Toler-Jean Rogers.....	Mar. 1,'40†	....67.	Feb. 10,'40
Charlie Chan's Murder Cruise (G) 048	Sidney Toler-Marjorie Weaver...	June 21,'40†	....75.	May 11,'40
Cisco Kid and the Lady, The (G) 012	C. Romero-V. Field-M. Weaver..	Dec. 29,'39†	....73.	Dec. 2,'39
City in Darkness (G) 021.....	Sidney Toler-Lynn Bari.....	Dec. 1,'39†	....74.	Nov. 18,'39
City of Chance (G) 027.....	Lynn Bari-Donald Woods.....	Jan. 12,'40†	....57.	Dec. 30,'39
Day-Time Wife (A) 020.....	Tyrone Power - Linda Darnell - Warren William-B. Barnes.....	Nov. 24,'39†	....72.	Nov. 18,'39
Drums Along the Mohawk (A) 015	Henry Fonda - Dorris Bowdon - Edna May Oliver.....	Nov. 10,'39†	...103.	Nov. 11,'39
(Exploitation: Nov. 25,'39, p. 56; Dec. 2,'39, pp. 72, 75; Dec. 9,'39, p. 94; Dec. 16,'39, pp. 66, 69; Dec. 30,'39, pp. 64, 65; Jan. 13,'40, p. 56.)				
Earthbound (A) 034.....	Warner Baxter-Andrea Leeds....	June 7,'40†	....67.	June 8,'40
Everything Happens at Night (G) 029	Sonja Henie - Ray Milland - Robert Cummings	Dec. 22,'39†	....77.	Dec. 23,'39
(Exploitation: Feb. 10,'40, p. 69.)				
Four Sons (G) 047.....	D. Ameche-Mary Beth Hughes..	June 14,'40†	....88.	June 1,'40
Free, Blonde and Twenty-one (A) 037	L. Bari-J. Davis-H. Wilcoxon...	Mar. 29,'40†	....67.	Feb. 17,'40
Girl in 313 (G) 051.....	Kent Taylor-Florence Rice.....	May 31,'40†	....56.	June 15,'40

Title	Star	Rel Date	Running Time Minutes	Reviewed
Grapes of Wrath, The (A) 040.	Henry Fonda - Dorris Bowdon - Charley Grapewin - Jane Darwell	Mar. 15,'40†	...128.	Jan. 27,'40
(Exploitation: Mar. 2,'40, p. 65; Mar. 9,'40, p. 77; Apr. 27,'40, pp. 76, 81; May 4,'40, pp. 73, 76; May 11,'40, p. 69; May 18,'40, p. 76; June 8,'40, p. 53; June 22,'40, pp. 75, 76; June 29,'40, p. 58.)				
Heaven with a Barbed Wire Fence (G) 019.....	Jean Rogers-Glenn Ford.....	Nov. 3,'39†	....62.	Oct. 7,'39
He Married His Wife (A) 023.	J. McCrea-N. Kelly-M. Boland..	Jan. 19,'40†	....83.	Jan. 20,'40
High School (G) 028.....	Jane Withers-Joe Brown, Jr.....	Jan. 26,'40†	....74.	Jan. 6,'40
Honeymoon's Over, The (G) 024	M. Weaver-S. Erwin-P. Knowles..	Dec. 15,'39†	....70.	Nov. 25,'39
Inspector Hornleigh on Holiday (A) 022	Gordon Harker-Alastair Sim.....	Dec. 1,'39†	....74.	Nov. 18,'39
I Was an Adventuress (G) 038.	Zorina - Richard Greene - Erich Von Stroheim-Peter Lorre.....	May 10,'40†	....81.	May 4,'40
Johnny Apollo (A) 042.....	Tyronne Power-Dorothy Lamour-Edward Arnold-Lloyd Nolan...	Apr. 19,'40†	....93.	Apr. 20,'40
(Exploitation: Apr. 27,'40, p. 77; May 25,'40, p. 66.)				
Lillian Russell (A) 045.....	A. Faye-D. Ameche-H. Fonda-Edw. Arnold-Warren William-Leo Carillo-Weber & Fields...	May 24,'40†	...127.	May 18,'40
(Exploitation: June 1,'40, p. 59; June 22,'40, pp. 72, 74; July 13,'40, p. 42; July 20,'40, p. 46.)				
Little Old New York (G) 031.	Alice Faye - Fred MacMurray - Richard Greene-Brenda Joyce...	Feb. 9,'40†	...100.	Feb. 10,'40
(Exploitation: Feb. 10,'40, p. 70; May 4,'40, p. 72.)				
Lucky Cisco Kid (G) 049....	Cesar Romero-Evelyn Venable....	June 28,'40†	....68.	June 1,'40
Manhattan Heartbreak (G) 046.	Virginia Gilmore-Robt. Sterling..	July 12,'40†	....71.	June 1,'40
Man Who Wouldn't Talk, The (G) 030	L. Nolan-J. Rogers-M. Marsh...	Feb. 2,'40†	....72.	Jan. 20,'40
Maryland (G) 050.....	Brenda Joyce - John Payne - Walter Brennan-Fay Bainter-Chas. Ruggles - Hattie McDaniel	July 19,'40†	...*92.	July 6,'40
On Their Own (G) 044.....	Spring Byington-Ken Howell....	May 17,'40†	....63.	Apr. 13,'40
Sailor's Lady (A) 052.....	Jon Hall-Nancy Kelly.....	July 5,'40†	....66.	July 6,'40
Shooting High (G) 041.....	J. Withers-G. Autry-M. Weaver..	Apr. 26,'40†	....65.	Mar. 9,'40
So This is London (A) 043...	Geo. Sanders-Berton Churchill...	May 3,'40†	....84.	Feb. 4,'39
Star Dust (G) 036.....	Linda Darnell - John Payne - Charlotte Greenwood - Roland Young	Apr. 5,'40†	....85.	Apr. 6,'40
Swanee River (G) 017.....	D. Ameche-A. Jolson-A. Leeds...	Jan. 5,'40†	....86.	Dec. 23,'39
(Exploitation: Feb. 24,'40, p. 55.)				
They Came By Night (G) 033.	Will Fyffe-Phyllis Calvert.....	Feb. 23,'40†	....73.	Mar. 16,'40
Too Busy to Work (G) 016...	J. Proutty-S. Byington-J. Davis..	Nov. 17,'39†	....65.	Nov. 4,'39
20,000 Men a Year (G) 013...	R. Scott-P. Foster-M. Lindsay...	Nov. 17,'39†	....84.	Oct. 28,'39
Viva Cisco Kid (G) 039.....	Cesar Romero-Jean Rogers.....	Apr. 12,'40†	....70.	Mar. 23,'40
Young As You Feel (G) 032..	Jed Prouty-Spring Byington.....	Feb. 16,'40†	....59.	Feb. 3,'40

Coming Attractions

Bride Wore Crutches, The....	Lynn Roberts-Ted North.....			
Brigham Young 107.....	T. Power-L. Darnell-D. Jagger-B. Donlevy - J. Darwell - J. Rogers-M. Astor-V. Price..	Sept. 13,'40...	.....	
Charlie Chan in New York*....	Sidney Toler-Marjorie Weaver.....			
Charlie Chan in the Wax Museum 110	Sidney Toler-Marguerite Chapman	Oct. 4,'40...	.....	
Charter Pilot*	Lynn Bari-Lloyd Nolan.....			
Down Argentine Way 113.....	Don Ameche - Betty Grable - Charlotte Greenwood	Oct. 25,'40...	.....	
Elsa Maxwell's Public Deb No. 1 105.....	Brenda Joyce - Ralph Bellamy - George Murphy-Mischa Auer-Chas. Ruggles-Elsa Maxwell...	Oct. 11,'40...	.....	
(See "In the Cutting Room," May 25,'40.)				
For Beauty's Sake.....	Ted North-Marjorie Weaver.....			
Ghost of Cisco Kid 108.....	Cesar Romero-Sheila Ryan.....	Sept. 20,'40...	.....	
Girl from Avenue A 104.....	Jane Withers-Kent Taylor.....	Aug. 23,'40...	.....	
Girl Must Live, A (A).....	Lilli Palmer-Margaret Lockwood.....		....92.	May 13,'39
(See "In the Cutting Room," Apr. 27,'40.)				
Great Profile, The 111.....	John Barrymore - John Payne - Mary Beth Hughes-G. Ratoff..	Aug. 30,'40...	.....	
In Disguise* 114	Marg't Lockwood-Rex Harrison...	Oct. 18,'40...	.....	
Man I Married, The (A).....	Joan Bennett - Francis Lederer - Lloyd Nolan-Anna Sten.....	Aug. 2,'40...	...*77.	July 20,'40
Pier 13 106	Lynn Bari-Lloyd Nolan.....	Sept. 6,'40...	.....	
(See "In the Cutting Room," May 25,'40.)				
Return of Frank James, The 103	H. Fonda-G. Tierney-J. Cooper..	Aug. 16,'40...	.....	
Street of Memories (G) 102...	Lynne Roberts-Guy Kibbee.....	Aug. 9,'40...	...*65.	June 29,'40
Yesterday's Heroes	Robert Sterling-Jean Rogers.....			
Young People, The (G) 109...	Shirley Temple-Charlotte Greenwood - Jack Oakie - Arleen Whelan	Sept. 27,'40...	...*78.	July 13,'40
Youth Will Be Served	J. Withers-J. Darwell-R. Conway.....			

UNITED ARTISTS

Title	Star	Rel Date	Running Time Minutes	Reviewed
Chump at Oxford (G).....	Laurel and Hardy.....	Feb. 16,'40†	....63.	Mar. 2,'40
(Exploitation: Apr. 20,'40, p. 56.)				
(Exploitation: July 23,'39, p. 81; Dec. 30,'39, p. 66.)				
House Across the Bay (G)....	Joan Bennett - Geo. Raft - Lloyd Nolan-Gladys George	Mar. 1,'40†	....88.	Mar. 2,'40
(Exploitation: Mar. 30,'40, p. 87.)				
Lion Has Wings, The (G).....	Merle Oberon-Ralph Richardson-June Duprez-Flora Robson.....	Jan. 19,'40†	....73.	Nov. 18,'39
(Exploitation: Dec. 23,'39, pp. 57, 59; Jan. 20,'40, p. 72; Mar. 16,'40, p. 60.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
My Son, My Son (A)	Brian Aherne-Madeleine Carroll-Louis Hayward-Laraine Day	Mar. 22,'40†	117.	Mar. 9,'40
(Exploitation: Apr. 13,'40, p. 65; Apr. 27,'40, p. 76; May 11,'40, pp. 69, 70; May 25,'40, pp. 68, 69; June 29,'40, p. 56.)				
Of Mice and Men (A)	Burgess Meredith-Lone Chaney, Jr.-Betty Field-Chas. Bickford	Jan. 12,'40†	106.	Dec. 30,'39
(Exploitation: Jan. 20,'40, pp. 66, 67; Jan. 27,'40, p. 70; Feb. 3,'40, p. 78; Mar. 2,'40, p. 64.)				
One Million B.C. (G)	Carole Landis-Lon Chaney, Jr.-John Hubbard	Apr. 5,'40†	80.	Apr. 13,'40
(Exploitation: Apr. 13,'40, p. 65; May 18,'40, p. 79; June 1,'40, p. 61; June 8,'40, p. 50; July 6,'40, p. 46.)				
Our Town (A)	Frank Craven - Martha Scott - Wm. Holden-B. Bondi-Thos. Mitchell-Fay Bainter - Stuart Erwin	May 24,'40†	*90.	May 18,'40
(Exploitation: Mar. 30,'40, p. 87; May 25,'40, p. 71; June 1,'40, p. 59; June 29,'40, pp. 52, 53; July 6,'40, p. 48.)				
Over the Moon (A)	Merle Oberon-Rex Harrison	Mar. 29,'40†	78.	Dec. 30,'39
Raffles (G)	David Niven-Olivia de Havilland	Dec. 29,'39†	71.	Dec. 23,'39
(Exploitation: Jan. 20,'40, p. 67; Mar. 9,'40, p. 76.)				
Rebecca (A)	Laurence Olivier-Joan Fontaine-Judith Anderson-Geo. Sanders	Apr. 12,'40†	130.	Mar. 30,'40
(Exploitation: Apr. 13,'40, p. 66; Apr. 20,'40, p. 57; June 1,'40, p. 60; June 15,'40, p. 59.)				
Saps at Sea (G)	Laurel and Hardy	May 3,'40†	57.	May 4,'40
Slightly Honorable (A)	Pat O'Brien-Ruth Terry-Broderick Crawford-Edward Arnold	Dec. 22,'39†	85.	Jan. 13,'40
South of Pago Pago (G)	Jon Hall - Victor McLaglen - Frances Farmer-O. Bradna	July 4,'40	*98.	July 20,'40
Turnabout (A)	Carole Landis - John Hubbard - Adolphe Menjou-Wm. Gargan-Mary Astor	May 17,'40†	83.	May 4,'40
(Exploitation: June 8,'40, p. 51; July 20,'40, p. 45.)				

Coming Attractions

Captain Caution	Victor Mature-Louise Platt
Flotsam	Fredric March-Marg't Sullavan
Foreign Correspondent	Joel McCrea - Laraine Day - Herbert Marshall-R. Benchley
Kit Carson	Jon Hall-Lynn Bari
Long Voyage Home	J. Wayne-T. Mitchell-I. Hunter-W. Lawson-B. Fitzgerald
Roadshow*	A. Menjou - J. Hubbard - C. Landis-Chas. Butterworth-Patsy Kelly
Son of Monte Cristo	Louis Hayward - Joan Bennett - George Sanders
Thief of Bagdad	Sabu-J. Duprez-C. Veidt
Westerner, The	Gary Cooper-Doris Davenport-F. Stone-L. Bond-W. Brennan

(See "In the Cutting Room," Feb. 10,'40.)

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias the Deacon (G) 4015	B. Bruns-M. Auer-D. O'Keefe	May 17,'40†	72.	May 4,'40
Bad Man from Red Butte (G) 4063	Johnny Mack Brown-Bob Baker-Fuzzy Knight	May 31,'40†	58.	June 15,'40
Big Guy, The (G) 4016	Victor McLaglen-Jackie Cooper	Nov. 24,'39†	78.	Dec. 2,'39
Black Diamonds (G) 4057	Richard Arlen-Andy Devine	July 19,'40†	*52.	July 27,'40
Black Friday (G) 4018	Boris Karloff-Bela Lugosi	Apr. 12,'40†	70.	Mar. 9,'40
(Exploitation: Mar. 9,'40, p. 77.)				
Call a Messenger (G) 4020	Billy Halop-Huntz Hall-Mary Carlisle-Larry Crabbe	Nov. 3,'39†	65.	Sept. 23,'39
Charlie McCarthy, Detective (G) 4011	E. Bergen-"Charlie McCarthy"-"Mortimer Snerd" - Robert Cummings-Constance Moore	Dec. 22,'39†	77.	Dec. 23,'39
Chip of the Flying "U" (G) 4060	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Doris Weston	Nov. 24,'39†	55.	Jan. 27,'40
Danger on Wheels 4055	R. Arlen-A. Divine-P. Moran	Feb. 2,'40†	61	
(Exploitation: July 6,'40, p. 46.)				
Destry Rides Again (A) 4002	Marlene Dietrich-Jas. Stewart-Chas. Winninger-Mischa Auer	Dec. 29,'39†	94.	Dec. 2,'39
(Exploitation: Mar. 2,'40, p. 64.)				
Double Alibi (G) 4034	Wayne Morris-Margaret Lindsay	Mar. 1,'40†	60.	Mar. 23,'40
Enemy Agent (G) 4033	Richard Cromwell-Helen Vinson	Apr. 19,'40	61.	Apr. 13,'40
First Love (G) 3002	Deanna Durbin-Helen Parrish-Robert Stack-Eugene Pallette-Leatrice Joy	Nov. 10,'39	84.	Nov. 4,'39
(Exploitation: Dec. 2,'39, p. 72; Dec. 30,'39, p. 66; Mar. 23,'40, p. 64.)				
Framed 4032	Constance Moore-F. Albertson	Feb. 23,'40†	60	
(See "In the Cutting Room," Nov. 18,'39.)				
Fugitive, The (A) (pre-release)	Ralph Richardson-Diana Wynward	June 28,'40	76.	Jan. 6,'40
(Reviewed under the title, "On the Night of the Fire.")				
Green Hell (G) 4041	Douglas Fairbanks, Jr. - Joan Bennett - John Howard - Alan Hale - George Sanders-George Bancroft - Vincent Price	Jan. 26,'40†	87.	Jan. 20,'40
Half a Sinner 4040	Heather Angel-John King	Apr. 5,'40†	59	
Honeymoon Deferred (G) 4038	Edmund Lowe-Margaret Lindsay	Feb. 16,'40†	59.	Feb. 24,'40
Hot Steel (G) 4056	Richard Arlen-Andy Devine	May 24,'40†	61.	Jan. 29,'40
House of Seven Gables (G) 4013	Vincent Price-Margaret Lindsay-N. Grey-G. Sanders-D. Foran	Apr. 12,'40†	89.	Mar. 9,'40
(Exploitation: Mar. 9,'40, p. 77.)				
I Can't Give You Anything But Love, Baby (G) 4037	Johnny Downs - Peggy Moran - Broderick Crawford	June 21,'40†	60.	May 11,'40
If I Had My Way (G) 4005	Bing Crosby-Gloria Jean	May 3,'40†	93.	May 4,'40
(Exploitation: May 25,'40, p. 67.)				
Invisible Man Returns (G) 4009	Vincent Price-Sir Cedric Hardwicke-Nan Grey	Jan. 12,'40†	81.	Jan. 13,'40
(Exploitation: Jan. 20,'40, p. 66; Jan. 27,'40, p. 70; Mar. 16,'40, p. 58; May 4,'40, p. 74; May 18,'40, p. 78.)				
It's a Date (G) 4001	Deanna Durbin - Kay Francis - Walter Pidgeon	Mar. 22,'40†	103.	Mar. 23,'40
(Exploitation: June 1,'40, p. 61; June 15,'40, p. 56.)				
La Conga Nights (G) 4029	Hugh Herbert-Dennis O'Keefe-Constance Moore	May 31,'40†	59.	May 18,'40
Laugh It Off (G) 4026	C. Moore-J. Downs-E. Kennedy	Dec. 1,'39†	63.	Dec. 30,'39
Legion of Lost Flyers (G) 4053	R. Arlen-A. Devine-A. Nagel	Nov. 3,'39†	63.	Nov. 4,'39
Love, Honor and Oh, Baby (G) 4036	W. Ford-K. Adams-D. Woods	June 7,'40†	59.	June 8,'40
Ma! He's Making Eyes at Me (G) 4022	Tom Brown-Constance Moore	Mar. 15,'40†	61.	Apr. 6,'40
Man from Montreal 4054	R. Arlen-A. Devine-A. Gwynne	Dec. 8,'39†	60	
Missing Evidence (G) 4028	Preston Foster-Irene Hervey	Dec. 15,'39†	64.	Nov. 25,'39
My Little Chickadee (A) 4004	Mae West - W. C. Fields - Jos. Calleia - D. Foran - A. Nagel	Feb. 9,'40†	84.	Feb. 10,'40
Oh, Johnny, How You Can Love 4021	Tom Brown-Peggy Moran	Jan. 5,'40†	63	
(See "In the Cutting Room," Dec. 30,'39.)				
One Hour to Live (G) 4030	C. Bickford-D. Nolan-J. Litel	Nov. 10,'39†	59.	Nov. 11,'39
Private Affairs (G)	Nancy Kelly - Roland Young - Hugh Herbert-Robt. Cummings	July 5,'40†	74.	June 29,'40
Riders of Pasco Basin (G) 4062	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Frances Robinson	Apr. 5,'40†	56.	May 25,'40
Sandy Is a Lady (G) 4008	Baby Sandy-Nan Grey-T. Brown-E. Pallette-E. Kennedy	June 14,'40†	63.	May 25,'40
Ski Patrol (G) 4031	Luli Deste-Philip Dorn	May 10,'40†	64.	May 11,'40
Son of Roaring Dan 4064	Johnny Mack Brown-Bob Baker-Fuzzy Knight	July 26,'40†		
Tower of London (G) 4012	Basil Rathbone-Boris Karloff-N. Grey-B. O'Neil-I. Hunter	Nov. 17,'39†	92.	Nov. 25,'39
(Exploitation: Feb. 3,'40, p. 72.)				
Tropic Fury 4052	R. Arlen-A. Devine-B. Roberts	Oct. 13,'39†	62½	
(See "In the Cutting Room," July 29,'39.)				
West of Carson City (G) 4061	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Peggy Moran	Jan. 19,'40†	55.	May 11,'40
When the Daltons Rode	K. Francis-R. Scott-B. Donlevy	July 26,'40†		
You're Not So Tough (G) 4023	"Dead End Kids"-Nan Grey	July 26,'40†	71.	June 1,'40
Zanzibar (G) 4025	Lola Lane-James Craig	Mar. 8,'40†	69.	Mar. 30,'40

Coming Attractions

Argentine Nights	Ritz Bros - Andrews Sisters - Constance Moore-Geo. Reeves
Boys from Syracuse (A)	Allan Jones - Martha Raye - Joe Penner-Rosemary Lane
Diamond Frontier	V. McLaglen-J. Loder-A. Nagel
Hired Wife	R. Russell-B. Aherne-V. Bruce
I'm Nobody's Sweetheart Now	H. Parrish-D. O'Keefe-C. Moore
Leather Pushers	Richard Arlen-Andy Devine
Little Bit of Heaven, A	Gloria Jean - Robt. Stack - N. Grey - H. Herbert - S. Erwin
Man from Cheyenne*	Johnny Mack Brown - Fuzzy Knight-Nell O'Day
Margie	N. Grey-T. Brown-M. Auer
Mummy's Hand, The	Dick Foran-Peggy Moran
Ragtime Cowboy Joe	Johnny Mack Brown-Bob Baker-Fuzzy Knight
Seven Sinners	Marlene Dietrich-John Wayne-Mischa Auer-Broderick Crawford - Oscar Homolka - Albert Dekker-Anna Lee
Slightly Tempted	H. Herbert-J. Downs-P. Moran
South to Karanga	C. Bickford-J. Craig-L. Deste
(See "In the Cutting Room," May 11,'40.)	
Spring Parade	Deanna Durbin - Robt. Cummings-Mischa Auer

WARNER BROTHERS-FIRST NATIONAL

First National Pictures

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All This and Heaven Too (A)	Bette Davis - Charles Boyer - Jeffrey Lynn-Virginia Weidler	June 29,'40†	143.	June 22,'40
Angel from Texas, An (G) 468.	Eddie Albert - Rosemary Lane - Wayne Morris-Ronald Reagan-Jane Wyman	Apr. 27,'40†	69.	May 18,'40
Castle on the Hudson (G) 459.	John Garfield - Pat O'Brien - Ann Sheridan - Burgess Meredith	Feb. 17,'40†	77.	Mar. 2,'40
(Exploitation: Feb. 24,'40, p. 53.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. date	Running Time Minutes	Reviewed
Dr. Ehrlich's Magic Bullet (G) 457	Edw. G. Robinson-Ruth Gordon-Donald Crisp-Otto Kruger	Mar. 2,'40†	103.	Feb. 10,'40
(Exploitation: Feb. 17,'40, p. 53; Mar. 2,'40, p. 65; Mar. 9,'40, p. 79; May 4,'40, p. 73; May 11,'40, p. 72.)				
Fighting 69th (G) 451	J. Cagney-P. O'Brien-J. Lynn-G. Brent-A. Hale-D. Morgan	Jan. 27,'40†	90.	Jan. 13,'40
(Exploitation: Jan. 20,'40, p. 67; Feb. 3,'40, pp. 74, 78; Feb. 24,'40, pp. 52, 56; Apr. 13,'40, p. 66; May 4,'40, p. 73.)				
Flight Angels (G) 466	Virginia Bruce-Dennis Morgan-Ralph Bellamy-Jane Wyman-Wayne Morris	May 18,'40	74.	May 11,'40
Four Wives (A) 453	Lane Sisters-G. Page-J. Garfield - E. Albert - C. Rains - J. Lynn-D. Foran-F. McHugh-M. Robson	Dec. 25,'39†	99.	Nov. 25,'39
(Exploitation: Dec. 16,'39, p. 67.)				
Fugitives From Justice (G) 473	Roger Pryor-Lucille Fairbanks	June 15,'40†	53.	June 22,'40
Man Who Talked Too Much (G)	G. Brent-V. Bruce-B. Marshall	July 6,'40†	75.	July 6,'40
Murder in the Air (G) 472	R. Reagan-J. Litel-L. Lys	June 1,'40†	55.	July 13,'40
Private Detective (G) 471	Jane Wyman-Dick Foran	Dec. 9,'39†	55.	Dec. 9,'39
Return of Dr. X, The (G) 464	Wayne Morris - H. Bogart - Lya Lys-Rosemary Lane	Dec. 2,'39†	62.	Dec. 2,'39
(Exploitation: Jan. 20,'40, p. 66.)				
Smashing the Money Ring (G) 470	R. Reagan-Margot Stevenson	Dec. 21,'39†	57.	Nov. 25,'39
Three Cheers for the Irish (G) 465	Priscilla Lane-Dennis Morgan-Thomas Mitchell-Alan Hale	Mar. 16,'40†	100.	Mar. 16,'40
(Exploitation: Apr. 20,'40, p. 58; May 18,'40, p. 77.)				
'Til We Meet Again (G) 456	Merle Oberon - George Brent - Pat O'Brien-Geraldine Fitzgerald	Apr. 20,'40†	99.	Apr. 13,'40
(Exploitation: Apr. 27,'40, p. 77; June 1,'40, p. 60.)				
Torrid Zone (A), 455	James Cagney-Ann Sheridan-Pat O'Brien-Andy Devine	May 25,'40†	88.	May 11,'40
(Exploitation: July 20,'40, p. 48.)				
We Are Not Alone (G) 458	Paul Muni - Jane Bryan - Flora Robson - Una O'Connor	Nov. 25,'39†	112.	Nov. 11,'39
(Exploitation: June 15,'40, p. 57.)				
Coming Attractions				
They Drive by Night (A)	Ann Sheridan - George Raft - Humphrey Bogart-Ida Lupino	Aug. 3,'40†	*95.	July 13,'40

Warner Brothers

Title	Star	Rel. date	Running Time Minutes	Reviewed
British Intelligence (G) 416	Boris Karloff-Margaret Lindsay	Jan. 29,'40†	62.	Feb. 17,'40
Brother Orchid (G) 405	Edw. G. Robinson-Ann Sothern-Humphrey Bogart - Ralph Bellamy	June 8,'40†	91.	June 1,'40
(Exploitation: July 13,'40, p. 42.)				
Brother Rat and a Baby (G) 406	W. Morris-P. Lane-J. Bryan-R. Reagan-J. Wyman-E. Albert	Jan. 13,'40†	87.	Jan. 13,'40
(Exploitation: Apr. 6,'40, p. 57; May 25,'40, pp. 68, 72.)				
Calling Philo Vance (G) 420	J. Stephenson-Margot Stevenson	Feb. 3,'40†	62.	Feb. 17,'40
Child is Born, A (A) 415	Geraldine Fitzgerald - Jeffrey Lynn-Gladys George	Jan. 6,'40†	79.	Jan. 6,'40
(Exploitation: Dec. 9,'39, p. 96; Jan. 27,'40, p. 72; Feb. 3,'40, p. 75; Feb. 10,'40, p. 71; Feb 24,'40, p. 53; Mar. 9,'40, p. 78; Mar. 16,'40, p. 61; Mar. 30,'40, pp. 88, 89; Apr. 6,'40, p. 57; May 4,'40, p. 73; June 15,'40, p. 58; June 22,'40, p. 76.)				
Dead End Kids on Dress Parade (G) 413	Dead End Kids-John Litel	Nov. 18,'39†	62.	Nov. 4,'39
Gambling on the High Seas 424	W. Morris-J. Wyman-J. Litel	June 22,'40†	56	
Granny, Get Your Gun 421	May Robson-Harry Davenport-Margot Stevens	Feb. 10,'40†	56	
Invisible Stripes (G) 408	George Raft - William Holden - Humphrey Bogart-Jane Bryan	Dec. 30,'39†	82.	Jan. 6,'40
It All Came True (A) 407	Ann Sheridan - Jeffrey Lynn - Humphrey Bogart-Zasu Pitts	Apr. 6,'40†	97.	Apr. 6,'40
(Exploitation: Apr. 13,'40, p. 65; May 18,'40, p. 89.)				
Kid Nightingale (G) 411	J. Payne-J. Wyman-W. Catlett	Nov. 4,'39†	57.	Sept. 23,'39
King of the Lumberjacks (G) 422	John Payne-Gloria Dickson	Apr. 13,'40†	58.	Apr. 27,'40
Ladies Must Live	Wayne Morris-Rosemary Lane	July 27,'40†		
Mad Empress, The (G) 420	M. Novara-C. Nagel-L. Atwill	Dec. 16,'39†	72.	Apr. 22,'39
(Reviewed under the title, "Juarez and Maximilian.")				
My Love Came Back (G)	Olivia de Havilland - Jeffrey Lynn - Chas. Winninger - Jane Wyman-Eddie Albert	July 20,'40†	*85.	June 29,'40
Private Lives of Elizabeth and Essex, The (G) 402	Bette Davis - Errol Flynn - O. de Havilland-Vincent Price	Nov. 25,'39†	106.	Sept. 30,'39
(Exploitation: Dec. 2,'39, p. 72; Dec. 23,'39, p. 58; Jan. 13,'40, p. 53; Mar. 30,'40, pp. 86, 90.)				
Saturday's Children (A) 410	J. Garfield-A. Shirley-C. Rains	May 11,'40†	101.	Apr. 13,'40
Tear Gas Squad (G) 423	D. Morgan-J. Payne-G. Dickson	May 4,'40†	55.	June 8,'40
Virginia City (G) 404	Errol Flynn - Miriam Hopkins - R. Scott-A. Hale-H. Bogart	Mar. 23,'40†	121.	Mar. 23,'40
(Exploitation: Mar. 30,'40, pp. 86, 87; Apr. 13,'40, p. 64; May 4,'40, p. 70; May 25,'40, p. 69; June 15,'40, p. 58; June 22,'40, pp. 74, 76; July 6,'40, p. 48; July 13,'40, p. 40.)				
Coming Attractions				
Calling All Husbands*	Ernest Truex-Lucille Fairbanks			
City for Conquest	James Cagney-Ann Sheridan			
Confessions of a Nazi Spy (G)	Edw. G. Robinson-Francis Lederer - Geo. Sanders - Paul Lukas		102.	Apr. 29,'39

Title	Star	Rel. Date	Running Time Minutes	Reviewed
(See "New 'Nazi Spy'," June 1,'40, p. 8.)				
Flowing Gold	Pat O'Brien - John Garfield - Frances Farmer-Dennis Morgan	Aug. 24,'40†		
Four Mothers*	Lane Sisters-Gale Page-Jeffrey Lynn - Claude Rains - Eddie Albert-May Robson			
Honeymoon for Three*	G. Brent-A. Sheridan-J. Wyman			
Knute Rockne—All American	Pat O'Brien-Gale Page			
Letter, The	Bette Davis-Herbert Marshall			
Man from Fleet Street, The	Edw. G. Robinson-Edna Best-Eddie Albert-Otto Kruger			
Meet John Doe	G. Cooper - B. Stanwyck-Edw. Arnold-W. Brennan-J. Gleason-Spring Byington			
Money and the Woman	Jeffrey Lynn-Brenda Marshall	Aug. 17,'40†		
No Time for Comedy	James Stewart-Rosalind Russell			
River's End	Dennis Morgan-Elizabeth Earl	Aug. 10,'40†		
Santa Fe Trail*	Errol Flynn-O. de Havilland-R. Massey-R. Reagan-A. Hale			
Sea Hawk (G)	Errol Flynn-Brenda Marshall-Alan Hale-Claude Rains-Flora Robson-Una O'Connor	Aug. 31,'40†	*127.	July 27,'40
Tugboat Annie Sails Again	Marjorie Rambeau-Alan Hale-Ronald Reagan-Jane Wyman			

STATE RIGHTS

Title	Star	Producer	Rel. date	Running Time Minutes	Reviewed
American Gang Busters (G)		Times	Apr. 20,'40	65.	Mar. 30,'40
George Washington Carver (G)	G. W. Carver	Bryant	Apr. 16,'40	69.	Apr. 20,'40
Horrors of War (G)	Documentary	Merit	Feb. 7,'40	51.	Feb. 17,'40
Killers of the Wild	Joan Valerie	Fine Arts	Mar. 28,'40	57.	Apr. 13,'40
Leopard Men of Africa, The (A)	Dr. P. L. Hoefler	Select	June 20,'40	65.	June 29,'40
Men With Steel Faces (G)	Gene Autry	Levine	Apr. '40	70.	May 4,'40
Secrets of a Model (A)	Sharon Lee	Continental	May 4,'40	60.	Apr. 27,'40
Coming Attractions					
Broken Strings (G)	Clarence Muse	International		*60.	Mar. 23,'40
Mr. Washington Goes to Town (G)	F. E. Miller	Buell		*55.	Apr. 20,'40
Mystery in Swing (G)	Monte Hawley	International		*75.	Mar. 7,'40

OTHER PRODUCTS (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Abuna Messias (G)	Camillo Pilotto	Borano-Hutchison		90.	May 25,'40
Baker's Wife, The (La Femme du Boulanger) (A)	Raimu	"Baker's Wife Inc."	Feb. 26,'40	98.	Mar. 2,'40
Band Wagon (G)	Arthur Askey	Central		85.	Feb. 24,'40
Black Eyes	Otto Kruger	Film Alliance	May 15,'40		
Briggs Family, The (G)	Edward Chapman	Warner Bros.		69.	Apr. 13,'40
Captain Moonlight (A)	John Garrick	Atlas	Apr. 17,'40	58.	May 11,'40
Claudine (A)	Blanchette Brunoy	French M.P. Co.	Mar. 30,'40	82.	Apr. 6,'40
Conquest of the Air (G)	Laurence Olivier	United Artists		71.	June 8,'40
Contraband (G)	Conrad Veidt	Anglo-American		91.	Apr. 13,'40
Convoy (A)	Clive Brook	Assoc. British		90.	June 29,'40
Curse of the Swastika, The	Documentary	Pathe		46.	Apr. 27,'40
Dr. O'Dowd (A)	Shaun Glenville	Warner Bros.		76.	Mar. 2,'40
Face Behind the Scar, The	Griffith Jones	Film Alliance	Feb. 29,'40	72.	Mar. 9,'40
Flying Squad, The (A)	Phyllis Brooks	Assoc. British		64.	May 11,'40
For Freedom (G)	Will Fyffe	General		85.	May 11,'40
Gaslight (A)	Anton Walbrook	Anglo American		89.	June 15,'40
George and Margaret (G)	Marie Lohr	Warner Bros.		77.	Apr. 6,'40
Gestapo (A)	Margaret Lockwood	MGM		95.	June 8,'40
Hidden Menace, The (G)	Otto Kruger	Film Alliance	Jan. 15,'40	59.	Apr. 13,'40
Let George Do It (G)	George Formby	ABFD		82.	Mar. 30,'40
Life of Giuseppi Verdi, The (G)	Fosco Giachetti	Esperia	Apr. 3,'40	111.	Apr. 6,'40
Lights Out in Europe (A)	Documentary	Mayer-Burstyn	Apr. 13,'40	66.	Apr. 6,'40
Little Miss Molly	Maureen O'Hara	Film Alliance	Mar. 5,'40	67	
Louise (A)	Grace Moore	Mayer-Burstyn	Feb. 2,'40	80.	Feb. 10,'40
Mayor's Dilemma, The (A) (Reviewed under the title, "Les Otages.")	Charpin	Film Alliance	Apr. 22,'40	90.	Apr. 22,'39
Mein Kampf, My Crimes (A)	Documentary	Assoc. British		75.	May 20,'40
Monkey Into Man (A)		World	May 1,'40	65.	Mar. 30,'40
Murder in the Night (A) (Reviewed under the title, "Murder in Soho.")	Jack La Rue	Film Alliance	July 10,'40	56.	Mar. 4,'39
Mystery of Room 13	Gibb McLaughlin	Film Alliance	June 15,'40		
One Night in Paris (A)	John Lodge	Film Alliance	Feb. 15,'40	62.	July 27,'40
Phantom Wagon, The (La Charette Fantome)	Pierre Fresnay	Columbia	May 27,'40	91.	June 1,'40
Proud Valley, The (A)	Paul Robeson	ABFD		77.	Jan. 27,'40
Skeleton on Horseback (G)	Hugo Haas	C. L. Import Corp.		78.	Feb. 24,'40
Song of the Windmills (Molinos de Viento) (G)	Maria Mercador	Atlas	Feb. 23,'40	73.	Mar. 2,'40
Song of the Road (G)	Harry Lauder	Select	May 4,'40	69.	May 11,'40
Spies in the Air (A)	Barry K. Barnes	Film Alliance	July 15,'40	62.	July 13,'40
Spy for a Day (G)	Duggie Wakefield	Paramount		71.	Jan. 27,'40
Terror, The	Wilfrid Lawson	Film Alliance	Apr. 15,'40		
Tevya (G)	Maurice Schwartz	Maymon	Feb. 5,'40	93.	Jan. 13,'40
Ultimatum (G)	Eric Von Stroheim	Hoffberg	Feb. 3,'40	75.	Feb. 24,'40
Vengeance of the Deep (G)	Lloyd Hughes	Astor	Feb. 22,'40	70.	Mar. 2,'40

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (4-20-40) April 20, 1940. Numerals following review dates are production numbers.]

COLUMBIA

Title	Rel. Date	Min.
ALL STAR COMEDIES		
All American Blondes (11-11-39) 1423 ..... Andy Clyde	Oct. 20,'39	†17....
Andy Clyde Gets Spring Chicken (12-30-39) 1426	Dec. 15,'39	†19....
A Plumbing We Will Go 1406 ..... (3 Stooges)	June 1,'40	†.2 rls.
Awful Goof, The, 1427..... Charley Chase	Dec. 22,'39	†17....
Boobs in the Woods (6-22-40) 1435..... Andy Clyde	May 31,'40	†16....
Fireman Save My Choo Choo 1438 ..... Andy Clyde	Aug. 9,'40	†.2 rls.
Glove Slingers (1-6-40) 1425 ..... (All Star)	Nov. 24,'39	†18....
Heckler, The (2-10-40) 1430 ..... Charley Chase	Feb. 16,'40	†17....
His Bridal Fright 1437... Charley Chase	July 12,'40	†.2 rls.
How High Is Up? (7-20-40) 1408..... (3 Stooges)	July 26,'40	†16....
Mr. Clyde Goes to Broadway 1429 ..... Andy Clyde	Feb. 2,'40	†17....
Money Squawks 1432..... Andy Clyde	Apr. 5,'40	†.2 rls.
Nothing But Pleasure (2-24-40) 1428 ..... Buster Keaton	Jan. 5,'40	†17½..
Oh, You Nazty Spy (2-24-40) 1404 ..... (3 Stooges)	Jan. 19,'40	†18....
Oily to Bed, Oily to Rise (10-14-39) 1402 ..... (3 Stooges)	Oct. 6,'39.	18½..
Pardon My Berth Marks (3-16-40) 1431 ..... Buster Keaton	Mar. 22,'40	†16....
Rockin' Thru the Rockies (3-16-40) 1405 ..... (3 Stooges)	Mar. 8,'40	†18....
Skinny the Moocher 1421.. Charley Chase	Sept. 8,'39	†16½..
South of the Boudoir (6-22-40) 1434 ..... Charley Chase	May 17,'40	†18½..
Static in the Attic 1422... Walter Catlett	Sept. 22,'39	†19....
Taming of the Snood, The 1436	June 28,'40	..2 rls.
Teacher's Pest 1424 ..... Charley Chase	Nov. 3,'39	†16½..
Three Sappy People 1403.. (3 Stooges)	Dec. 1,'39	†18½..
You're Next (6-15-40) 1433 ..... Walter Catlett	May 24,'40	†17....
CINESCOPES		
Berth of a Queen (4-27-40) 1974	Mar. 15,'40	†11....
Fashion Takes a Holiday (3-16-40) 1973	Mar. 8,'40	†11....
Odd Vacations 1975.....	May 24,'40	†.1 rl..
Threads of a Nation, The (2-10-40) 1972	Feb. 9,'40	†11....
World of 1960 (Futurama) (1-6-40) 1971	Dec. 22,'39	†.9....
COLOR RHAPSODIES		
Blackboard Revue 1508....	Mar. 15,'40	†.7....
Boy, a Gun and Birds, A (12-30-39) 1506	Jan. 12,'40	†.7½..
Dreams on Ice (10-7-39) 1503	Oct. 20,'39	†.6½..
Egg Hunt, The (6-22-40) 1510	May 31,'40	†.7½..
Greyhound and the Rabbit (4-27-40) 1509	Apr. 19,'40	†.7½..
Happy Tots' Expedition 1507	Feb. 9,'40	†.8½..
Mother Goose in Swingtime 1505	Dec. 19,'39	†.7....
Mountain Ears (11-11-39) 1504	Nov. 3,'39	†.7....
Timid Pup, The 1512.....	Aug. 1,'40	..8....
Ye Old Swap Shoppe 1511.	June 28,'40	†.1 rl..
COLUMBIA TOURS		
Beautiful Switzerland (1-6-40) 1553	Nov. 17,'39	†10....
Historic Cities of India 1552	Oct. 27,'39	†10....
Holland and the Zuyder Zee (11-25-39) 1551	Sept. 15,'39	†10....
In the Land of Pagodas 1558.	June 14,'40	†.1 rl..
Life in Paris 1554.....	Dec. 22,'39	†11....
New Hampshire (3-30-40) 1555 ..... (color)	Feb. 9,'40	†11....
Pleasure Bound in Canada 1557	May 3,'40	†.1 rl..
Unveiling Algeria (4-27-40) 1556	Mar. 1,'40	†10....
COMMUNITY SING (Series 4)		
No. 3 1653 ..... (College Songs)	Oct. 13,'39	†10....
No. 4 1654 ..... (Stephen Foster Songs)	Nov. 17,'39	†11....
No. 5 (3-10-40) 1655..... (Gypsy Songs)	Dec. 29,'39	†10....
No. 6 1656 ..... (Songs of Hit Parade)	May 28,'40	†.1 rl..
FABLES CARTOONS		
Barnyard Babies 1754.....	June 14,'40	†.1 rl..
Little Lost Sheep 1751....	Oct. 6,'39	†.7....
Park Your Baby (2-24-40) 1752	Dec. 22,'39	†.6....
Pooch Parade 1755	July 19,'40	†.1 rl..
Practice Makes Perfect (4-27-40) 1753	Apr. 5,'40	†.6....
FOOLS WHO MADE HISTORY		
No. 2 (Charles Goodyear) 1602	Oct. 6,'39	†10½..
SPECIAL (HAPPY HOUR)		
No. 1 (11-11-39) 1520 (Book of Books)	Oct. 6,'39	†10....
No. 2 1521 (Building of Boys)	Oct. 12,'39	†11....
PHANTASIES CARTOONS		
Fish Follies 1705	May 10,'40	†.1 rl..
Man of Tin 1704.....	Feb. 23,'40	†.6½..
Millionaire Hobo 1702.....	Nov. 24,'39	†.7....
Mouse Exterminator, The (3-16-40) 1703	Jan. 26,'40	†.6½..
News Oddities 1706.....	July 19,'40	†.1 rl..
SCREEN SNAPSHOTS (Series 19)		
No. 1 (10-14-39) 1851 (Art of Makeup)	Sept. 22,'39	†.9½..
No. 2 (11-18-39) 1852 (Training Animal Stars)	Nov. 10,'39	†10....
No. 3 1853 (Novelty Parties)	Dec. 1,'39	†10....
No. 4 1854 (Trip Thru Studios)	Jan. 5,'40	†10....
No. 5 (3-16-40) 1855 (Art in Hollywood)	Feb. 23,'40	†10....
No. 6 (4-27-40) 1856 (Hollywood Recreation)	Mar. 29,'40	†10....
No. 7 1857 (Wardrobe Designers)	May 3,'40	†10....
No. 8 1858	June 7,'40	†.1 rl..
No. 9 1859	July 10,'40	†.1 rl..
No. 10 1860	Aug. 1,'40	†.1 rl..
SPORT THRILLS		
Bows and Arrows 1801....	Oct. 6,'39	†.9....
Canvas Capers 1809	July 19,'40	†.1 rl..
Flying Targets (3-16-40) 1804	Feb. 16,'40	†10....
Jai Alai (1-6-40) 1802....	Nov. 30,'39	†.8½..
Rough House Fiesta 1805..	Mar. 8,'40	†10....
Saving Strokes with Sam Snead 1808	June 21,'40	†.1 rl..
Skiing Technique 1803.....	Jan. 19,'40	†.9½..
Sport of Kings (6-15-40) 1807	May 24,'40	†10....
Tomorrow's Stars (4-27-40) 1806	Apr. 19,'40	†10....
WASHINGTON PARADE		
No. 1 (11-25-39) 1901.... (Smithsonian Institution)	Nov. 10,'39	†11....
1939-40		
No. 2 (2-17-40) 1902..... (U. S. Treasury)	Dec. 29,'39	†11....
No. 3 1903 ..... (Inside the F. B. I.)	Feb. 9,'40	†11....
No. 4 (6-15-40) 1904..... (Social Security)	June 28,'40	†.1 rl..
No. 5 1905 ..... (The Archives)		

MGM

Title	Rel. Date	Min.
CARTOONS (Color)		
Blue Danube, The (12-23-39) W-891	Dec. 16,'39	..7....
Bookworm Turns, The W-90	July 20,'40	†.9....
Fishing Bear, The (2-3-40) W-83	Jan. 20,'40	†.8....
Home on the Range (3-30-40) W-85	Mar. 23,'40	†.8....
Mad Maestro, The (2-3-40) W-82	Dec. 30,'39	†.8....
Milky Way, The (7-6-40) W-89	June 22,'40	†.8....
One Mother's Family (11-11-39) W-890	Sept. 30,'39	..9....
Peace on Earth (12-9-39) W-81	Dec. 9,'39	†.9....
Puss Gets the Boot (3-9-40) W-84	Feb. 10,'40	†.9....
Rainy Day, A W-86.....	Apr. 20,'40	†.7....
Swing Social (6-1-40) W-87	May 18,'40	†.8....
Tom Turkey W-88	June 8,'40	†.7....
CRIME DOESN'T PAY		
No. 25—Drunk Driving (10-28-39) P-816 ..... Dick Purcell-Joe Ann Sayers	Oct. 28,'39	.21....
No. 26—Pound Foolish (1-27-40) P-1 ..... Neil Hamilton-Lynne Carver	Dec. 23,'39	†20....
No. 27—Know Your Money (2-3-40) P-2 ..... Dennis Morgan-Noel Madison	Jan. 27,'40	†21....
No. 28—Jack Pot (4-13-40) P-3 ..... Tom Neal-Ann Morriss	Mar. 9,'40	†19....
No. 29—Women in Hiding P-4 ..... Marsha Hunt	June 22,'40	†22....
FITZPATRICK TRAVELTALKS		
Calling on Columbia (5-4-40) T-59	Mar. 16,'40	†.8....
Land of Alaska Nellie (2-3-40) T-55	Dec. 23,'39	†.9....
Modern New Orleans (6-15-40) T-61	May 11,'40	†.8....
Natural Wonders of Washington State (10-21-39) T-52	Oct. 7,'39	†.9....
Night Descends on Treasure Island (3-9-40) T-57.	Jan. 20,'40	†.8....
Old Natchez (2-10-40) T-56	Dec. 30,'39	†.9....
Quaint St. Augustine (12-2-39) T-53	Nov. 4,'39	†.9....
Seattle, Gateway to the Northwest (4-6-40) T-58.	Feb. 17,'40	†.9....
Sitka and Junea (4-27-40) T-60	Apr. 13,'40	†.9....
Suva, Pride of Fiji (6-1-40) T-62	June 8,'40	†.9....
Valiant Venezuela (12-30-39) T-54	Nov. 25,'39	†.9....
MGM MINIATURES		
Ash Can Fleet (10-21-39) M-72 ..... Robert Warwick	Sept. 9,'39	†11....
Door Will Open, A (4-13-40) M-78 ..... Dalies Frantz-Lynne Carver	Mar. 9,'40	†11....
Failure at 50, A (11-18-39) M-73 ..... Truman Bradley-Jack Mulhall	Oct. 7,'39	†10....
Mendelssohn's Wedding March (12-2-39) M-74...	Nov. 4,'39	†.8....
Miracle at Lourdes (1-20-40) M-75 ..... G. P. Huntley, Jr.-Jo Ann Sayers (Sepia)	Dec. 30,'39	†11....
Northward Ho! (3-9-40) 80-X ..... (Sepia)	Feb. 10,'40	†.9....
Old South, The (2-3-40) M-77	Jan. 20,'40	†11....
Servant of Mankind (6-8-40) M-79	May 11,'40	†.9....
Where Turf Meets Surf (2-24-40) M-76 ..... Mary Treen-Sally Payne (Sepia)	Jan. 6,'40	†11....
OUR GANG		
Alfalfa's Double (2-3-40) C-134	Jan. 20,'40	†11....
All About Hash (6-1-40) C-136	Mar. 30,'40	†11....
Auto Antics (9-16-39) C-942	July 22,'39.	10....
Big Premiere, The (3-30-40) C-135	Mar. 9,'40	†10....
Bubbling Troubles (7-6-40) C-138	May 25,'40	†11....
Captain Spanky's Showboat (10-28-39) C-135	Sept. 9,'39	†11....
Dad for a Day (12-2-39) C-132	Oct. 21,'39	†11....
New Pupil, The (4-27-40) C-137	Apr. 27,'40	†11....
Time Out for Lessons (1-6-40) C-138	Dec. 2,'39	†11....
PASSING PARADE (Sepia)		
No. 11—Forgotton Victory (12-23-39) K-121	Dec. 9,'39	†11....
No. 12—XXX Medico (4-27-40) K-122	Mar. 30,'40	†10....
No. 13—The Hidden Master (4-27-40) K-123	Apr. 20,'40	†11....
No. 14—A Way in the Wilderness (7-13-40) K-124	June 22,'40	†10....
No. 15—Trifles of Importance K-125	July 13,'40	†11....
PETE SMITH SPECIALTIES		
Cat College S-110 ..... (Sepia)	June 29,'40	†.9....
Domineering Male, The (4-6-40) S-107	Mar. 30,'40	†10....
Football Thrills of 1938 (10-14-39) S-912	Sept. 16,'39.	10....
Let's Talk Turkey (12-2-39) S-101	Oct. 28,'39	†11....
Maintain the Right (1-27-40) S-104	Jan. 13,'40	†10....
Romance of the Potato (1-6-40) C-103 ..... (Sepia)	Dec. 9,'39	†.9....
Set 'Em Up (10-21-39) S-913	Oct. 7,'39.	10....
Ski Birds (11-25-39) S-102.	Nov. 18,'39	†.8....
Social Sea Lions S-111.... (Sepia)	July 20,'40	†11....
Spots Before Your Eyes (6-1-40) S-108	May 4,'40	†10....
Stuffie (3-9-40) S-106.... (Sepia)	Mar. 2,'40.	11....
What's Your I. Q.? (3-9-40) S-105	Feb. 8,'40	†.8....
What's Your I. Q.? No. 2 (7-13-40) S-109.. (Sepia)	June 8,'40	†.9....
SPECIAL		
Flag Speaks, The (5-4-40)	June 14,'40	†19....
ROBERT BENCHLEY		
Day of Rest, The (10-21-39) F-141	Sept. 6,'39	†.9....
Home Movies (3-9-40) F-144	Feb. 17,'40	†.7....
See Your Doctor (12-23-39) F-142	Dec. 16,'39	†.8....
That Inferior Feeling (1-27-40) F-143	Dec. 9,'39	†.9....

MONOGRAM

Title	Rel. Date	Min.
Raiders Over England.S830.	Nov. 15,'39	†.2 rls.

PARAMOUNT

Title	Rel. Date	Min.
COLOR CLASSICS		
Ants in the Plants (3-23-40) C9-3	Mar. 15,'40	†.7....
Fresh Vegetable Mystery, The (10-14-39) C9-1....	Sept. 22,'39	†.1 rl..
Kick in Time, A (5-18-40) C9-4	May 17,'40	†.7....
Little Lambkin (2-24-40) C9-2	Feb. 2,'40	†.7....
Snubbed by a Snob C9-5...	July 19,'40	†.1 rl..
You Can't Shoe a Horse Fly C9-6	July 28,'40	†.1 rl..
COLOR CRUISES		
Argentina K9-3	Apr. 5,'40	†.1 rl..
Chile (1-6-40) K9-3	Nov. 10,'39	†10....

(THE RELEASE CHART--CONT'D)

Title	Rel.	Date	Min.
Cuba K9-4	Jan.	5,'40	1 rl..
Isle of Columbus K9-5	Feb.	9,'40	1 rl..
Pacific Paradise (7-13-40) K9-7	June	21,'40	10....
Rio de Janeiro K9-7	May	31,'40	1 rl..
HEADLINERS			
Blue Barron & His Orch. (6-15-40) A9-9	May	31,'40	10....
Frankie Masters & Orch. (1-27-40) A9-5	Dec.	29,'39	11....
Geo. Olsen & His Music (3-23-40) A9-7	Mar.	15,'40	10....
Here's Hal (1-6-40) A9-4	Nov.	24,'39	10....
Hal Kemp & Orch.			
Jimmy Dorsey & Orch. (2-24-40) A9-6	Feb.	2,'40	10....
Moments of Charm of 1940 (10-4-39) A9-2	Oct.	13,'39	11....
Phil Spitalny & Girl Or.			
Pinky Tomlin and His Orch. A9-19	July	5,'40	1 rl..
Ted Flo Rito and His Orchestra (11-18-39) A9-2	Oct.	6,'39	11....
PARAGRAPHICS			
Bits of Life (1-6-40) V9-3	Nov.	17,'39	11....
Busy Little Bears (11-18-39) V9-2	Oct.	20,'39	10....
Dangerous Dollars (7-6-40) V9-9	July	28,'40	11....
Not So Dumb (3-23-40) V9-7	Mar.	15,'40	10....
Paramount Pictorial (2-24-40) V9-6	Feb.	16,'40	10....
Sugar Wind (2-3-40) V9-5	Jan.	19,'40	10....
Television Preview (5-18-40) V9-8	May	17,'40	10....
Touchdown Review (1-20-40) V9-4	Dec.	22,'39	10....
POPEYE THE SAILOR			
Females Is Fickle (3-23-40) E9-3	Mar.	8,'40	.7....
Fightin' Pals E9-9	July	12,'40	1 rl..
Me Feelins Is Hurt (5-11-40) E9-5	Apr.	12,'40	.7....
Never Sock a Baby (11-25-39) E9-1	Nov.	3,'39	.6....
Nurse Mates (7-6-40) E9-8	June	21,'40	.7....
Onion Pacific (6-15-40) E9-6	May	24,'40	.7....
Shakespearean Spinach (2-3-40) E9-2	Jan.	19,'40	.7....
Stealin' Ain't Honest (5-25-40) E9-4	Mar.	22,'40	.7....
Wimmin' Hadn't Oughta Drive E9-11	Aug.	16,'40	1 rl..
Wimmin Is a Myskery (6-22-40) E9-7	June	7,'40	.7....
With Popeye's Poppa E9-12	Aug.	30,'40	1 rl..
PARAMOUNT SOUND NEWS			
POPULAR SCIENCE			
(In Color)			
1939-40			
No. 2—(12-2-39) J9-2	Nov.	3,'39	10....
No. 3—(1-20-40) J9-3	Dec.	15,'39	10....
No. 4—(2-24-40) J9-4	Feb.	16,'40	10....
No. 5—(5-4-40) J9-5	May	3,'40	10....
No. 6—(7-20-40) J9-6	June	28,'40	11....
GRANTLAND RICE SPORTLIGHTS			
No. 68—Catching Whoppers (9-16-39) R9-3	Oct.	13,'39	10....
No. 69—A Dog Is Born (11-11-39) R9-4	Nov.	3,'39	10....
No. 70—Aqua-Rhythm (11-18-39) R9-5	Nov.	24,'39	10....
No. 71—Judo Experts (1-27-40) R9-6	Dec.	8,'39	10....
No. 72—Bowling Skill (2-3-40) R9-7	Jan.	26,'40	10....
No. 73—Human Fish (3-2-40) R9-8	Feb.	23,'40	10....
No. 74—Two of a Kind (3-23-40) R9-9	Mar.	22,'40	10....
No. 75—The Blue Streak (5-11-40) R9-10	Apr.	19,'40	10....
No. 76—Playmates from the Wild (5-18-40) R9-11	May	17,'40	10....
No. 77—Cradle of Champions (6-22-40) R9-12	June	14,'40	10....
(7-20-40) R9-13	July	12,'40	10....
STONE AGE CARTOONS			
Foul Ball Player, The (6-15-40) B9-5	May	24,'40	.7....
No. 78—Sink or Swim Granite Hotel (5-18-40) B9-3	Apr.	26,'40	.7....
Springtime In the Rock Age B9-10	Aug.	30,'40	1 rl..
Way Back When a Nag Was Only a Horse (3-23-40) B9-2	Mar.	8,'40	.7....
Way Back When a Night Club Was a Stick B9-4	May	10,'40	1 rl..
Way Back When a Razzberry Was a Fruit B9-8	July	26,'40	1 rl..
Way Back When a Triangle Had Its Points (2-24-40) B9-1	Feb.	9,'40	.7....
SYMPHONIC SERIES			
Merry Wives of Windsor (11-18-39) D9-2			9....
William Tell (1-6-40) D9-3	Nov.	24,'39	18....
UNUSUAL OCCUPATIONS			
(In Color)			
(New Series)			
No. 1—(10-14-39) L9-1	Oct.	13,'39	1 rl..
No. 2—(12-16-39) L9-2	Nov.	17,'39	11....
No. 3—(2-3-40) L9-3	Jan.	19,'40	10....
No. 4—(5-18-40) L9-4	Mar.	29,'40	10....
No. 5—(5-18-40) L9-5	May	31,'40	10....
No. 6—L9-6	Aug.	2,'40	1 rl..

RKO RADIO

Title	Rel.	Date	Min.
LEON ERROL COMEDIES			
Bested by a Beard 03,704	July	16,'40	20....
Scrappily Married 03,703	Jan.	12,'40	20....
Truth Arches 03,702	Nov.	3,'39	19....
EDGAR KENNEDY COMEDIES			
Act Your Age (10-14-39) 03,301	Oct.	6,'39	18....
Kennedy the Great 03,402	Dec.	8,'39	19....
Mutiny in the County 03,404	May	3,'40	17....
Slightly at Sea 03,403	Feb.	9,'40	16....
'Taint Legal, 03,405	May	25,'40	16....
INFORMATION PLEASE			
No. 2—(19-28-39) 04,202	Oct.	6,'39	11....
No. 3—(12-2-39) 04,203	Nov.	3,'39	10....
No. 4—(1-6-40) 04,204	Dec.	1,'39	11....
No. 5—(2-3-40) 04,205	Dec.	29,'39	10....
No. 6—(2-3-40) 04,206	Jan.	26,'40	11....
No. 7—(4-6-40) 04,207	Feb.	23,'40	10....
No. 8—(4-13-40) 04,208	Mar.	22,'40	10....
No. 9—(4-27-40) 04,209	Apr.	19,'40	11....
No. 10—(6-15-40) 04,210	May	17,'40	11....
No. 11—(6-22-40) 04,211	June	14,'40	10....
No. 12—(7-6-40) 04,212	July	12,'40	1 rl..
MARCH OF TIME			
1939-40			
No. 3—Uncle Sam—The Farmer (10-28-39) 03,103	Oct.	27,'39	18....
No. 4—Newsfronts of War—1940 (11-25-39) 03,104	Nov.	24,'39	19....
No. 5—Crisis In the Pacific (12-23-39) 03,105	Dec.	22,'39	17....
No. 6—Republic of Finland The (1-20-40) 03,106	Jan.	19,'40	18....
No. 7—Vatican of Pius XII (2-17-40) 03,107	Feb.	16,'40	18....
No. 8—Canada at War (3-9-40) 03,108	Mar.	15,'40	18....
No. 9—America's Youth—1940 (4-13-40) 03,109	Apr.	12,'40	19....
No. 10—The Philippines: 1898-1946 (5-11-40) 03,110	May	10,'40	19....
No. 11—U. S. Navy—1940 (6-8-40) 03,111	June	7,'40	18....
PATHE NEWS			
Released twice a week			
PATHE REVIEW			
Released once a month			
PATHE TOPICS			
Released seven times a year			
RADIO FLASH COMEDIES			
Blamed for a Blonde (10-14-39) 03,201	Oct.	20,'39	16....
Chicken Feed 03,203	Jan.	19,'40	18....
Coat Tails 03,202	Nov.	17,'39	18....
Goodness, a Ghost 03,205	July	5,'40	16....
Twincuplets 03,204	Apr.	12,'40	20....
RAY WHITLEY COMEDIES			
Bandits and Ballads 03,502	Dec.	15,'39	17....
Corralling a Schoolmarm 03,504	June	14,'40	20....
Molly Cures a Cowboy 03,503	Mar.	22,'40	19....

Title	Rel.	Date	Min.
REELISMS			
Acres of Plenty (11-18-39) 04,602	Oct.	13,'39	.9....
Air Army (4-27-40) 04,609	Apr.	26,'40	.9....
American Royal (11-18-39) 04,603	Nov.	10,'39	.9....
Kennel Kings (8-26-39) 04,612	July	12,'39	.9....
Men of Muscle (2-3-40) 04,605	Jan.	12,'40	.9....
Navajo Land (2-30-40) 04,607	Mar.	1,'40	10....
Siege (3-2-40) 04,608	Mar.	29,'40	10....
Stray Lamb (6-22-40) 04,610	May	24,'40	.8....
Streamlined 04,611	June	21,'40	.9....
Vacation Diary (2-10-40) 04,606	Feb.	2,'40	.9....
West Wall (1-6-40) 04,604	Dec.	8,'39	10....
RKO PATHE SPORTSCOPE			
Aquapoise (2-3-40) 04,306	Jan.	19,'40	.9....
Court Favorites (5-4-40) 04,309	Apr.	12,'40	.9....
Fly Casting (4-13-40) 04,308	Mar.	15,'40	..9....
Hurdle Hoppers (6-15-40) 04,311	June	7,'40	.9....
Ice Cutters(11-4-39) 04,303	Oct.	27,'39	.9....
Pennant Chasers (4-13-40) 04,307	Feb.	16,'40	.9....
Silent Wings (6-22-40) 04,310	May	10,'40	.9....
Sky Game (12-30-39) 04,305	Dec.	22,'39	.9....
Winter Playground (12-23-39) 04,304	Nov.	24,'39	.9....
WALT DISNEY CARTOONS			
Bone Trouble 04,107	June	28,'40	.9....
Billposters, The (5-25-40) 04,105	May	17,'40	.8....
Donald's Dog Laundry (5-25-40) 04,103	Apr.	5,40	.8....
Donald's Vacation 04,109	June	21,'40	1 rl..
Fire Chief 04,114	Nov.	22,'40	1 rl..
Gone With the Whirlwind 04,113	Nov.	1,'40	1 rl..
Mickey's Magic Lamp	Aug.	2,'40	1 hl..
Mr. Duck Steps Out (5-25-40) 04,106	June	7,'40	..8....
Mr. Mouse Takes a Trip 04,112	Oct.	11,'40	1 rl..
Officer Duck (6-1-40) 04,101	Sept.	22,'40	.8....
Put Put Trouble 04,108	July	19,'40	.7....
Riveter, The 04,102	Mar.	15,'40	.7....
Tugboat Mickey (5-25-40) 04,104	Apr.	26,'40	.7....
Window Cleaners 04,111	Sept.	20,'40	1 rl..

20TH CENTURY-FOX

Title	Rel	Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN			
Filming the Fleet (9-23-39) 0202	Oct.	27,'39	11....
Midgets Auto Racers 1201	Sept.	27,'40	1 rl..
Sanctuary of Seals (6-1-40)	Oct.	7,'40	..9....
Sky Fighters (12-9-39) 0203	Dec.	8,'39	11....
FASHIONS (In Color)			
Fashion Forecast No. 6 (2-10-40) 0602	Dec.	22,'39	10....
Fashion Forecast, No. 7 0603	Mar.	29,'40	1 rl..
Fashion Forecast, No. 8 0604	July	19,'40	1 rl..
FATHER HUBBARD'S ALASKAN ADVENTURES			
Aghileen Pinnacles (10-21-39) 0103	Nov.	10,'39	11....
Climbing the Spirit's Home (4-6-40) 0107	May	10,'40	10....
Eskimo Trails 1101	Aug.	2,'40	1 rl..
Isle of Mystery 1103	Oct.	25,'40	1 rl..
Valley of 10,000 Smokes (12-23-39) 0105	Feb.	16,'40	10....
LEW LEHR			
Cheerio My Dears! 0404	July	5,'40	1 rl..
Grunters and Groaners 1401	Aug.	30,'40	1 rl..
Labor Savers (3-30-40) 0403	Apr.	12,'40	.9....
Silly Seasons, The (12-2-39) 0402	Jan.	5,'40	10....
MAGIC CARPET SERIES			
(Lowell Thomas)			
Evergreen Empire, The (10-21-39) 0102	Oct.	13,'39	11....

Title	Rel.	Date	Min.
Flying Stewardess 0106	Mar.	15,'40	10....
Isles of the East (6-15-40) 1018	May	24,'40	.9....
Kangaroo Country (12-9-39) 0104	Feb.	2,'40	10....
Land of Flowers 1102	Sept.	13,'40	1 rl..
TERRY-TOONS			
All's Well That Ends Well (3-30-40) 0510	Mar.	8,'40	.7....
Catnip Capers (6-1-40) 0559	May	31,'40	.7....
(color)			
Club Life in the Stone Age 1501	Aug.	23,'40	1 rl..
Dog in a Mansion, A 0507	Jan.	12,'40	.7....
Edgar Runs Again (2-24-40) 0508	Jan.	26,'40	.7....
First Robin, The 0555	Dec.	29,'39	1 rl..
(color)			
Happy Haunting Grounds 1503	Oct.	18,'40	1 rl..
Hare and the Hounds 0509	Feb.	23,'40	.7....
Harvest Time (2-17-40) 0556	Feb.	9,'40	.7....
(color)			
Hitch-Hiker, The 0505	Dec.	1,'30	.7....
How Wet Was My Ocean 1553	Oct.	4,'40	1 rl..
(color)			
Ice Pond, The 0506	Dec.	15,'39	.7....
It Must Be Love 0511	Apr.	5,'40	1 rl..
Just a Little Bull 0558	Apr.	19,'40	1 rl..
(color)			
Love in a Cottage 0517	July	28,'40	1 rl..
Lucky Duck, The 1552	Sept.	6,'40	1 rl..
(color)			
Mouse Akwakade 1551	Aug.	9,'40	1 rl..
Much Ado About Nothing (3-30-40) 0557	Mar.	22,'40	.7....
(color)			
One Mouse in a Million (12-9-39) 0504	Nov.	3,'39	.7....
Orphan Duck, The (10-14-39) 0553	Oct.	6,'39	.7....
(color)			
Professor Offkeyski (6-1-40) 0514	June	14,'40	.7....
Rover's Rescue 0515	June	28,'40	1 rl..
Rupert the Runt 0516	July	12,'40	1 rl..
Swiss Ski Yodelers (6-8-40) 0513	May	17,'40	.7....
Watchdog, The 0503	Oct.	20,'30	.7....
Wicky-Wacky Romance, A (12-9-39) 0554	Nov.	17,'39	.7....
(color)			
Wot's All th' Shootin' Fer 0512	May	3,'40	.7....
ED THORGERSEN (Sports)			
Action on Ice 0306	June	21,'40	1 rl..
Big Game Fishing 0301	Sept.	1,'39	10....
Clocking the Jockeys (10-7-39) 0302	Nov.	24,'39	11....
Following the Hounds (9-10-40) 0304	Mar.	1,'40	10....
(color)			
Over the Seven Seas (6-8-40) 0305	Apr.	26,'40	.9....
Topnotch Tennis 2-24-40) 0303	Jan.	19,'40	10....
Vacation Time 1301 (color)	Agu.	16,'40	1 rl..

UNITED ARTISTS

Title	Rel.	Date	Min.
WORLD WINDOWS			
(Color)			
Arabian Bazaar (12-31-38)	Sept.	1,'39	10....
Eternal Fire, The (1-28-39)	Sept.	21,'39	10....
Lebanon Coast	Dec.	1,'39	10....
River Thames (4-15-39)	Nov.	1,'39	10....
Ruins of Palmyra	Oct.	1,'39	10....

UNIVERSAL

Title	Rel.	Date	Min.
COLOR CARTUNE CLASSICS			
(re-issues)			
Candyland 5264	July	29,'40	..8....
Jolly Little Elves 5261	June	3,'40	..8¼..
Springtime Serenade 5263	July	10,'40	..7½..
Three Lazy Mice 5262	June	24,'40	1 rl..
GOING PLACES WITH GRAHAM McNAMEE			
No. 67—(10-14-39) 4352	Oct.	16,'39	.9....
No. 68—(10-14-39) 4353	Nov.	13,'39	.9....
No. 69—(12-23-39) 4354	Dec.	11,'39	.8....
No. 70—(12-30-39) 4355	Dec.	25,'39	.8....

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
No. 71—4356	Jan.	15,'40†.9
No. 72—(3-30-40) 4357	Feb.	5,'40†.9
No. 73—(4-6-40) 4358	Feb.	26,'40†.9
No. 74—(4-27-40) 4359	Mar.	18,'40†.9
No. 75—(4-27-40) 4360	Apr.	29,'40†10
No. 76—(5-11-40) 4361	May	13,'40†.9
No. 77—(6-22-40) 4362	May	27,'40†10
No. 78—(6-29-40) 4363	June	17,'40†.9
No. 79—4364	July	15,'40†.9
No. 80—4365	Aug.	12,'40†.1 rl.
LANTZ COLORED CARTUNES		
Adventures of Tom Thumb Jr. 4267	Mar.	4,'40†.1 rl.
A-Haunting We Will Go (7-15-39) 4261	Sept.	4,'39†.7
Andy Panda Goes Fishing 4265	Jan.	22,'40†.8
Kittens Mittens (2-24-40) 4266	Feb.	12,'40†.9
Life Begins for Andy Panda (9-23-39) 4262	Oct.	9,'39†.8½
100 Pigmies and Andy Panda (5-11-40) 4268	Apr.	22,'40†.7
Scrambled Eggs 4263	Nov.	20,'39†.8¾
Sleeping Princess, The (12-2-39) 4264	Dec.	4,'39†.9
STRANGER THAN FICTION SERIES		
No. 67—Novelty (10-14-39) 4372	Oct.	9,'39†.9
No. 68—Novelty (10-28-39) 4373	Nov.	6,'39†.9
No. 69—Novelty (1-6-40) 4374	Dec.	4,'39†.9
No. 70—Novelty (12-23-39) 4375	Dec.	18,'39†.9
No. 71—Novelty 4376	Jan.	8,'40†.1 rl.
No. 72—Novelty (3-30-40) 4377	Jan.	29,'40†.9
No. 73—Novelty (4-6-40) 4378	Feb.	19,'40†.9
No. 74—Novelty (4-27-40) 4379	Mar.	11,'40..9
No. 75—Novelty (4-20-40) 4380	Apr.	15,'40†.9½
No. 76—Novelty (5-11-40) 4381	May	6,'40..9½
No. 77—Novelty (6-22-40) 4382	May	20,'40†.9
No. 78—Novelty (6-29-40) 4383	June	10,'40†.9
No. 79—Novelty 4384	July	8,'40†.1 rl.
No. 80—Novelty 4385	Aug.	5,'40†.1 rl.
TWO-REEL MUSICALS		
Boy Meets Joy (11-18-39) 4221 — Pinky Tomlin-Joy Hodges	Sept.	6,'39†17
Bullets and Ballads 4226 — Armida, Harry Stafford	Feb.	14,'40†17½
Folies Parisienne (4-27-20) 4228 — Leon Belasco	Apr.	17,'40†17
Hawaiian Rhythm 4231 — Harry Owens and Royal Hawaiians	July	17,'40†.2 rls.
International Revels (3-30-40) 4227 — Wm. G. Sabot	Mar.	13,'40†17
Naughty Nineties (6-22-40) 4230	June	19,'40†18
Rhumba Land (1-6-40) 4223 — Wini Shaw	Nov.	15,'39†18
Rhythm Jamboree 4225 — Judy Starr	Jan.	17,'40†18
Snow Follies (1-6-40) 4224 — Lillian Roth	Dec.	13,'39†18
Swing Hotel (10-14-39) 4222 — Wini Shaw	Oct.	18,'39†18
Swingin' in the Barn (6-29-40) 4229	May	15,'40†19

VITAPHONE

Title	Rel. Date	Min.
BROADWAY BREVITIES		
Seeing Red (8-26-39) 4018 — Red Skelton	Aug.	26,'39.20
Slapsie Maxie (9-16-39) 5103 — Maxie Rosenbloom	Sept.	10,'39†17
Ride, Cowboy, Ride (10-21-39) 4008 — Dennis Morgan	Sept.	9,'39.20
Ice Frolic (10-14-39) 5102 — Eleanor Gardner	Oct.	28,'39†20
World's Fair Junior (10-28-39) 5104 (Color)	Dec.	9,'39†20
Royal Rodeo, The (12-9-39) 5002 — John Payne	Nov.	25,'39†15
Remember When (9-16-39) 5101 — Eaton Boys	Jan.	20,'40†20
One for the Book (1-6-40) 5105 — Betty Hutton	Feb.	3,'40†20
Alex in Wonderland 5106 — Eddie Foy, Jr.	Mar.	9,'40†.2 rls.
Singing Dude 5005 — Dennis Morgan (Color)	Apr.	6,'40†18
Double or Nothing (3-2-40) 5107 — Lee Dixon	Apr.	20,'40†20
Public Jitterbug No. 1 5108 — Hal LeRoy-Betty Hutton	May	4,'40†.2 rls.
Cinderella's Feller (6-22-40) 5006 — Juanita Quigley (Color)	June	1,'40†19
Spills for Thrills (7-20-40) 5109	June	15,'40†19
Pony Express (7-6-40) 5007 — (Color) Geo. Reeves	July	13,'40†19
Young America Flies 5110	July	13,'40†.2 rls.
COLOR PARADE		
Mechanix Illustrated, No. 1 (9-2-39) 5401	Sept.	30,'39†10
American Saddle Horses (12-2-39) 5402	Nov.	11,'39†.1 rl.
Mechanix Illustrated, No. 2 5403	Dec.	2,'39†.1 rl.
New Horizons (1-13-40) 5404	Jan.	6,'40†10
Mechanix Illustrated, No. 3 (2-24-40) 5405	Feb.	17,'40†10
Men Wanted 5406	Mar.	23,'40†.1 rl.
Gun Dog's Life (5-18-40) 5407	May	11,'40†.1 rl.
Mechanix Illustrated, No. 4 (6-29-40) 5408	June	29,'40†10
The Valley (7-13-40) 5409	July	20,'40†10
Movie Dog Stars 5410	Aug.	17,'40†.1 rl.
FLOYD GIBBONS' "YOUR TRUE ADVENTURE"		
Verge of Disaster 4313	Aug.	26,'39..1 rl.
HISTORICAL TECHNICOLOR FEATURETTES		
Monroe Doctrine (10-28-39) 5001 — Charles Waldron	Oct.	14,'39†16
Old Hickory (1-6-40) 5003 — Hugh Sothern	Dec.	23,'39†17
Teddy the Rough Rider (2-1040) 5004 — Sydney Blackmer	Feb.	24,'40†19
LOONEY TUNES		
No. 74—Porky's Hotel 5601	Sept.	2,'39†.1 rl.
No. 75—Jeepers Creepers (9-30-39) 5602	Sept.	23,'39†.7
No. 76—Naughty Neighbors (11-4-39) 5603	Nov.	4,'39†.1 rl.
No. 77—Pied Piper Porky (11-25-39) 5604	Nov.	4,'39†.7
No. 78—Porky the Giant Killer 5605	Nov.	18,'39†.1 rl.
No. 79—The Film Fan (1-6-40) 5606	Dec.	16,'39†.7
No. 80—Porky's Last Stand 5607	Jan.	6,'40†.1 rl.
No. 81—Africa Squeaks (210-40) 5608	Jan.	27,'40†.7
No. 82—Ali Baba Bound 5609	Feb.	10,'40†.1 rl.
No. 83—Pilgrim Porky 5610	Mar.	16,'40†.1 rl.
No. 84—Slap Happy Pappy 5611	Apr.	13,'40†.1 rl.
No. 85—Porky's Poor Fish 5612	Apr.	27,'40†.1 rl.
No. 86—You Ought to Be in Pictures (5-18-40) 5613	Apr.	27,'40†.7
No. 87—The Chewin' Bruin (6-22-40) 5614	June	8,'40†.7
No. 88—Porky's Baseball Broadcast (7-13-40) 5615	July	6,'40†.7
No. 89—Patient Porky 5616	Aug.	24,'40†.7
MELODY MASTERS		
Swing Styles (9-16-39) 5501	Sept.	2,'39†10
Vincent Lopez and His Orchestra (10-21-39) 5502	Sept.	30,'39†10
Rubinoff and His Violin (11-11-39) 5503	Nov.	11,'39†10
Artie Shaw and His Orchestra (12-9-39) 5504	Dec.	30,'39†10
Frances Carroll and the Coquettes (12-30-39) 5505	Feb.	17,'40†10
Dave Apollon and His Orchestra (2-24-40) 5506	Mar.	2,'40†10
Carl Hoff and His Orch. 5507	Mar.	23,'40†.1 rl.
Larry Clinton and His Orchestra (5-18-40) 5508	May	25,'40†10
Ozzie Nelson and His Orch. (6-15-40) 5509	June	29,'40†10
Woody Herman and His Orchestra 5510	July	27,'40†.1 rl.
MERRIE MELODIES (In Color)		
No. 90—Little Brother Rat 4526	Sept.	2,'39..1 rl.
No. 91—Sioux Me 5301	Sept.	9,'39†.1 rl.
No. 92—Land of the Midnight Fun (10-14-39) 5503	Sept.	23,'39†.1 rl.
No. 93—Little Lion Hunter 5302	Oct.	7,'39†.1 rl.
No. 94—The Good Egg 5304	Oct.	2,'39†.1 rl.
No. 95—Fresh Fish (11-18-39) 5305	Nov.	4,'39†.7
No. 96—Fagin's Freshmen (12-2-39) 5306	Nov.	18,'39†.1 rl.
No. 97—Sniffles and the Bookworm 5307	Dec.	2,'39†.1 rl.
No. 98—Screwball Football (1-13-40) 5308	Dec.	16,'39†.7
No. 99—The Curious Puppy 5309	Dec.	30,'39†.1 rl.
No. 100—Early Worm Gets the Bird 5310	Jan.	13,'40†.1 rl.
No. 101—Mighty Hunters (1-20-40) 5311	Jan.	27,'40†.7
No. 102—Busy Bakers 5312	Feb.	10,'40†.1 rl.
No. 103—Elmer's Candid Camera 5313	Mar.	2,'40†.1 rl.
No. 104—Crosscountry Detours 5314	Mar.	16,'40†.1 rl.
No. 105—Confederate Honey 5315	Mar.	30,'40†.1 rl.
5316	Apr.	13,'40†.1 rl.
No. 107—Hardship of Miles Standish 5317	Apr.	13,'40†.1 rl.
No. 108—Sniffles Takes a Trip 5318	May	11,'40†.1 rl.
No. 109—A Gander at Mother Goose (5-25-40) 5319	May	25,'40†.7
No. 110—Tom Thumb in Trouble (6-15-40) 5320	June	8,'40†.7
No. 111—Circus Today (7-13-40) 5321	June	22,'40..7
No. 112—Little Blabbermouse 5322	July	6,'40†.7
No. 113—The Egg Collector 5323	July	20,'40†.7
No. 114—A Wild Hare 5324	July	27,'40†.7
No. 115—Ghost Wanted 5325	Aug.	10,'40†.7
No. 116—Ceiling Hero 5326	Aug.	24,'40†.7
SPECIAL		
Cavalcade of Academy Awards (4-27-40)		31
VITAPHONE VARIETIES		
Vote Trouble (9-16-39) 5701 — Grouch Club	Sept.	9,'39†.9
Sword Fishing (10-14-30) 5702	Oct.	21,'39†10
An Organ Novelty (11-4-39) 5703 — Mr. & Mrs. Jesse Crawford	Jan.	13,'40†.9
No. 106—The Bear's Tale		
No Parking (4-13-40) 5704 — Grouch Club	Mar.	30,'40†10
All Girl Revue 5706	June	27,'40†.1 rl.
History Repeats Itself (10-14-39)		10

OTHER PRODUCTS

Title	Rel. Date	Min.
ACE		
Zooland Shoulders Arms (6-29-40)		38
ALLIANCE		
Birth of the Movies	Sept.	1,'39.22
ANGLO-AMERICAN		
Bringing It Home (6-29-40)		20
ATLAS		
Pyramids of Mexico, The (1-20-40)		11
Xochimilco (1-15-40)		11
CENTRAL		
Country Fair (2-24-40)		10
EALING-METRO		
"All Hands" (4-13-40)		10
"Dangerous Comment" (4-13-40)		10
"Now You're Talking" (4-13-40)		10
FINLAND TRADING CO.		
Life in Finland (3-23-40)		10
GPO-COLUMBIA		
Squadron 992 (4-27-40)		24
GUARANTEED		
Aida (5-11-40)		9
KING OF COMEDY		
Paper Hanger, The (3-2-40)		19
PATHE COMMERCIAL		
Design for Happiness (4-27-40)		9
RENOWN		
Smart Footwork (2-24-40)		15
Thank You, Mr. Silkworm (2-24-40)		15
YORKE		
Finland Fights! (2-17-40)		5

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Date	Min.
Deadwood Dick 1180 — Don Douglas-Lorna Gray (15 episodes)	July	19,'40†
Green Archer, The 1120 (15 episodes)	Oct.	25,'40
Shadow, The (1-13-40) 1140 — Victor Jory-Veda Ann Borg (15 episodes)	Jan.	5,'40†.2 rls. (1 episode 31 min.) (each)
Terry and the Pirates (4-20-40) — Wm. Tracy-Granville Owens (15 episodes)	Apr.	12,'40†19 (each) (1st episode 29 min.)

REPUBLIC

Title	Rel. Date	Min.
Adventures of Red Ryder (6-8-40) 973 — Don "Red" Barry	June	15,'40†.2 rls. (1st episode 20 min.)
Drums of Fu Manchu (2-17-40) 972 — Henry Brandon-Luana Walters (15 episodes)	Mar.	15,'40†20 (each) (1st episode 30 min.)
King of the Royal Mounted — Allan Lane-Lita Conway		
Zorro's Fighting Legion (12-2-39) 873 — Reed Hadley	Dec.	16,'39.18 (each) (1st episode 30 min.)

UNIVERSAL

Title	Rel. Date	Min.
Flash Gordon Conquers the Universe (2-24-40) 4881-92 — Larry (Buster) Crabbe (15 episodes)	Apr.	9,'40†21 (each)
Green Hornet, The (12-2-39) 4781-93 — Gordon Jones-Anne Nagel (13 episodes)	Jan.	9,'40†21 (each)
Winners of the West (5-11-40) — Dick Foran-Anne Nagel (13 episodes)	July	2,'40.21 (each)

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PAIR USED 2000' PORTABLE SOUND PROJECtors complete amplifier and speaker. BOX 1298, MOTION PICTURE HERALD.

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OPERATORS AND MANAGERS, MOVIE CIRcuits, 711 Steuben Building, Chicago, Illinois, or 1112 Midland Building, Kansas City, Missouri.

MANAGER WANTED. SMALL TOWN THEAtre. New York State, State salary required and particulars. BOX 1304, MOTION PICTURE HERALD.

PRESS OF
C. J. O'BRIEN, INC.
NEW YORK, U. S. A.

"Investment"

"THE WRITER HAS BEEN A SUBSCRIBER TO MOTION PICTURE HERALD FOR YEARS AND YOUR BETTER THEATRES SECTION, IN MY OPINION, REPRESENTS A GENUINE INVESTMENT TO THEATRE OWNERS."

C. E. "DOC" COOK
General Manager

TIVOLI THEATRE
MARYVILLE, MO.

MOTION PICTURE HERALD, $5.00 *a year Domestic;* $10.00 *Foreign; 52 issues with which is combined* BETTER THEATRES, *13 issues yearly.*

MOTION PICTURE HERALD

ROCKEFELLER CENTER NEW YORK

Oh, they're comin' round the mountain like the sun

Yup, they're comin' round the mountain set for fun

And the smartest city slicker

Is the gent who books 'em quicker

And prepares right now to cash in on the run!



"COMIN' ROUND THE MOUNTAIN"

starring **BOB BURNS**

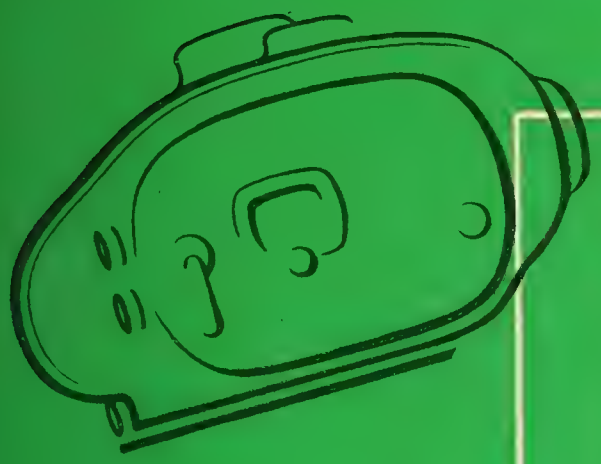
with **UNA MERKEL** • **JERRY COLONNA** • **DON WILSON** • **PAT BARRETT** *(Uncle Ezra)*

AND A HOST OF HILARIOUS HILLBILLIES • Directed by **GEORGE ARCHAINBAUD** • Screen Play by Lewis R. Foster, Maxwell Shane and Duke Atteberry • Based on a Story by Lewis R. Foster • **A Paramount Picture**

MOTION PICTURE
HERALD

Better Theatres

QUIPMENT • FURNISHINGS • OPERATION • DESIGN



WHITE LIGHT for
MALL THEATRE
ROJECTION . . .

ECTION TWO

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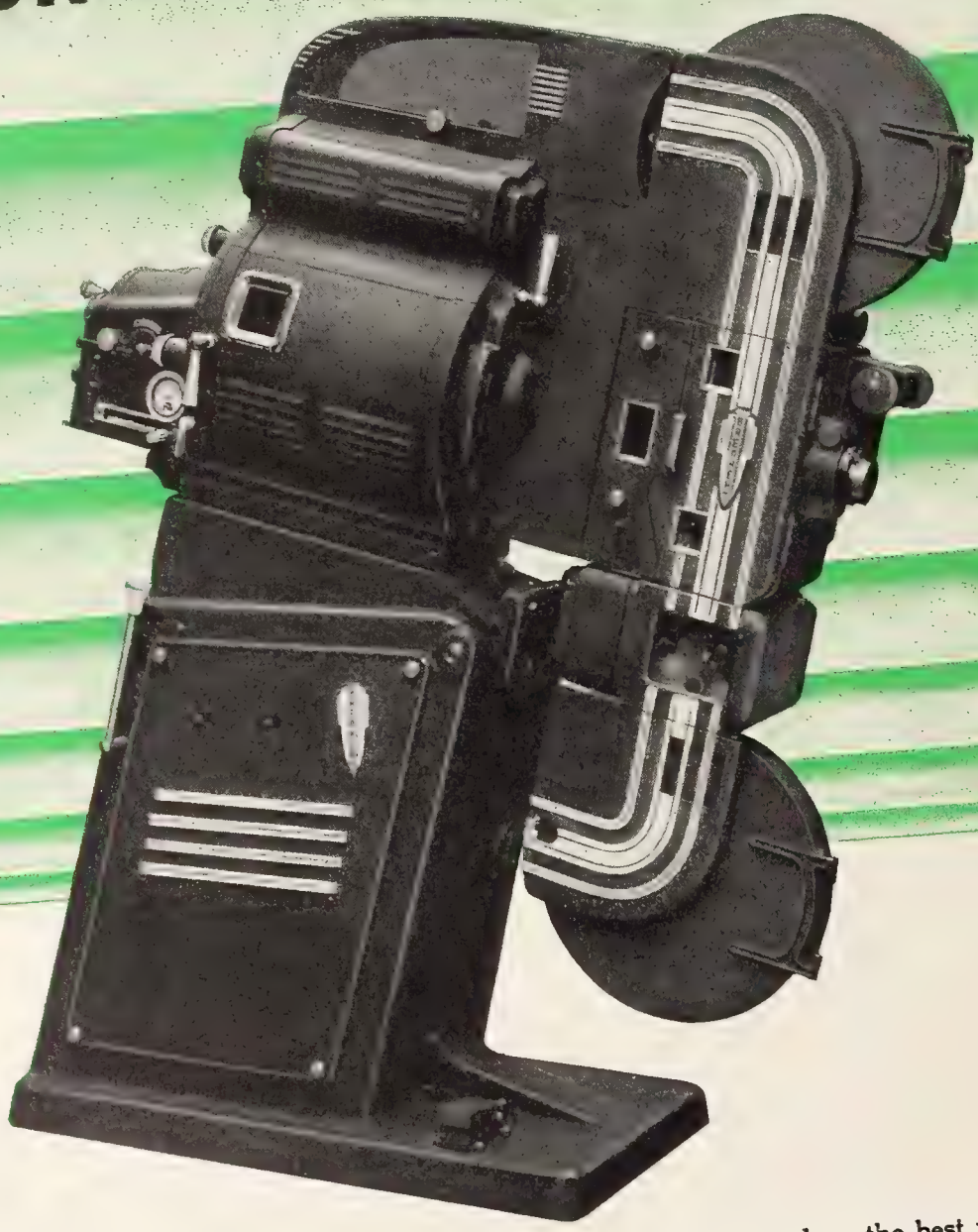
• JULY 27, 1940 •

PRESENTING THE

BRENKERT "80"

THE SUPREME

MOTION PICTURE PROJECTOR



Brenkert engineered and Brenkert built throughout to accomplish the specific purpose of:

1. Projecting motion pictures better than ever before.
2. Passing considerably more light to the screen.
3. Automatically and continuously lubricate every moving part.
4. To operate with an assurance of no mechanism bind-ups.
5. Avoid all possibility of oil on lens or film.
6. Run all grades of film properly.
7. To continuously produce the best projection yet attained with less attention and upkeep cost than ever before.

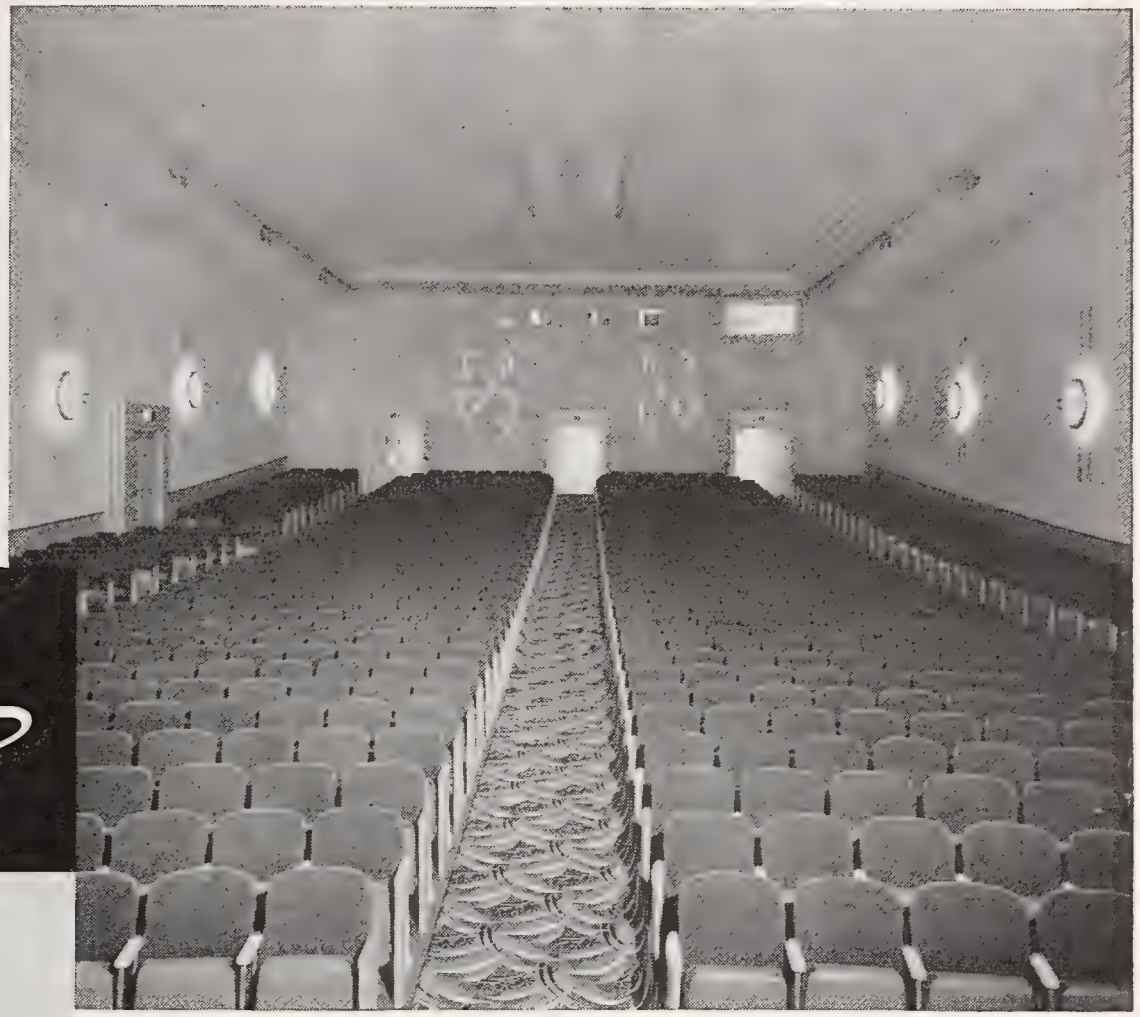
For this past 13 months *Brenkert "80"* Projectors are accomplishing these results and more in theatres across the nation.

Brenkert "80" Projectors are sold and serviced by factory appointed distributors in every film distributing center. Descriptive literature on request.

BRENKERT LIGHT PROJECTION COMPANY

ENGINEERS & MANUFACTURERS • DETROIT, MICHIGAN, U. S. A.

Regular attendance is increased by *AMERICAN SEATING*



1074 American Avion chairs with Coral Monroe Mohair upholstery add immensely to the appeal of this attractive State Theatre in Logansport, Indiana. Owner: *Logansport Theatre Corporation.* Architect: *Irving M. Karlin.*

AMERICAN Avion THEATRE CHAIRS



New American Avion, the theatre chair that brings a new high in value to the low price field.

THEATRE owners realize that the greater comfort, beauty and use economies of American Bodiform and American Avion theatre chairs make them both the best chairs and the best values obtainable in theatre seating.

AMERICAN Bodiform RESTFUL CHAIRS

American Seating Company

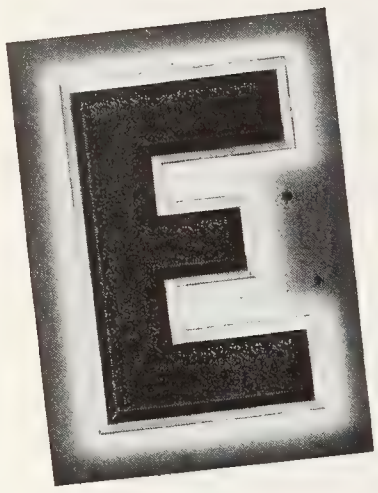
GRAND RAPIDS, MICHIGAN

Pioneers and pacemakers in theatre, auditorium, school, church, stadium and transportation seating

Branch Offices and Distributors in Principal Cities

Announcing - **NEW 1941**
Revolutionary Improvements

ADLER



Exclusive
"THIRD DIMENSION"
SILHOUETTE LETTERS
AND
ADLER *"Remova-Panel"*
REMOVABLE GLASS PANEL
(PATENT PENDING)

With *Locked-in-Line* GLASS-IN-FRAME UNITS
for the Interchangeable Use of All Sizes of Letters

ADLER "THIRD DIMENSION" LETTERS
With the RECESSED FACE & REFLECTING BEVELS
***Provide* THIRD DIMENSIONAL DEPTH**

Never before so many revolutionary advantages—third dimensional depth—fewest possible bearing points for quick seating—cannot freeze in frames—fastest letter to change—unbroken bevel gives full silhouette—sets close to glass—slides easily—and many other big features.



THE OLD—No longer necessary to lift out a large, heavy glass and frame unit.

ADLER *"Remova-Panel"*

The Latest, Most Sensational Advance in Changeable Letter Practice Since ADLER Originated the Removable Supporting Frame, and Thus Made Silhouette Sign Maintenance Practical, Easy and Economical.

Cuts the Cost of Sign Maintenance—Saves Time and Labor — Practically Eliminates Glass Breakage.

Allows small lites of glass weighing only about 2 lbs. each to be SWUNG OPEN ON A HINGE or REMOVED ENTIRELY, in an instant to give easy access to sign box for re-lamping, cleaning, etc.—instead of lifting out large, heavy frame unit weighing up to 55 lbs. or more.

Various ADLER PATENTS

U. S. Nos. 2,156,257—2,155,904—2,144,954—2,038,978—1,989,855 and Others Pending.

CANADA No. 369,858—ENGLAND No. 442,512



THE NEW — Simply swing open or remove a small light-weight HINGED GLASS PANEL.

LISTED BY UNDERWRITERS' LABORATORIES, INC.

ADLER SILHOUETTE LETTER CO.

General Office: 2909b Indiana Ave., Chicago • 33b West 60th St., New York

CHICAGO • NEW YORK • TORONTO, CAN. • LONDON, ENG.

MARKET NOTES:

Attachable Penny Chute

A PENNY CHUTE attachable to any make of coin changer has been developed by the GoldE Manufacturing Company of Chicago. The device, according to the manufacturer, was suggested by the expectancy of greater occasions for making change in pennies because of higher admission taxes. The chute is made of plated steel and clamps on the side of all standard coin changers, becoming an integral part of the machine. Attachment is by means of thumb screws.

The chute holds from 150 to 160 pennies, and issuance of the coins is by a push-button control. For theatres requiring more service than a single chute provides, a double chute is available, This unit has two push-buttons, each of which ejects one penny so that any desired number of pennies can be dispensed.

•

Booklet on Latex Cushions

A BOOKLET describing foamed latex cushions as applied to theatre seating, has been issued by the American Seating Company. The discussion, which is illustrated, deals with the characteristics of foamed latex itself, and also with its application to the arch-spring construction employed in the seats of American auditorium chairs.

•

Booklet on Luminous Paints

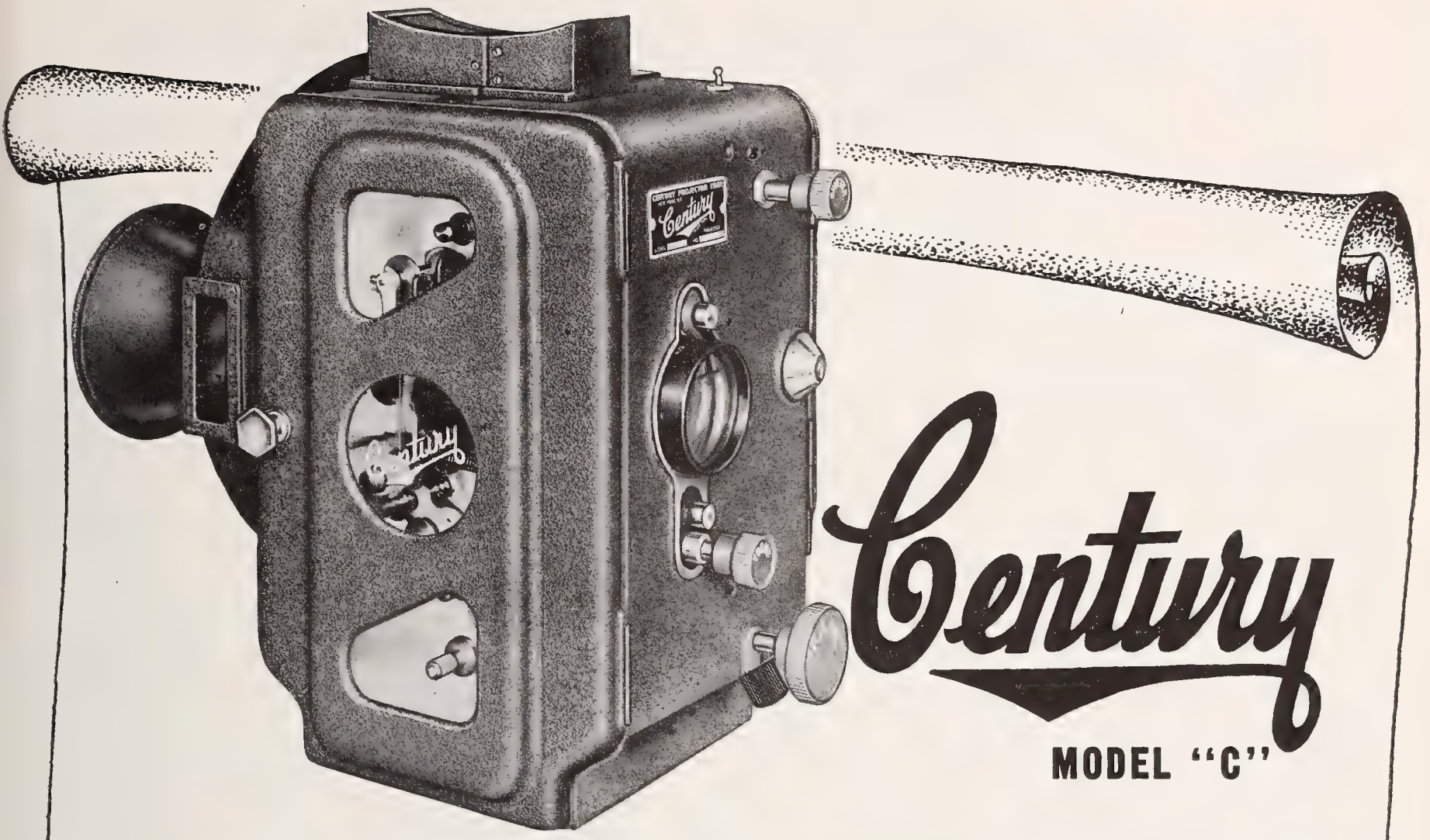
LUMINOUS paints for both stage work and "black light" decorative effects in auditoriums are described in a booklet issued by the Stroblite Company of New York. The color characteristics of the various available lacquers and pigments under ultraviolet light, and the manner of their application, are discussed and illustrated.

•

New Model Work Lamp

A NEW MODEL lamp representing an effort to design a utility lamp of maximum illumination with the greatest portability, has been brought out by the U-C Lite Manufacturing Company of Chicago. The lamp consists in a battery case with handle and reflector lamp designed integrally. Four No. 6 dry cells operate the lamp. The reflector is silver-plated and 6 inches in diameter, and the lamp is equipped with a 6-inch heavy convex lens.

INTRODUCING



Century

MODEL "C"

NOT JUST NEW...BUT REVOLUTIONARY

TWENTY-FIVE YEARS **of experience and the best technical brains of the industry combined to give you the CENTURY PROJECTOR.**

Every step, every part, every motion was planned . . . mechanical perfection has been achieved . . . CENTURY PROJECTOR is not just new . . . but revolutionary!

TO THE EXHIBITOR . . . CENTURY **is a product unsurpassed in economy—low cost, long life and low power consumption.**

TO THE PROJECTIONIST . . . . . CENTURY **is made especially to meet and overcome his problems. He is now assured of the highest type projection . . . always smooth, silent, "tip-top" performance.**

TO THE INDUSTRY . . . CENTURY **is progress . . . Proven BEST by Actual TEST.**

See our Authorized Independent Supply Dealer or send for the new literature just off the press and learn why the CENTURY Model-C PROJECTOR is the "Projector of the Century".

CENTURY PROJECTOR CORPORATION

729 SEVENTH AVENUE • NEW YORK, N. Y.

EVIDENCE

of the power and carbon savings with

Cyclex

REG. U. S. PAT. OFF.

LORD NELSON AMUSEMENT CO., Ltd.
"Photoplay Presentations"
3940 ONTARIO STREET EAST
MONTREAL, QUE.
CANADA

Dominion Sound Equipments, Ltd.,
1620 Notre Dame Street W.,
Montreal, Canada

Gentlemen:
The Cyclex Projection Lamps which we installed in the Orleans Theatre in November, 1939, have more than met our expectations, both in reference to improvement in projection and in reduced operating cost.

Previous to the installation of Cyclex, we were using Low Intensity Lamps, which gave us fair illumination, but the power bill was about $26.50 per month. This was reduced to about $10.00 a month. We now have *as fine a projection as any theatre* in Montreal and are *had anticipated.* at the same time *saving more money than we*

We can highly recommend the new Cyclex Lamps to any exhibitor who is anxious to improve his projection and still save money.

Yours very truly,
(Signed) N. A. LAZANO

TEATRO
SANTOS SUAREZ
EMPRESA DIAZ y LOPEZ
SANTOS SUAREZ SAN BENIGNO
HABANA

Western Electric Co., Inc., of Cuba,
Calle Industria 307,
Habana, Cuba

Dear Sirs:
With reference to the pair of CYCLEX projection lamps which you installed in our Teatro Santos Suarez on April 17, 1940, we are more than satisfied with the improvement in the projection, and what is of equal importance, with the economy effected in the consumption of carbon and electricity, which amounted to an average of $10 a month.

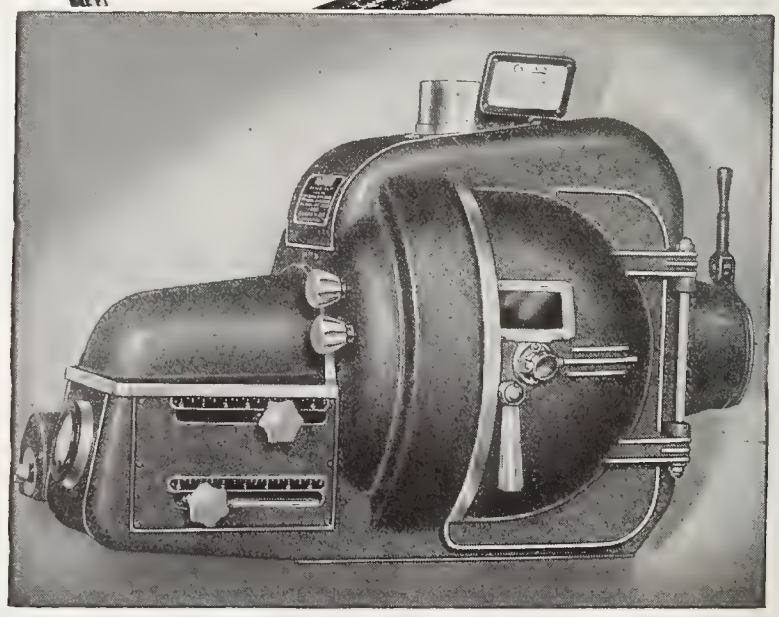
We also take this opportunity to advise you that before selecting your lamps *we tried other makes* which were available in the market, and we were *convinced that the best results could be obtained with the CYCLEX lamps.*

You are at liberty to use this letter, if you deem it convenient to do so.

Yours very truly,
EMPRESA DIAZ Y LOPEZ,
(Signed) Humberto Lopez.

The originals of these two letters are on file for reference.

THE STATEMENTS above, . . . just two of countless comments from exhibitors everywhere furnish convincing proof that Cyclex the IMPROVED projection light source PAYS FOR ITSELF in savings! You owe it to yourself to investigate this amazing projection lamp!



The Cyclex PROJECTION LAMP

C. S. ASHCRAFT
MANUFACTURING COMPANY
47-31 35th Street, Long Island City, N. Y.

Better Theatres

JULY 27, 1940

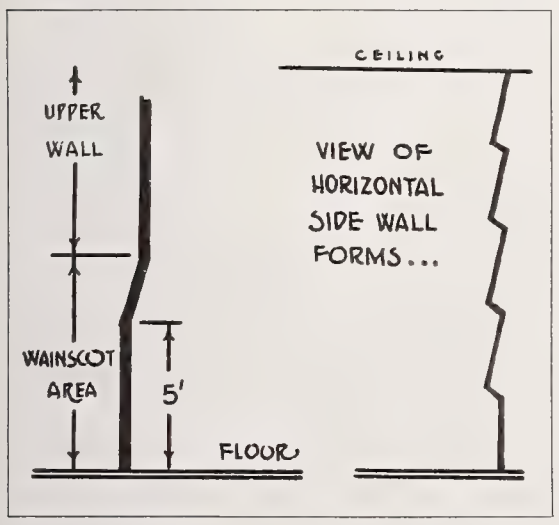
Vol. 140 No. 4

. . . a section of Motion Picture Herald devoted to the physical theatre, published by the Quigley Publishing Company, Inc., Rockefeller Center, New York, every fourth week. **Martin Quigley,** publisher and editor-in-chief. **George Schutz,** editor. **Colvin Brown,** general manager. **Ray Gallo,** advertising manager. **C. B. O'Neill,** Western advertising manager, 624 S. Michigan Ave., Chicago. London Bureau: No. 4, Golden Square, WI. **Consultants:** J. T. Knight, Jr., physical operation; Ben Schlanger, architectural form; C. C. Potwin, acoustic design and treatment.

That Rear Wall Acoustic Puzzle

INDICATIVE OF the direct interest that is being taken by Hollywood these days in the facilities of the theatre to present its product effectively, is a letter received early this month from the Research Council of the Academy of Motion Picture Arts & Sciences, raising a question regarding the acoustical disposition of rear auditorium walls as dealt with by C. C. Potwin in a group of diagrams in the June 1st issue. The letter, addressed to Mr. Potwin, with a copy to BETTER THEATRES, discusses a matter of critical importance in sound reception therefore the points presented in it by Jack Durst, chairman of the Council's subcommittee on acoustical characteristics, and Mr. Potwin's reply should be of general interest; indeed, the correspondence goes far in clearing up an issue that has been confused for some time.

▶Admitting that the control of reflections "has unlimited possibilities," Mr. Durst states the belief of his committee that the principal benefit of such control lies in the direction of these reflections *away* from the audience rather than towards it. He



specifically refers to the drawing at the upper right-hand corner of page 13 in the June 1st issue.

"This," he points out, "indicates the reflected sound would be directed towards the ceiling and away from the audience, while in the upper left-hand corner of the same page (*both drawings are repeated here*) the sloping portion between the upper wall and wainscoting is angled in the opposite direction and would, therefore, tend to reflect sound towards the audience, unless the degree of slope is greater than might possibly be interpreted by the proportions in the drawing. The same is true of the rear wall contours shown on the same page.

"We have recently had the misfortune to have one of our newest preview theatres in this vicinity designed on the premise that controlled reflections from the rear wall would serve a useful purpose in reinforcing the sound energy at the rear of the theatre.

"As a result, this theatre presents an extremely difficult problem in the adjustment of its acoustical response characteristic. The reinforcement obtained in the rear section is far from imaginary, but unfortunately is entirely below 500 cycles and is of uneven phase distribution.

"The net result is a definite 'muddiness' in the low frequencies, and a very disturbing lack of presence [*liveness and fidelity of sound*] in the seating area concerned. When the characteristic is altered sufficiently to obtain even a small degree of presence in the rear section, the center and front sections of the house are highly objectionable from over-emphasis of this part of the frequency spectrum."

Formation of the Wall When Tilted

In reply, Mr. Potwin cites these factors:

1. *In auditoriums with amplified sound, in which the sound system itself can be adjusted to supply sufficient volume at rear rows, tilting of the rear wall to reflect sound into the audience is usually to be avoided.*

2. *Should an auditorium require such reflection into the audience (as might be the case in a very deep auditorium), this can be done by tilting the rear wall inward so that broken-up reflections may be absorbed quickly in the audience area.*

3. *The wall so tilted inward should not be a large, plain surface.*

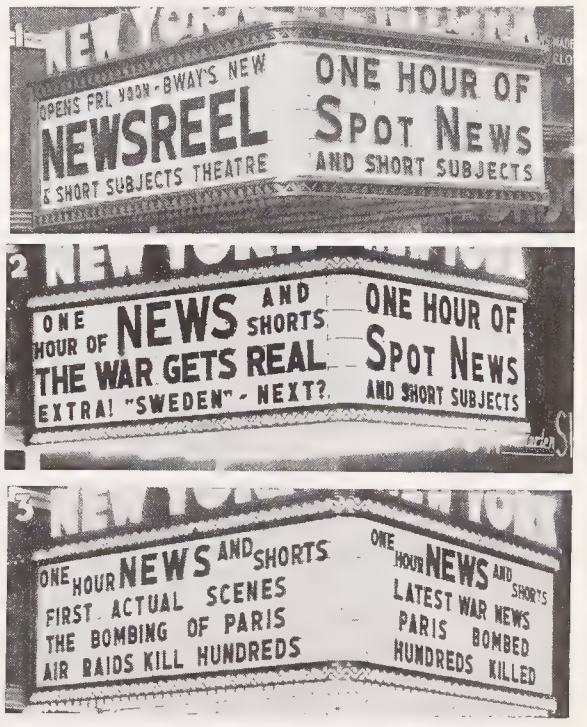
▶"I refer to my column," continues Mr. Potwin, "in the issue of July 22, 1939, in which I discussed rear wall formation and the usual necessity for designing this surface in a series of *small slopes superimposed on the main slope* in order that proper diffusion may be obtained. . . .

"The inward slopes for the rear wall shown in the sketches in the June 1, 1940 issue are a group of small slopes which in the final design would vary in size, dimension and degree of projection from the fundamental slope. . . .

▶"With respect to the inward tilt just above the wainscot area along the side walls, this surface is usually not greater than 2 feet in height above a 4- or 5-foot wainscot, and is varied in the degree of projection from the vertical, depending on the size of the floor plan. Its purpose is fundamentally a practical one due to the fact that lower wall areas are easily reached by the audience. A truly vertical wainscot of hard material 6 or 7 feet in height along the side walls frequently produces objectionable reflections. The 2-foot inward tilt has been used both advantageously and successfully in actual theatre design work."

Display Methods

Yet another recent communication merits being passed on to readers. This one, from Ernest Wagner of Wagner Sign Service, Inc., Chicago, offers, with the aid of an interesting sequence of photographs, some instructive comment on marquee advertising. Referring to BETTER THEATRES'



publication during the past year of considerable material on carefully planned arrangements of marquee copy (we've applied the term "typographical" to the method, to indicate a certain relationship to printed advertising), Mr. Wagner goes on to say:

"I have noted with interest the series of drawings showing different copy ar-

rangements in the June 29th issue, and it occurs to me that you would be interested in the enclosed pictures of an actual situation. I think they illustrate vividly the lack of thought given by theatres generally to the selling of pictures.

▶"The first photograph is one taken prior to the opening of the house and shows the word 'Newsreel' in 30-inch letters. This size of letters was readable from eight blocks away, and this marquee has a circulation of a million people daily, so the advantage of this size of letters as an attention-getter is tremendous in this locality.

▶"The second picture shows copy that would create interest in that it puts 'The War Gets Real' in 16-inch letters, but in my estimation, this is more important than the word 'News' that is emphasized in 24-inch letters. However, it still shows some degree of showmanship.

"Now for the first four weeks that this theatre was in operation, an arrangement had been made with our company whereby they were provided with any and all sizes of letters desired. After the four weeks, the owners decided that they could save money by the purchase of one size of letters only. One of their first pieces of copy with their own font of 10-inch letters is shown in the third picture enclosed, with the line 'Bombing of Paris.'

▶"This was the first-run of 'Bombing of Paris' on Broadway. Ten-inch letters were used entirely for the announcement and these letters will read only two blocks. The only real attraction on the end of this board was 'Bombing of Paris,' therefore had this 'title' only been used, with 30-inch letters for 'Bombing,' and 24-inch letters for 'of Paris,' it would have been possible for from 200,000 to 400,000 more people daily to have known what the theatre was playing. There is no question but that this would have increased attendance by 300 or 400 more people. In other words, it is my contention that to make a saving of, say, $10 a week, around $100 a day was thrown away."

WANTED: A SOUND BASIS FOR ATTRACTION DISPLAY DESIGN

[In short, what Mr. Lee is puzzled over, and what he thinks should be done about it, is—but perhaps you'd rather read his letter. And don't let his manner of signing off fool you. S. Charles Lee is the Los Angeles theatre architect of the same name.—THE EDITOR.]

Dear Editor:

Covered six different cities last week and paid particular attention to the advertising displayed by the theatre operators in the various communities. Saw one theatre with every available inch of front and lobby area covered with coming-attraction announcements. When I took off from that town in my Pegasus [See photo of Peg and its pilot presented herewith.—Ed] I deliberately circled over this man's theatre and noted that the roof was the only space not covered with advertising matter. Nevertheless, although I had spent a fair amount of time in front of this theatre, the current attraction had not registered.



Pilot Lee and Pegasus.

One notices this rather often, and it certainly brings up the question of how architectural and advertising functions are to be co-ordinated to the end that the current attraction is readily and easily impressed on the consciousness of every passerby. With increase in traffic speeds, the problem of focussing attention on the current attraction displays becomes a greater one.

Just where is the show sold to the public? Have people made up their minds to see a certain picture on the basis of newspaper advertising and publicity, and do they then wait until the picture comes to their community? Are they sold by the marquee? Are they sold by the stills and posters out front? Are they sold by the coming-attraction lobby displays? Are they sold by the trailers? ARE THEY SOLD? [Of this whole mess of questions, Mr. Lee, we like the last one best.—Ed.]

I have talked to many showmen and have had a wide variety of answers. What I sought to find out was simply this: What portion of selling is done directly on the theatre premises? Of course, there are differences in the value of on-the-premises selling according to specific location—it appears that a subsequent-run or "grind" house will sell on a somewhat different basis from that of a first-run or neighborhood theatre. From the opinions that have been expressed to me, I gather that, assuming some advertising and publicity has made the picture known to the public, the selling is done first by the marquee, and second by the posters.

Then there is the matter of coming-attraction displays. Few operators have been able to give me a helpful analysis of the effect of this type of advertising on patrons. Should the patron entering a theatre in anticipation of the picture he is to see today, be asked to consider the picture that is to be shown tomorrow? Is the patron psychologically conditioned to receive the message that the coming-attraction advertising is supposed to convey? When he leaves the theatre, if he has enjoyed today's picture, the coming-attraction advertising probably registers favorably. But what if he failed to enjoy today's show?

Should you have some worthwhile answers to these questions, let me have them. If not, maybe your readers have. These attraction advertising matters present some problems that the theatre operator and architect must solve together.

Your Poster Case Examiner,

S. CHARLES LEE.

Cooling Malpractice

One of the most, if not the most extensive survey of the effects of air-conditioning—which is definitely to say, *of the careless or ill-informed application and operation* of air-conditioning systems—on theatre patrons is represented in a report prepared by Dr. George W. Riley of New York, past-president of the American Osteopathic Association, for the annual convention of the society in St. Louis. And its recital of *evil* effects indicates that the efforts of authorities, medical organizations, publications and the air-conditioning industry itself, to end the ill effects and make air-conditioning a real asset to theatre and public alike, haven't been altogether successful.

▶Elsewhere in this issue, J. T. Knight, Jr., points to the complaints of patrons and declares that these "constitute managerial troubles," rather than those of air-conditioning, provided the system has been properly designed and implemented. The answer, says Mr. Knight, "is: First, to know your plant; and second, to know more about air-conditioning."

Pointing out the evil of having temperatures too low and of poorly designed ventilation systems, Dr. Riley's report quite properly states:

"Air-conditioning, installed and operated correctly, is too splendid an improvement, and the industry is too publicly valuable, to be handicapped by these drawbacks and criticisms. Those concerned with the installation of air-conditioning systems should see that they are built and operated in such a way that the public health is not endangered."

—G. S.

Bringing White Projection Light At Last to the Smaller Theatres

How research has brought the high-intensity arc lamp within the modest budget

By W. C. KALB

FOR MANY YEARS the low-intensity reflecting type carbon arc lamp served the projection needs of the small theatre in a very satisfactory manner. It gave more light on the screen than had previously been available from the condenser type low-intensity lamp, and the operating cost was substantially less. The fact that the screen light from the low-intensity carbon arc is somewhat yellow in quality was not seriously disturbing so long as all pictures were in monochrome. It is true that some theatre patrons, since the introduction of the high-intensity arc in the larger theatres, have expressed a preference for the snow-white light which it supplies. For the small neighborhood theatre, however, any loss of patronage due to this preference was more than offset by convenience of location near the homes of the majority of the regular patrons.

Color Demands Change

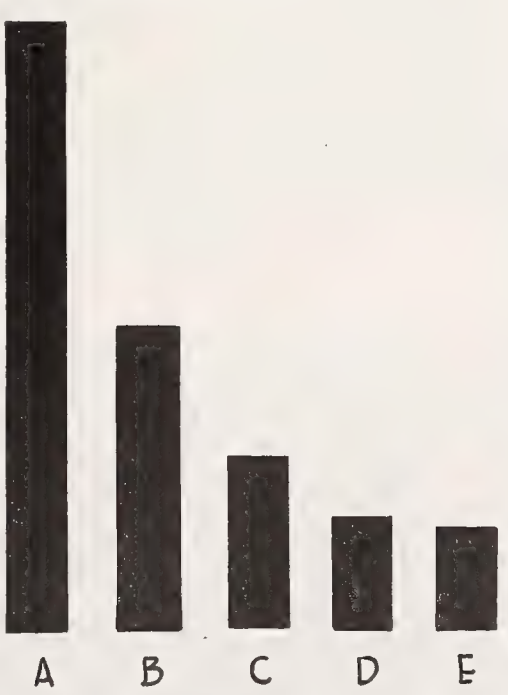
The advent of color in the motion picture industry has completely changed the situation and placed great emphasis on quality of projection light. Color features are photograped with carbon arc lighting of daylight quality and are processed for projection in true color values with light of similar quality. It is well known that daylight is composed of all the spectral colors in approximately equal proportion. Since this is also true of high-intensity projection light, such light gives very accurate color reproduction on the screen and greater realism than can otherwise be obtained.

Fully half of the light energy given off by the low-intensity projection arc is orange and red, with less than one-fifth violet and blue. The result is a light of definitely yellowish tint. Obviously a light of this character detracts appreciably from the color accuracy of the picture thrown on the screen, and the effect upon the observer is correspondingly less realistic.

The education of the public to the need for higher levels of illumination is another factor affecting those theatres still equipped with low-intensity projection light. Simplified high-intensity lamps, using "Suprex" carbons, brought snow-white projection light and higher levels of general illumination within the economic range of a large class of theatres of intermediate seating capacity. The theatre-going public soon indicated its approval of the resulting improvement in personal convenience and visual comfort. This fact, however, serves only to complicate the situation for the small theatre, which cannot afford the cost of installing new lamps that offer no appreciable economy in operation. Most theatre managers recognize the box-office value of snow-white projection light in abundant volume, but for many small theatres, installation and operating costs of high-intensity projection lamps have heretofore been really too high.

Small Theatre Aided

This economic problem of the small theatre has now been solved. During the past year several new projection lamps have been placed on the market designed to meet the specific needs of the theatre of small seating capacity. As a convenient descriptive term these lamps have been called *One-Kilowatt Arc,* since that term approximately defines the power consumption at the arc. Most of these lamps are of the direct current type, but one employs an alternating current arc in conjunction with a converter which changes the 60-cycle power supply to 96 cycles, thus eliminating the flicker that would result from a slight difference in power circuit and shutter frequencies.



Graphic representation of relative operating cost per 1,000 lumens: A—Original low-intensity arc; B—High-intensity condenser type; C—Low-intensity reflector type; D—"Simplified" high-intensity; E—"One-kilowatt" arc.

These new lamps are all of the high-intensity type and give the same advantages of snow-white projection light possessed by the original condenser type high-intensity lamp and the later "simplified high-intensity" designs. They give 15 to 80% more screen light than is obtained from the low-intensity reflecting lamp, thus permitting general illumination in the theatre to be raised to the more comfortable standards established by the larger theatres in which high-intensity projection has long been in use.

Operating Cost Reduced

In addition to low installation cost, these new lamps have the further advantage of low operating cost. For example, at the average power rate paid by small theatres, the operating cost of the one-kilowatt arc is from 20% to 35% less than that of low-intensity projection lamps, the actual saving depending on the power rate and on the current at which the lamps are operated. The operating cost for the same volume of screen light is on the order of one-half as much as that of low-intensity reflecting lamps.

The development of projector carbons and projection lamps has kept abreast of progress in other phases of the motion picture industry. Striking improvements have been made in the brilliancy of the arc crater, in total volume of screen light available, in efficiency of light production, in economy of operation and in quality of projection light. The most recent development, the one-kilowatt arc, supplies screen light at the lowest cost per unit of volume ever attained in direct current projection arcs. Graphic comparison of the average operating cost per 1,000 screen lumens is shown for various types of projection lamps by the relative height of the several bands in the chart below.

The advantages of high-intensity projection light are today fully recognized by the public as well as by those identified with the motion picture industry. The advantage of abundant snow-white projection light arc now within the economic reach of theatres of *every size.*

[*The author is on the engineering staff of the National Carbon Company.*]

. . . and F. H. RICHARDSON summarizes

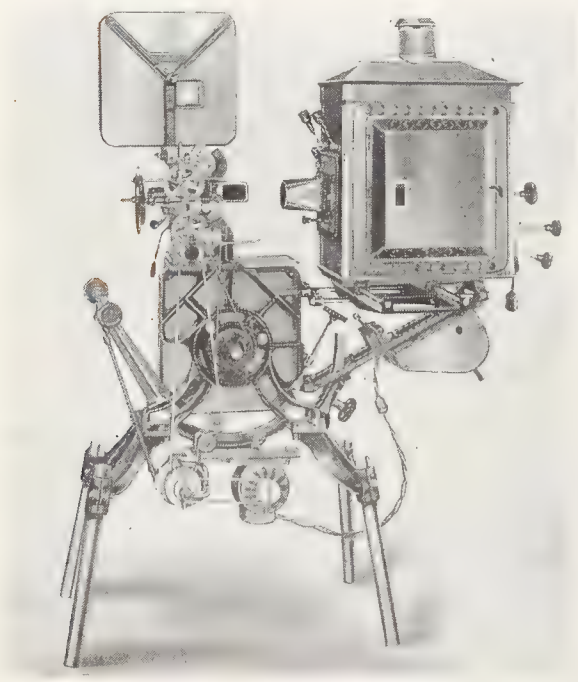
The Search for Better Projection Light

SINCE THE motion picture is nothing but variant intensities of light, its history has been importantly a continual search for better means of providing light, beginning with the weak, colorful (literally just that) a.c. electric arc employed in the beginning, to the powerful, brilliant light sources of today.

In 1896, the motion picture made its debut in the amusement field with a light source supplied (except in rather rare instances where direct current power was available) alternating current, the maximum amperage being 20. The only carbons available were those used in street lighting. Carbon manufacturing was itself but little past its infancy. The product was full of hard and soft spots, metallic and other impurities, and contained cracks galore.

To add to the difficulty, the "operator" of that day had only the most nebulous understanding of the electric arc, the carbons which produced it, or of the lens system by means of which the light was projected to the screen. The screen image that was not smeared with rainbow effects or that did not have more or less dense shadows at top or bottom or on at least one side, was a rarity.

The motion picture was regarded as a novelty—it would only continue to be a box office attraction so long as it was a novelty. This view was almost universally held for at least the first ten years of the "moving picture's" existence. Naturally, carbon manufacturers refused to undertake the necessary experiments and install the added plant equipment required to improve their product. In fact, as late as 1910, this writer took it upon himself to correspond with the company that is now the leader in American carbon production, urging that some of the many faults present in carbons used for projection be eliminted. He was promptly advised that he was "crazy" and would do well to attend to his own business and not meddle with things he did not understand. This, however, he refused to do, and as files of the old Motion Picture World (afterward merged with MOTION PICTURE HERALD) will show, he gave the matter publicity a-plenty.



Not really so long ago—a Powers 6B projector with Powers lamp.

Adjustable Transformer

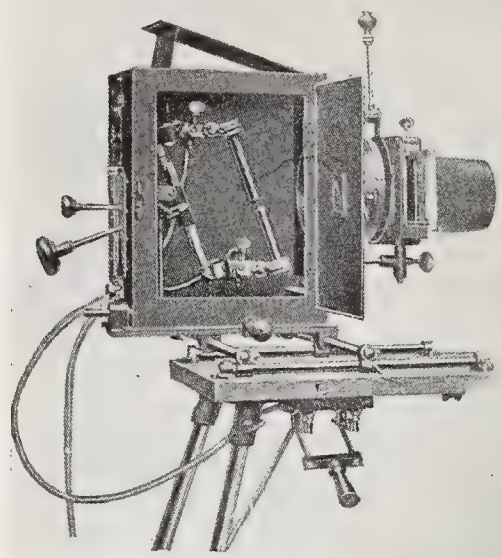
Along about 1908 improvement began all along the line, slowly at first, but with accelerating speed as the motion picture began to look as though it was here to stay. Carbon faults gradually disappeared, lamps were made stronger and were built more accurately, the means by which the carbons were fed (by hand, of course) were vastly improved, the improvement finally culminating in the automatic feed. Either in 1910 or 1911, J. H. Hallberg, a New York City supply dealer, introduced a low-voltage transformer capable of adjustment in three amperages, which rapidly displaced the rheostat for controlling the a.c. arc. Next, along about 1912 (so far as recollection serves), motor-generators were introduced and gradually installed, after which time d.c. became the usual motion picture light source.

About this time the power of the light source began to be increased and we even heard of the use of as much as 40 amperes at the arc! It is a little known fact that as late as 1910, the City of New York restricted the power of projection arcs to 20 amperes.

Accompanying these paragraphs is a picture reproduced from the Power's Cameragraph 1908 catalogue, loaned to me by the International Projector Corporation. Of the lamp shown, the catalog had this to say:

"An important feature is the manner of mounting on the stand. A series of sliding rods allow double motion, sidewise and forward and back so as to give a forward range of adjustment of 5 inches and a lateral range of 7⅛ inches.

"A second feature is the dissolving shutter or dowser. This operates by a mov-



Lamp illustrated in catalog of 1908, about the time the dowser was introduced.

able spindle with spring attachment, holding it in proper position when open or closed. This shutter is a great convenience to the operator, as it enables him to close it and to adjust his lamp (by throwing in the switch, allowing the light to burn a few moments to produce the proper arc), then to operate the mechanism, lifting the shutter with the left hand [Opening the dowser is meant—F.H.R.] at the same time. Besides being a great convenience to the operator, this shutter is a safeguard against setting fire to the film."

This makes queer reading to men of today, but it does seem to establish very closely the time when the dowser first came into use. I can well remember that no such "new-fangled" contraption was in use at least as late as 1907. The lateral adjustment alluded to was to permit sliding the whole lamphouse over to the left several inches to provide for projection of slides through a stereopticon lens mounted on the left side of the projector mechanism. This was rather important then, when illustrated songs were almost invariably a part of motion picture theatre programs.

The First High-Intensity

First of the major improvements came when, along about 1912, the late Samuel "Roxy" Rothafel, then managing director of the Capitol theatre, in New York, installed two high-intensity arcs. All moviedom was agog over that experiment. It proved highly successful but too costly in operation for any but the deluxe theatres. White light did not become available to the average theatre until the introduction of the "Suprex" carbon arc in the early '30's. But the small theatre, with necessarily limited patronage, hence compelled to watch every penny of expense, still was the goat.

Improvement, has continued, however, until today the smallest theatre, too, may have snow-white projection light of sufficient power to illuminate its smaller screen at the average of 10-foot candles required for proper showing of colored pictures.

3 theatres

SOUND CONTROL BY ARCHITECTURAL FORM



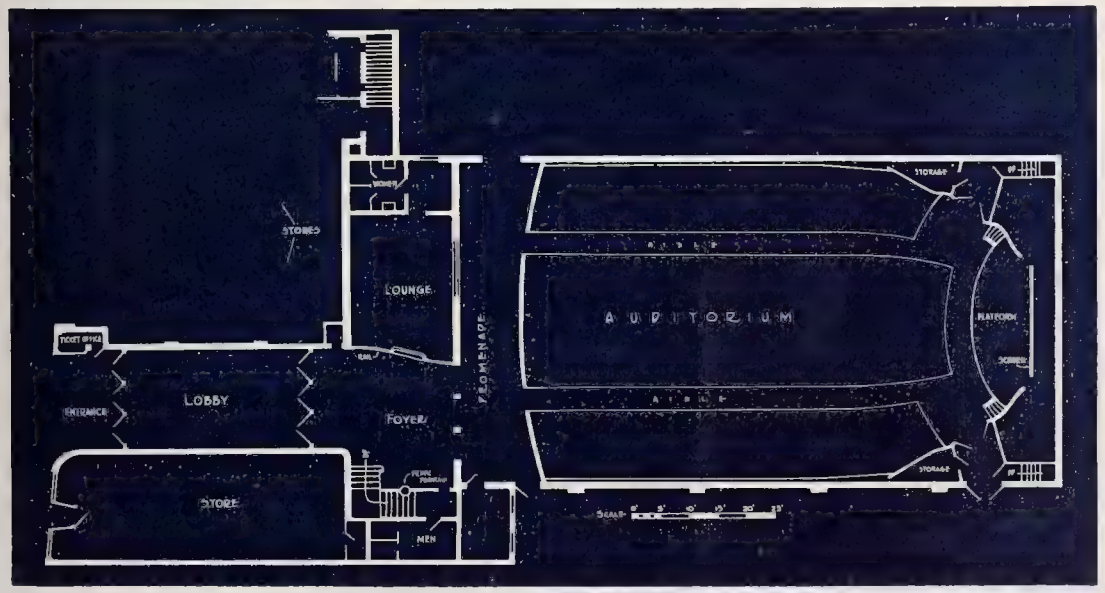
FRONT: Faced with architectural glass in cream, blue and red.

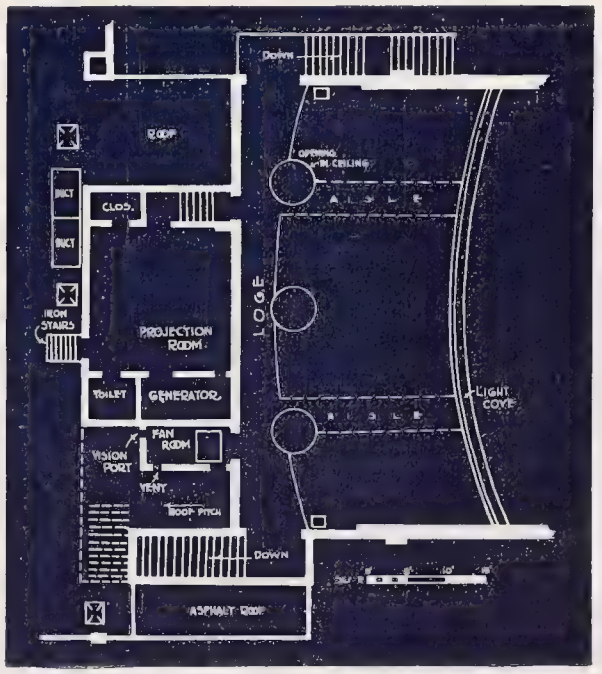
WHITNEY THEATRE, Hamden, Conn.

Jacob Weinstein and Ben Schlanger, Architects
C. C. Potwin, Consultant on Acoustic Design



LOUNGE: Finished in Salubra wall paper, carpeted with Alexander Smith broadloom.





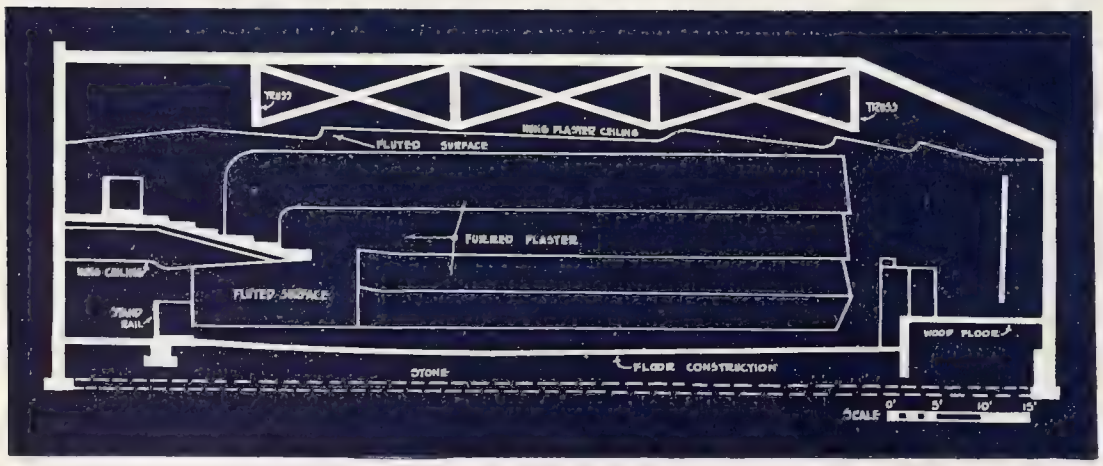
FLOOR PLANS: Main floor above, second level at right.



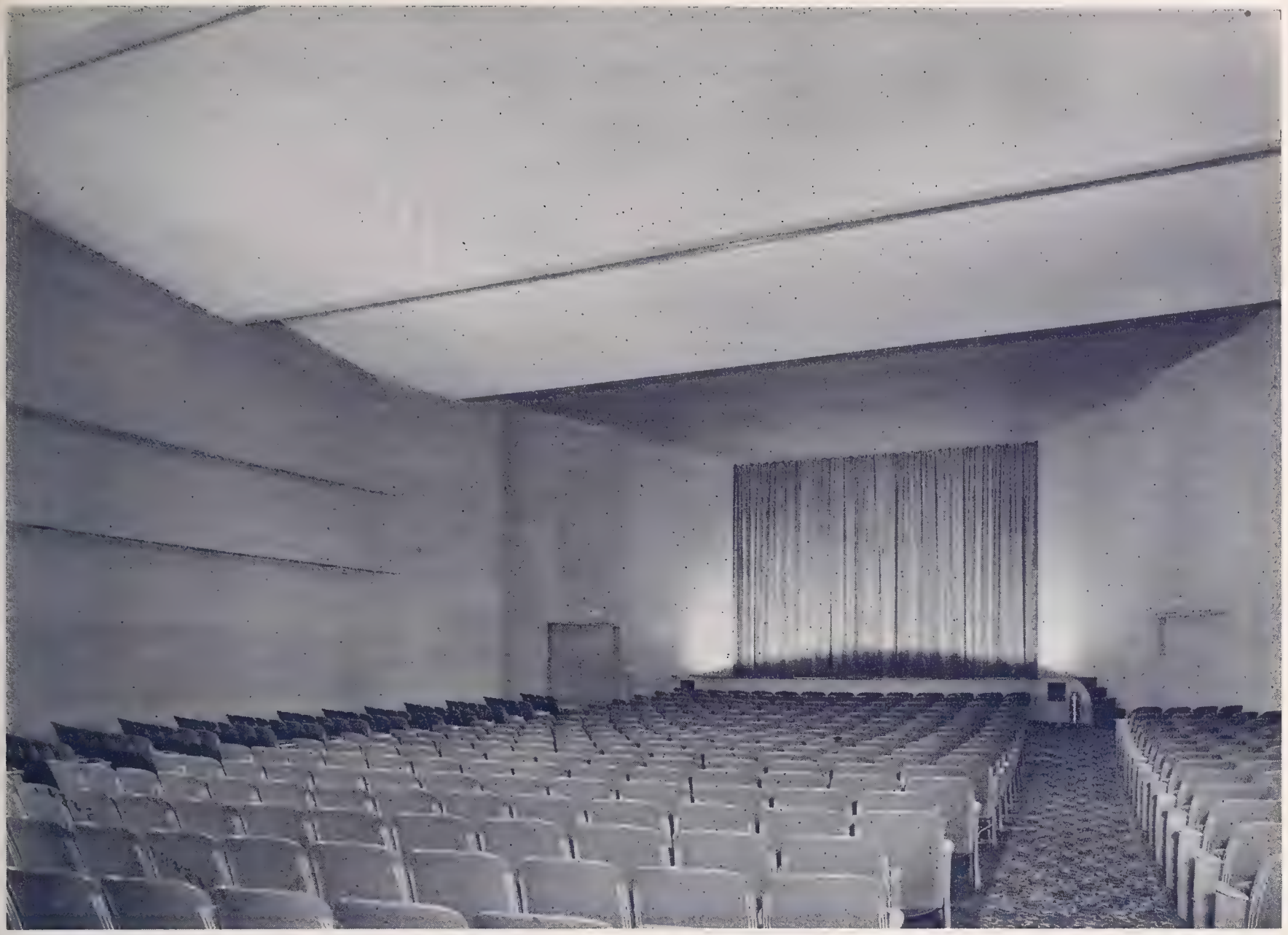
■ Combining in its auditorium treatment, the functions of lighting, vision and acoustics as an integral basis of design, the Whitney theatre in Hamden, Conn., is particularly interesting for its use of acoustical forms and its slight floor pitch. Hamden is an outlying residential section of New Haven, and the Whitney is one of two theatres operated in this area by Maurice and Meyer Whitney, who have yet another house under construction. The front is of simple design with facing in Pittsburgh architectural glass of a cream color, with red striping, above the marquee, and blue, with marble-like veining, at the left of this area, and at one side the name of the theatre has been sandblasted into the glass. The marquee carries Wagner silhouette attraction boards and trim and name letters are lighted in neon.

The interior is finished throughout in painted hard plaster, except for trim here and there in Tekko and Salubra wall papers. The floor plans are shown in accompanying drawings. Construction is of brick and steel.

SEATING: Both photographs and longitudinal section (below) indicate the relative flatness of the auditorium and mezzanine, or balcony, floors. The mezzanine seating is arranged on a non-stagger plan, and the main floor seating is arranged on both a stagger and non-stagger. Only eight rows out of 28 are staggered. These start at the twelfth row. All obstruction of vision of the screen by persons seated in the row ahead or in any other row is avoided. The maximum floor slope on the main floor is in the downward portion, amounting to about 2 feet. The upward or reverse portion of the slope amounts only to about 12 inches. The rate of pitch in the floor slope is changed at every second row in the staggered rows, and at every row in the non-staggered rows. The modified floor slopes of the main floor have made it possible to keep the mezzanine seating platforms no more than an average of $7\frac{1}{2}$" above one another. There are no intermediate steppings between platforms. The modified floor slopes of the main floor also has resulted in a screen position, vertically, calculated to prevent any feeling of bending forward to see picture from the upper level. The Whitney has a capacity of approximately 900 chairs, of which about 200 are on the mezzanine level. The chairs are of the American Seating Company's Bodiform type.



ACOUSTICS: The auditorium is designed to control sound purely by its size and by the shape of interior surfaces. No acoustical materials are used on the wall or ceiling surfaces. The size, or cubic-foot volume of the auditorium, combined with its shape, has been planned in such a manner that the reverberation time is held within desirable limits primarily by the absorption of the chairs, aisle carpeting, and the audience. In order to control the destination and dispersion of sound reflections, the side walls are designed in a series of horizontal angular forms which vary in size and in degree of projection from



the vertical wall. These angles are planned to eliminate multiple reflections between the side walls and to prevent other objectionable reflections from reaching the audience. The area of the balcony rear wall is reduced by sloping the ceiling at the rear. The portion of the rear wall which is exposed to sound incidence is convexly rounded in such a manner as to disperse reflections which might produce echoes. The balcony fascia is also designed for sound dispersion in angular forms, consisting in two horizontal splays, or tilted panels, in the recesses of which are light sources, and the underbalcony ceiling has a slight downward slope toward the back to strengthen the sound level under the balcony. The ceiling consists of a series of segmentally designed splays which co-ordinate with the wall forms to control both direction and diffusion of sound.



SECTION: Auditorium side wall.

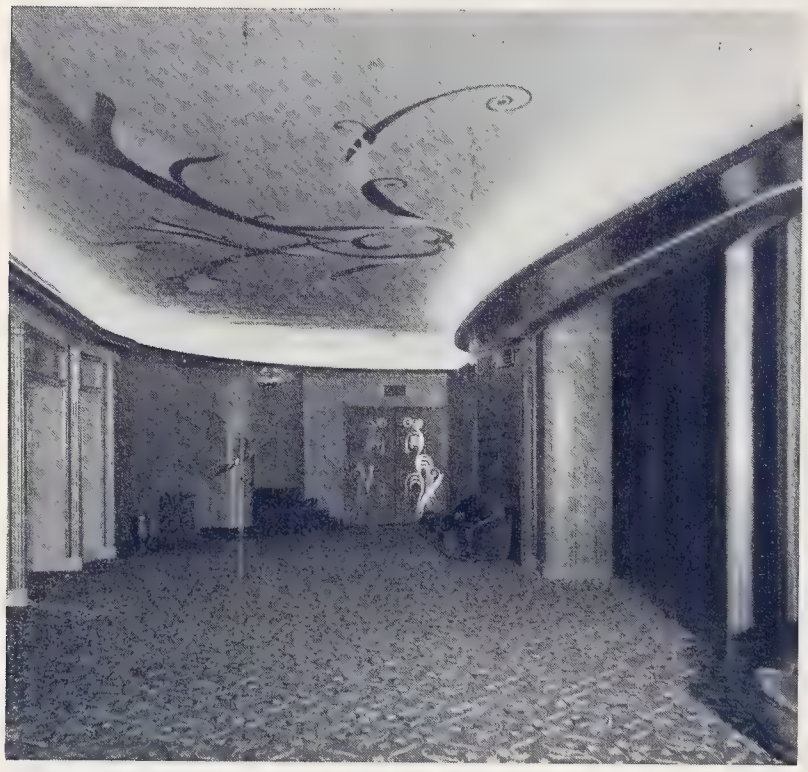
LIGHTING: The Whitney lighting is all of the direct concealed type. When pictures are not being projected, the bulk of the lighting is from a concealed cove in the fascia of the mezzanine. While these lights are not visible to the audience, they hold such a position as to enable them to light almost the entire surfaces of the auditorium. For lighting over and under the mezzanine seating, lamps are concealed in small pockets in the ceilings, a sort of multiple downlighting of simple small units all placed where they are not visible to the audience. During the picture projection period, controlled re-reflected light from the projected picture is the main source of light. While the wall areas, some covered with wall paper, others painted, are not highly reflective, the ceiling is painted a very light shade of beige color, and the groovings in the ceiling plastering re-reflect the screen light directly downward instead of at a glancing angle, which would send annoying screen light reflections into the eyes of the audience. Small concealed and shielded emergency lights are built into one of the side wall projections. The base finish throughout is hard white smooth plaster; a greater portion of the auditorium ceiling is of run plaster groovings designed to control both screen light reflection and high-frequency sound reflection.

The narrowness of the ceiling steppings from which air is introduced into the auditorium demanded diffusers of special design, and Agitair outlets were adapted to these locations (see description of this type of diffuser on page 27). Air-conditioning of the Whitney provides cooling entirely by General Electric compressors, supplying 60 tons of refrigeration.

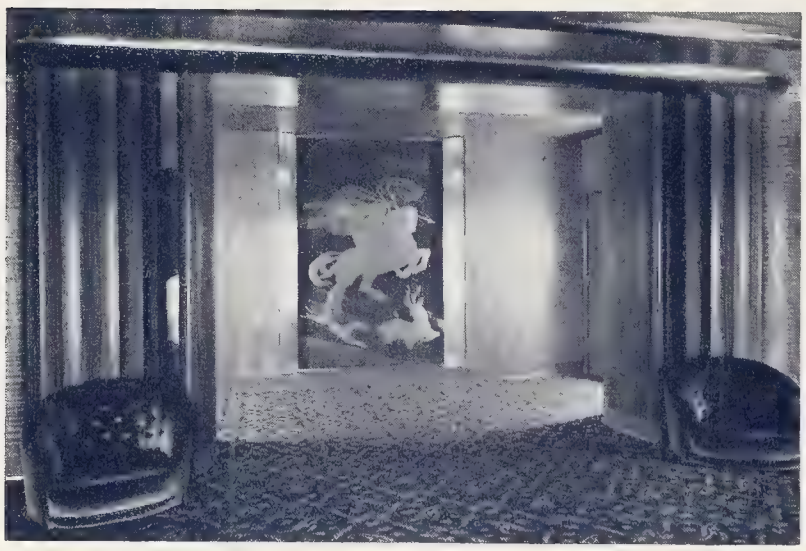
Projection equipment includes two Simplex E-7 projectors, Peerless Magnarc lamps supplied by Hertner motor-generator, and RCA sound system.

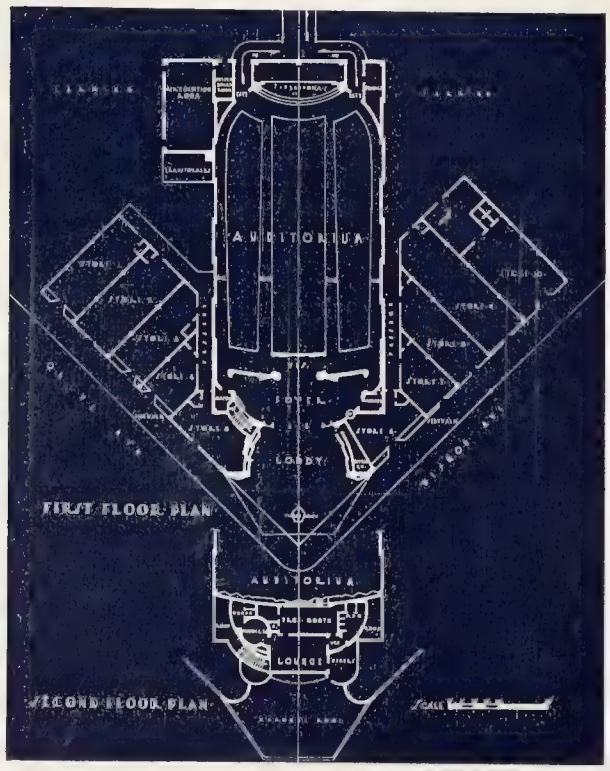
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LUMINOUS DECORATION



FOYER AND (below) ENTRANCE TO AUDITORIUM





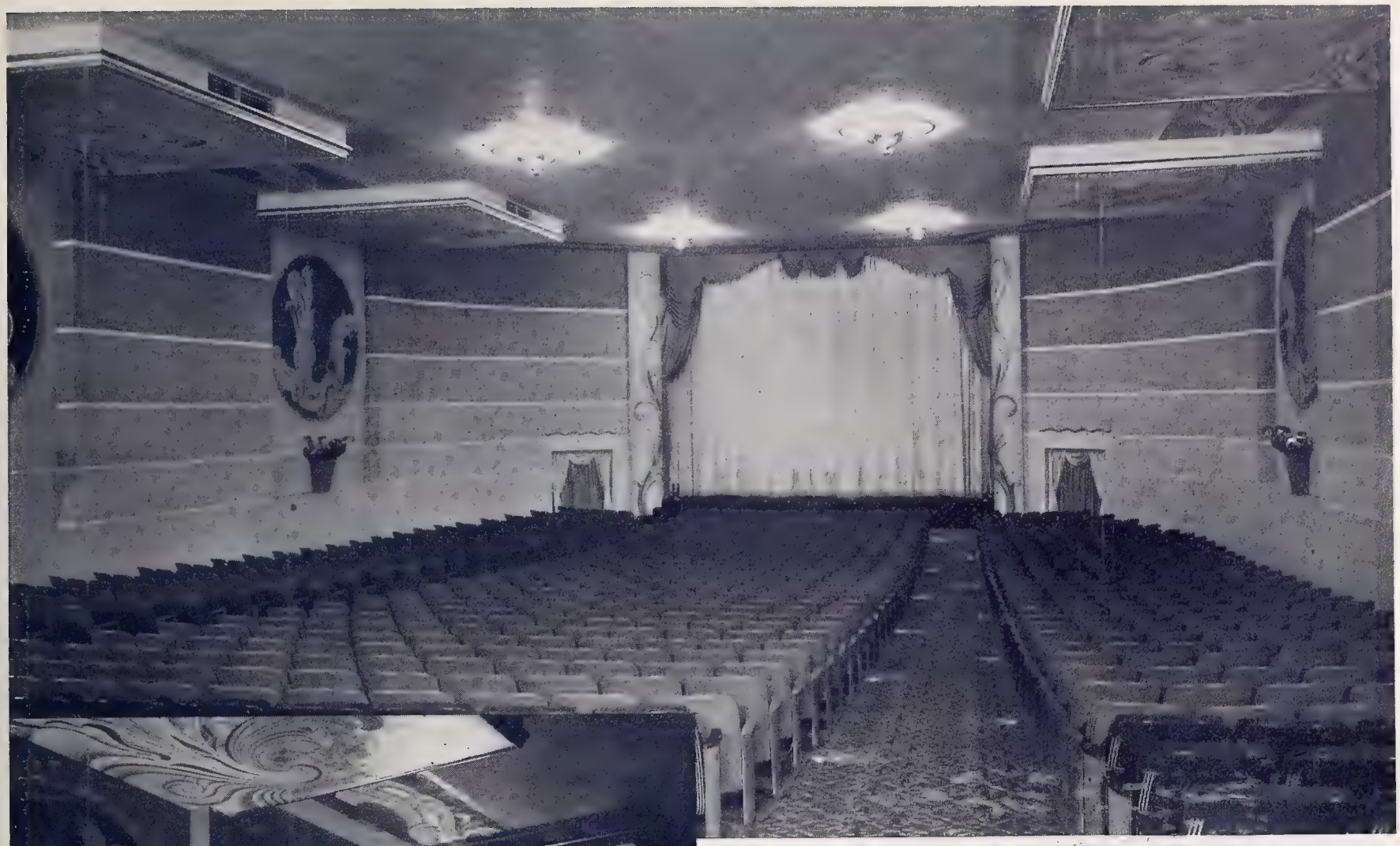
TOWER THEATRE, Fresno, Calif.

S. Charles Lee, Architect



■ The Tower theatre in Fresno, Calif., is one of several California houses in which "black light" decoration has been used. The theatre, a Fox West Coast property, is a neighborhood operation in a city of 60,000. The project embraces considerable commercial space (see floor plan) in addition to the 1,000-seat theatre, and adjoining the building is a paved parking lot accommodating 200 automobiles. Since the street intersection approached at an angle, a corner entrance was developed, making the marquee signs visible from every direction of the traffic flow. The building is faced in cement plaster painted a light cream, and the low front is dominated by a tall tower marking the location of the theatre, with little or no obstruction to vision, for miles around. The vestibule, designed with the marquee, as a continuation of the sidewalk area, has an expansive opening of 50 feet, with the box office, correspondingly shaped, at the center. This is trimmed with neon troughs. Poster cases are staggered for clear vision from the sidewalk. Both marquee and tower are brilliantly lighted in neon combining white and cerise, while the tower is topped by a ball built of projecting prongs of vari-colored neon. In the daytime, these prongs are barely visible, the ball appearing as round; at night the prongs of neon take shape, scintillating on a flasher. The tower rises to a height of 80 feet above the street.

FOYER AND LOUNGES: Entrance from the vestibule is directly into a spacious, carpeted foyer treated, as is the entire interior, in a modern baroque style, colorful and expressing fantasy. Walls are finished in Golden Narra wood, while pilasters and columns are





of black walnut, and columnettes are painted gold. The pilaster ceiling is finished in blue, trimmed with gold, and is lighted by pink and white neon. On the axis of the entrance the foyer opens into a shielded approach to the auditorium, which is entered from either side of this central passageway. On entering this area the patron faces a carved glass panel set in an aluminum frame and lighted from the sides. . . . All of the lounges are located on a mezzanine level, a main lounge opening into a women's cosmetic room and giving access to men's toilet. The outer wall of the main lounge is built of glass block, which provides natural light during the day and is at night illuminated on the outside by floodlights on the roof of the marquee. Other walls are tinted blue, while the ceiling is rose. Lighting is by white metal fixtures, and furnishings have blonde wood frames and turquoise blue fabrics.

AUDITORIUM: The auditorium, with a color scheme of blue gradating from light near the floor to dark at the ceiling, is finished in tinted plasted except for projecting sidewall panels, the underside of which is of Masonite boards applied over acoustic material. These panels are furred down from the ceiling and are decorated in silver and with modernized floral ornamentation executed in luminescent paint for "black-light" effects during picture projection. The ornamentation is done in red, blue and gold on a silver field and the ornament also appears red, blue and gold under the ultraviolet energy of the "black light" sources. The decoration was first painted in these colors in regular paint, the same colors were applied in luminescent paint. Fluorescence is produced by near-ultraviolet equipment concealed in urns below the panels. Each urn contains three 100-watt General Electric "black light" sources together with the necessary transformers. This equipment was installed by the Keese Engineering Company. The architect, S. Charles Lee; R. H. McCullough of Fox West Coast Theatres; and Walter Bantau designed and engineered the "black light" ornamental scheme. (In the accompanying photograph showing the "black light" illumination of the luminous decorations, light from the urns appears; this is an effect due to the sensitivity of photographic film, whereas actually only the glow of the decorations appear to the eye.) The side walls are finished in Acoustite. The rear wall is designed in tilted sections to control sound reflection. The ceiling, which is of hard plaster, is tinted lemon yellow, and for general house lighting a ring of neon is concealed around the outside of lunettes in the ceiling, while inside the lunettes is concealed lighting in three colors. Aisle carpeting, as well as the carpting throughout the theatre, is burgundy with a pattern in yellow and gold, while the stage and exit drapes are blue and gold. . . . Seating is in a four-aisle scheme with two styles of American chairs, one forming a loge section across the rear. This section is divided from the other rows by a Lucite rod lighted from below the floor with the word "Loge" etched thereon. The floor slope includes an upward pitch extending forward from the third row.

The entire theatre is air-conditioned, with cooling by a York refrigerating plant located at one side of the building at the stage end. Auditorium outlets are at edges of the ceiling panels.

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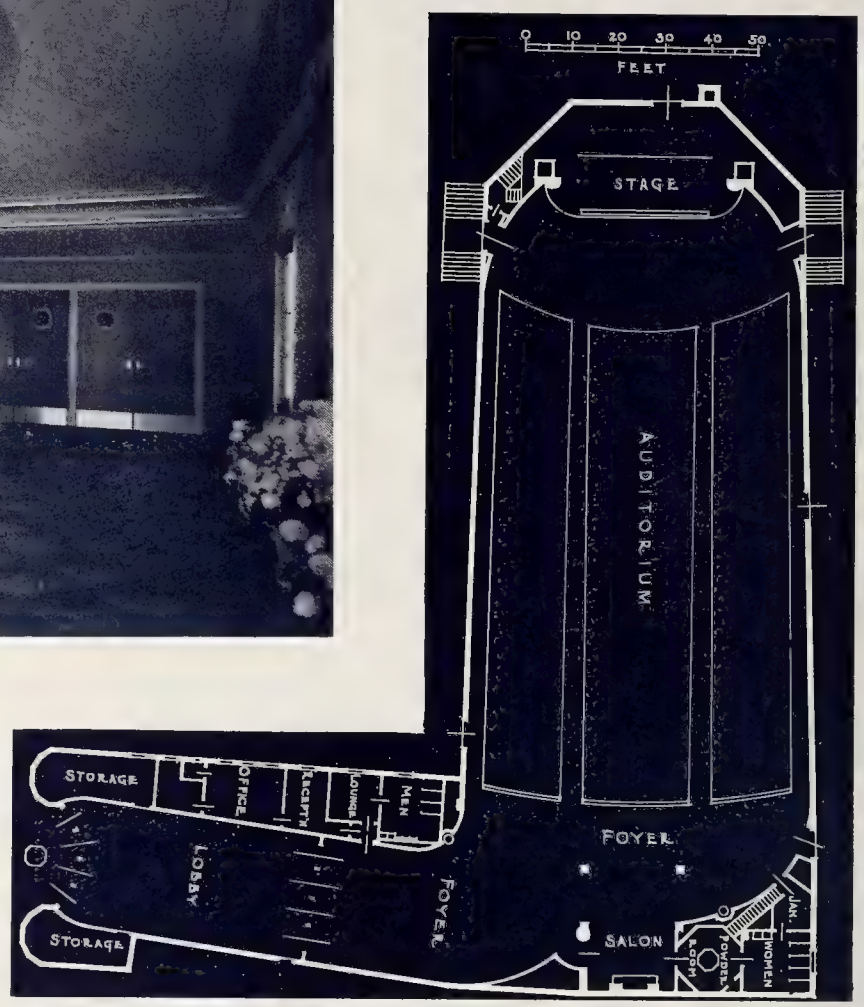
1,200 SEATS ON A SINGLE FLOOR

LAKE THEATRE
Painesville, Ohio

GEORGE A. EBELING, Architect



FORWARD SECTION OF FOYER.



VIEW OF FOYER FROM STANDEE AREA.



■ Although Painesville, where the new Lake theatre is located, is not considered a suburb of Cleveland, the thirty miles distance between the two cities is so improved with transportation facilities that the majority of the inhabitants make frequent trips to Cleveland for business, amusement and social activities. Many Painesville residents have their businesses in Cleveland and consequently commute daily. The owners, J. H. Shulman and A. G. Schwartz, who had operated two theatres in Painesville for ten years, therefore wanted a theatre distinctly urban. The "L" plan of the theatre provides an interior with large areas alloted to vestibule, lobby, offices, men's lounge and foyer (see floor plan). The lobby, which is 26 x 50 feet, is done entirely in aluminum, and blue, blue gray and gray velour, with peach color in radiating bands on the ceiling. The cornice or ceiling mold of the lobby is partly done with aluminum leaf, glazed down to a partially reflective surface. The balance of the cornice is a deep peach color. The bands of velour on the walls are shaded from a blue gray to a light gray at the top, and the wainscot is deep blue leatherette. The doors between the lobby and foyer are likewise covered with deep blue leatherette. The foyer has a minimum depth of 26 feet. The



FORWARD AND REAR VIEWS OF AUDITORIUM. (Note bowled floor.)

walls are covered with powder blue velour with heavy seam covers of the same material and color. A festooned gold rope with tassels is effectively used as a suggested cornice around the walls of the foyer. The woodwork and ceiling are enameled in a medium ivory. Along the walls of the foyer are built-in, bleached maple benches, following the curves of the foyer walls. The benches are upholstered in ivory leather, and a candy stand is made to match the benches in color. A lounge alcoved off the foyer is done in red, gold and silver damask, with woodwork in ivory enamel. At the back of the salon is a large mantel with electric fireplace. The mantel front and shelf are black structural glass.

Auditorium: The auditorium seats approximately 1,200 on a single floor, with the seating separated into forward and rear sections by a middle cross-aisle. The auditorium has powder blue velour on the walls, while the ceiling is of buff-tinted plaster with concentric arcs decorated with modern ornament in pastel colors. The side walls are divided into panels by moulded wood pilasters. These pilasters are arcs of circles in plan and their projection from the wall is increased as the pilasters extend upward, culminating in a flared fluted cap, concealing the auditorium's lighting. In addition to the lights concealed behind the pilaster caps, there are six semi-indirect lighting fixtures, extending through the air diffusers. The walls are decorated with modernized Greek female figures, silhouetted against the blue velour. Combined with the figures are corner ornaments suggesting panels, also a silhouetted painted frieze, running around the entire auditorium, except across the proscenium. The figures, corner ornaments and frieze are painted on heavy canvas, the shades and shadows slightly mottled with a light shade of buff paint, then glued on the velour.

The Lake is air-conditioned, employing storage refrigeration and one 25-ton compressor.



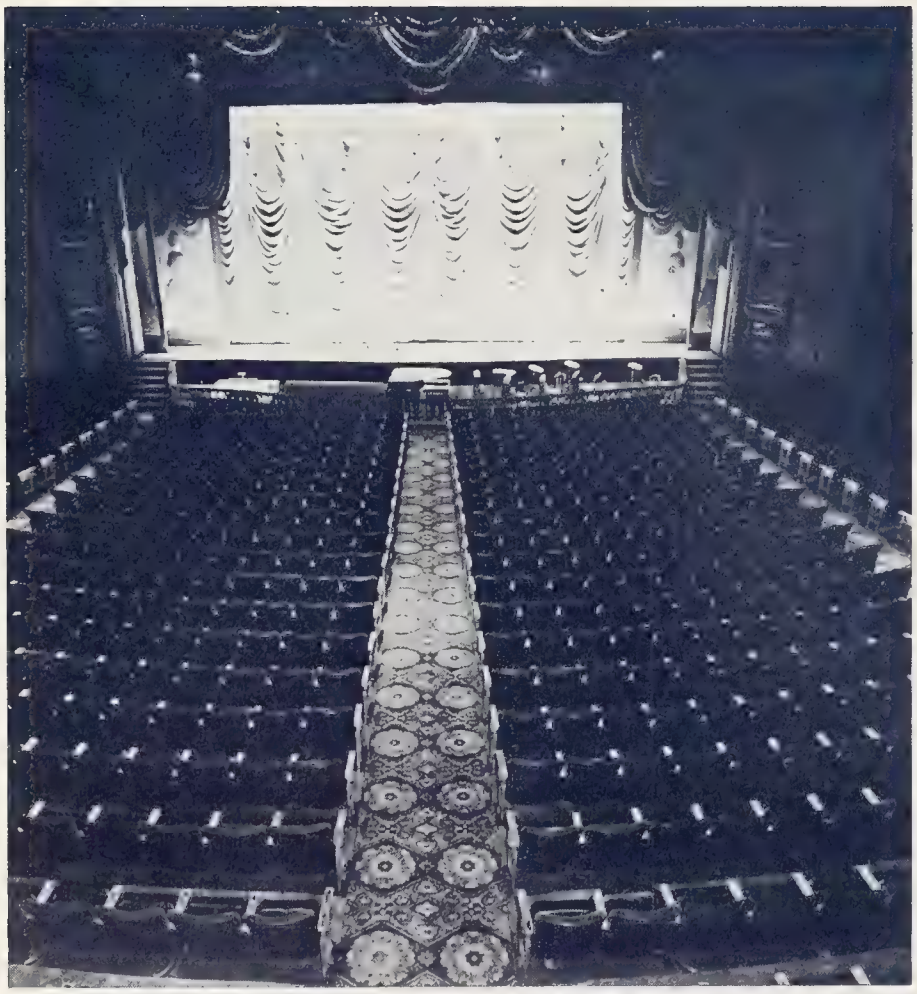
LOUNGES: Alcove off foyer, left; and women's cosmetic room.

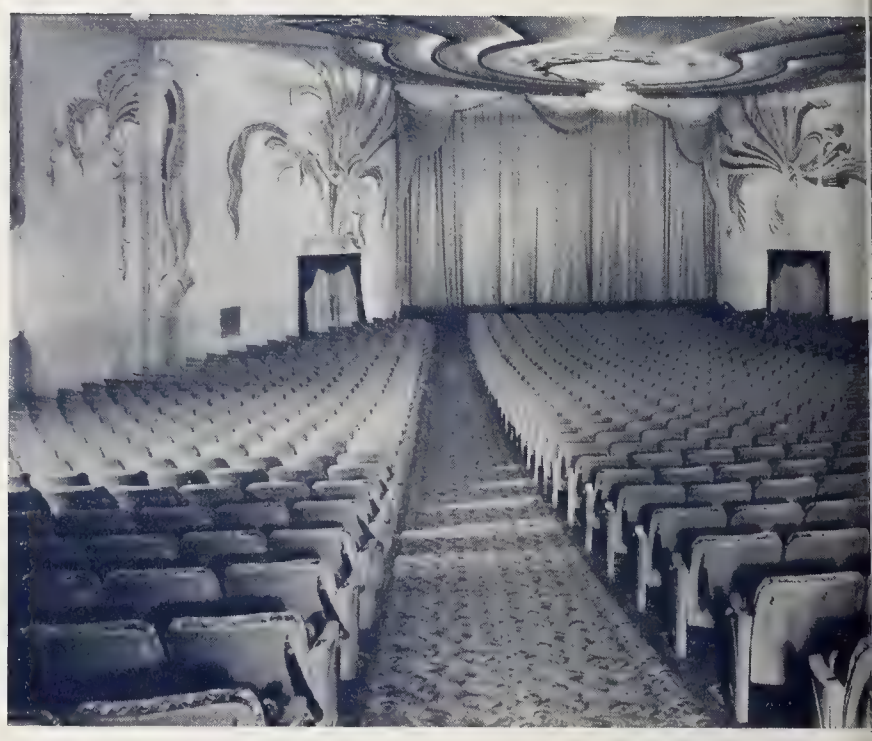
And here is a theatre with twin sidewalk box offices



■ An unusual provision in the front treatment of Bart Dattola's Dattola theatre in Tarentum, Pa., consists in a ticket booth on either side of the entrance doors. The front of the Dattola, recently installed by the Artkraft Sign Company, Lima, Ohio, is entirely of porcelain enamel. The finish is of gray, red and white ripple. The vertical sign, which is designed integrally with the Artkraft marquee, is also of ripple porcelain enamel; maroon with white letters and stripes. Attraction panels are an integral part of the marque construction, using Artkraft silhouette letters. The marquee is of maroon ripple porcelain enamel with green stripes. Illumination is by 102 fifteen-watt white lamps for the soffit, 144 six-watt yellow lamps for border, and 68 twenty-five-watt white lamps for the attraction panels. Artkraft poster frames are of extruded aluminum.

Fluorescent carpeting as installed in two theatres . . .





■ Fluorescent carpeting in the Malco theatre in Memphis, Tenn., is shown at left. The fluorescent elements of the pattern are illuminated by 100-watt CH-4 lamps with filters, one lamp above the head of each aisle, one on the rail of the mezzanine, and two on the rail of the balcony. The aisles are 86 feet long. . . . Above the auditorium of the Academy theatre in Los Angeles is shown with the fluorescent carpet which recently replaced is original floor covering. This picture was taken, however, under normal lighting. Both installations are of Alexander Smith fluorescent pattens.

LIGHT

" . . . light is a first tool of showmanship"



FOR VISION DECORATION AND SELLING

Lighting Fluorescent Carpeting

• Offering authoritative counsel on equipment and its arrangement for effective use of self-luminous floor coverings in auditoriums—the second article of a series on what the theatreman needs to know about "black light"

By C. M. CUTLER and H. J. CHANON

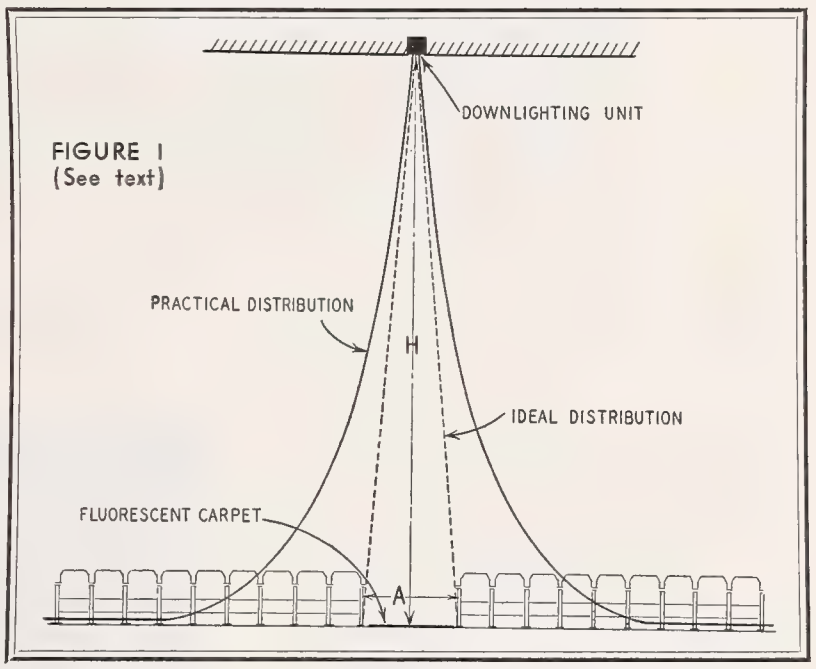


FIGURE 1 (See text)

SELF-LUMINOUS carpet, in addition to its decorative effect, is of immediate interest to the theatre owner as a means of traffic, or directional, lighting. Such application expands the showman's "bag of tricks" for arousing patrons' interest and is the most "intriguing" because it serves the utilitarian purpose so admirably. Carpet glowing without the source of energy being obvious, creates a sense of mystery that fascinates the patron.

In the present method of aisle lighting from low-wattage filament lamps recessed in the seats, very little attempt is made to provide uniform illumination on the aisle carpet. Instead, successive spots of light serve as markers.

In one of the first fluorescent carpet installations, the 2½-watt Argon Glow lamp, located in regular aisle lights, was employed as the energizing source. This lamp operates without a transformer and is, therefore, a convenient source, since it can be used in a regular filament-lamp socket on standard lighting circuits. Unfortunately, the near-ultraviolet energy produced by glow lamps of this rating is of too low an order to be satisfactory. Furthermore, the size of the electrodes in the lamp is relatively large and accurate control of light is not practical.

It is a natural inclination to locate the energizing sources in conventional aisle lights so as to confine the source of radiation below eye level; however, there is at present no practical source of near-ultraviolet of the right output and physical dimensions to fit into seating aisle standards and illuminate uniformly.

The problem then becomes one of find-

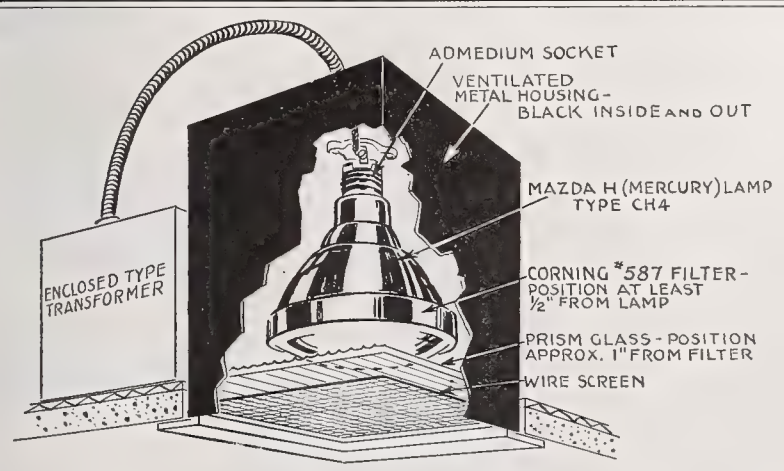


FIGURE 2—A downlight employing an integral projector type of lamp, suggested for auditoriums 20 to 25 feet high.

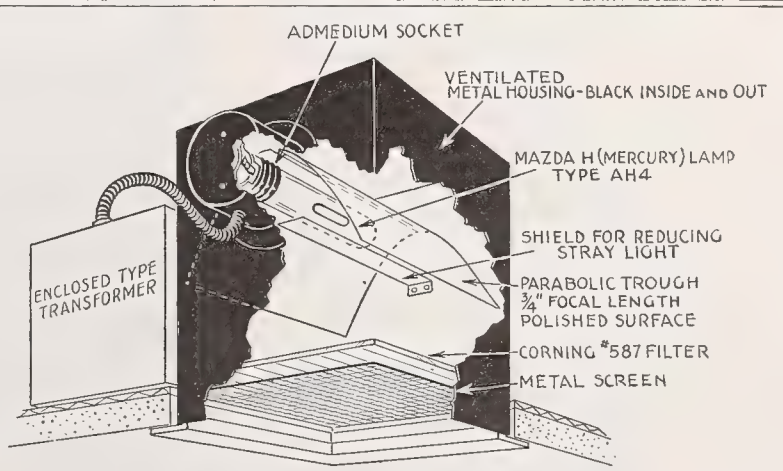


FIGURE 3—A design suggestion for a downlighting unit to energize fluorescent carpet, using 100-watt Mazda lamp AH-4.

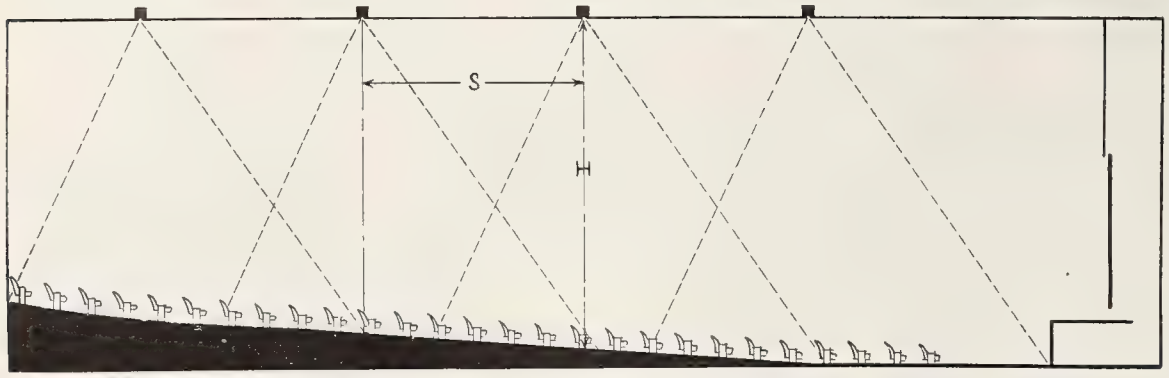


FIGURE 4—The asymmetric distribution directs more of the near ultraviolet radiation toward the front of the theatre. Greater shielding results for those seated in the auditorium.

ing some other method which gives satisfactory results employing available light sources in an efficient and effective manner. First, from the viewpoint of planning an installation it is well to remember that, although the energy produced by "black light" sources is invisible until converted to visible light by fluorescent materials, it obeys the same laws as does the energy produced by filament or fluorescent lamps. In this respect, the theatre operator and designer need only apply his present knowledge of lighting practice.

For example, if an ordinary light source produces a certain illumination on a surface 10 feet away, the illumination at 20 feet would be only one-fourth that at 10 feet. This is the inverse square law which applies to "black light" energy and the resultant brightness of fluorescing surfaces in exactly the same way.

The "Downlight" Method

Higher degrees of contrast can be obtained with fluorescent materials than with non-fluorescent materials. In the latter case, the degree of contrast is limited by the reflection factors of the materials employed. Furthermore, the visible light from the "black light" source is confined to a deep violet of very low value, whereas the fluorescent material glows in rich color as though it were luminous from within.

In order to use the energy most efficiently, it is desirable to confine it as much as practicable to the fluorescent carpet or other treated areas. This suggests the use of *downlighting* equipment recessed in or suspended from the ceiling of the auditorium. The sketch in *Figure* 1 shows a cross-section of a typical theatre auditorium with equipment placed directly over the aisles. When the near-ultraviolet energy is kept from the seating area, one avoids fluorescence of eyeballs, tinted eyeglasses, teeth, hair preparations, etc.; thus there is no occasion for offense or embarrassment on the part of patrons.

In actual practice, it is not possible to confine *entirely* the energy in the beam to the aisle proper (*Figure* 1). On the other hand, the atmosphere of the theatre would be distinctly unpleasant, the picture would be viewed with much less comfort, and a general haze would seem to pervade the place, if some general illumination were not provided. This may be supplied from conventional lighting arrangements, or in part from fluorescent decorations on ceiling and walls. With well designed concentrating equipment (*Figures* 2 and 3), the effect of the small amount of near-ultraviolet energy which spills into the seats flanking the aisle is satisfactorily counteracted by this general illumination.

A reflector of parabolic contour has the property of collecting light from a source at the focus and redirecting it into *a concentrated beam* (in the case of the paraboloid), or into *a thin wedge* (in the case of a parabolic trough). A concentrated beam would be applicable from above only if units were installed at very close spacing. This spacing can be increased by directing the beam through a prismatic lens, which spreads the light along the aisle, but not crosswise. Such a prism glass is included in *Figure* 2.

On the other hand, a parabolic trough directs the light to a rectangular area of greater relative length without the intervention of any spreading glass. This is the method that has been employed in *Figure* 3.

Two Types of Lamps

The lamp included in *Figure* 2 is of the capillary mercury type (100-watt Mazda lamp CH-4) with integral reflector of paraboloidal form. A Corning No. 587 filter screens out the visible radiation. The energy absorbed is very considerable and it is therefore recommended that a coarse mesh wire screen be included below the filter as protection in the event of glass failure. For fanning out the radiation along the aisle it is desirable to select

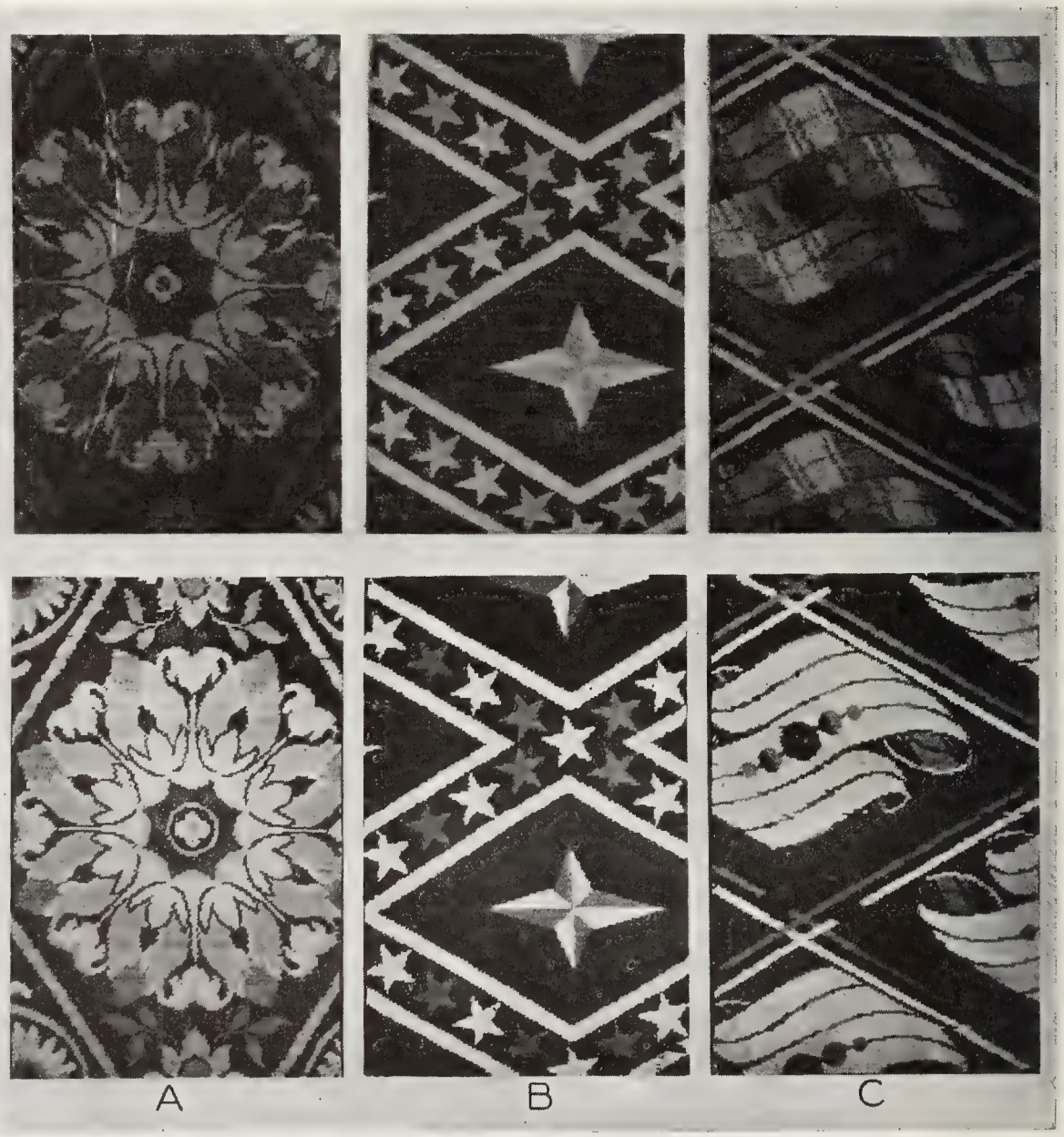


FIGURE 5—Fluorescent carpet patterns, shown as illuminated with (top row) visible light and (bottom row) "black light." Pattern B has approximately 50% more brightness than A or C.

prism glass which directs more of the rays forward than back.

The sketch suggests mounting the lighting equipment and transformer in a ceiling recess finished with plaster ring. This construction affords simple maintenance. inasmuch as the reflector and lamp can be lifted out for servicing.

Where it is not feasible to use a ceiling recess, the lighting unit may project from the ceiling, with the transformer placed ahead of it so as to be out of the view of the patrons of the theatre.

In *Figure* 3, the source is identical with that in *Figure* 2, except that it is not incorporated in a projector bulb. Instead, the lamp is so placed in a separate parabolic trough that it lies in the focal axis. By placing it backward in the trough the light is directed predominantly forward, thus providing greater shielding of the audience from both the ultraviolet, and the small amount of *visible* violet light.

Spacing of Lamps

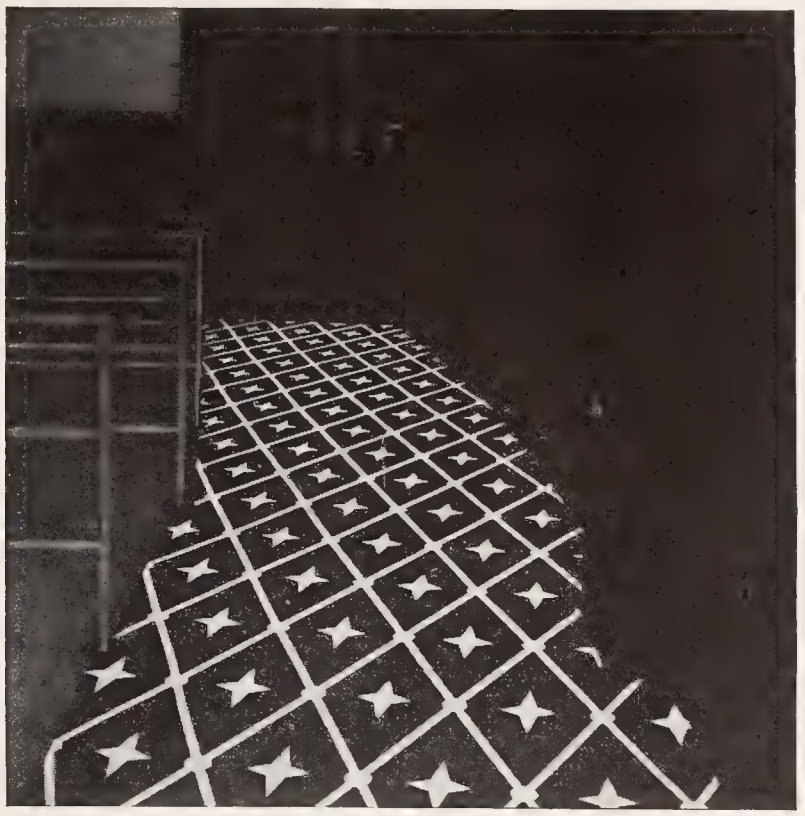
A longitudinal section of a typical theatre auditorium is shown in *Figure* 4, equipped for "black light." The spacing between units is designated by *S,* the mounting height above the floor by *H.*

The theatre operator and designer is primarily interested in how many units must be used and what spacing must be employed to energize the carpet satisfactorily. In order to specify the energy requirements, it is necessary to know (1) the efficiency of the material in converting near-ultraviolet energy to visible light, (2) the energy distribution of the downlighting equipment, and (3) the level of general brightness used when viewing the picture presentation. Other factors, such as permanence of the fluorescent dyes, maintenance of the equipment, and maintenance of the output of the light sources themselves, must be considered as in the case of any lighting problem.

Influence of Pattern

Tests of response have been made on three types of fluorescent carpet manufactured by the Alexander Smith & Sons Carpet Company. In *Figure* 5 their appearance is indicated when illuminated with visible light and with "black light." Since different colors are employed to make up the patterns, certain parts of the rug carpet naturally will be brighter than others. The brightest areas, particularly if they represent a considerable percentage of the total area, determine the amount of energy required. Patterns *A* and *C* in *Figure* 5, have approximately the same general brightness when energized with a standard source, whereas pattern *B* is fully 50% higher in brightness.

Experiments in an auditorium, with equipments of the type suggested in *Figures* 2 and 3, and with carpet types *A* and *C,* furnished the data on spacing for the



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Not the least interesting of the many marvelous things to be seen in the Bugaboo Theatre of the Westinghouse exhibit at the New York World's Fair is the Alexander Smith Fluorescent Carpet shown in the photograph above.

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different mounting heights given in the following tabulation (because of the higher response of pattern *B,* these spacings can be increased slightly in installations where this pattern is employed):

Unit	*Ceiling Height Feet*	*Spacing Feet*
Lamp CH-4 (Fig. 2)	20	26-30
(Same)	25	22-26
Lamp AH-4 (Fig. 3)	30	28-32
(Same)	35	24-28
(Same)	40	20-24
(Same)	50	16-18*
(Same)	60	14-16*

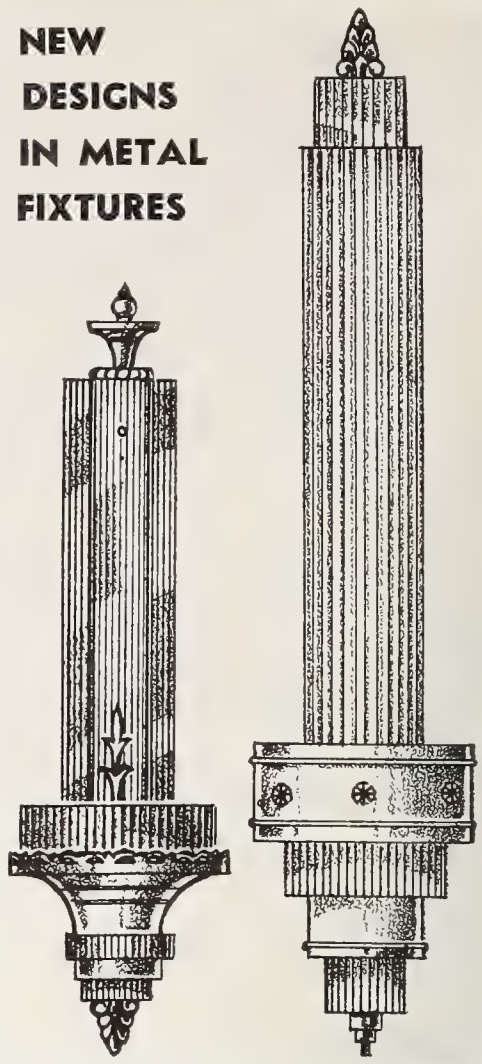
NOTE: *Spacings marked with an asterisk can be doubled if twin units are employed at each location. This may be desirable in some architectural and decorative treatments.*

For ceiling heights below 20 feet, such under the balcony in the auditorium, an EH-4 Mazda H-ood (mercury) lamp can be substituted for the type CH-4 lamp illustrated in *Figure* 2. This lamp as a wider distribution of energy than the CH-4 type, and the concentration directly under the lamp is less. This characteristic avoids a bright spot directly under the fixture. In general, a ratio of spacing to mounting height of 1-to-1 will result in satisfactory brightness uniformity.

The above suggestions for downlighting fluorescent carpet do not cover all effective equipments and methods. Satisfactory carpet brightness has been reported in several theatres where the only energy striking the carpet came, merely incidentally, from the mercury units directed at side wall or ceiling murals treated with fluorescent paints. However, where no use of fluorescence is contemplated otherwise than in the carpet, the downlighting systems suggested, or other designs which incorporate close control, will be found most efficient.

[*Mr. Cutler and Mr. Chanon, authors of the articles in this series on "black light" application, are lighting engineers associated with the Nela Park Engineering Division of the General Electric Company.*]

NEW DESIGNS IN METAL FIXTURES



Two designs from a new line of theatre luminaires recently brought out by the McFadden Lighting Company, Inc., of St. Louis. That on the left has a backplate of fluted metal so arranged over metal bowls as to provide a fountain-like effect of multicolored lighting. It is interestingly trimmed with sparkling crystal and embossed metal ornament. With a length of 42 inches and a sperad of 11 inches, it is finished in white metal and gold. . . . The other is an all-metal luminaire with "louverlite" filter which has a colorful effect upon the lighting emitted by the louvers. This fixture is finished in white enamel trimmed with embossed ornament in polished chrome. Length is 60".

RECENT THEATRE INSTALLATIONS

MARQUEES

Crescent, New Castle, Pa.; Pix, Lapeer, Mich. [*Reported by the Artkraft Sign Company, Lima, Ohio.*]

TICKET REGISTERS

Shea's Niagara, Buffalo, N. Y.; Chief, Casa Grande, Ariz. [*Reported by General Register Corporation, New York City.*]

AUDITORIUM CHAIRS

Ritz, Albany, N. Y.; Grove, Alamosa, Colo. [*Reported by Ideal Seating Company, Grand Rapids, Mich.*)

SOUND EQUIPMENT

LaSalle, Cleveland; Regent, Cleveland; Victory, Charleston, S. C.; Lakewide, Ocean Lake, Ore.; Drive-In, Milford, Conn.; State, Madison, Me.; Milo, Rockville, Ind.; Indiana, Bloomington, Ind.; Tower, Roseville, Calif.; Barney's, Pt. Marion, Pa.; Wades, Fuquay Springs, N. C.; Garland, Garland, Tex.; Florida, Tallahasse, Ga.; Five Points, Atlanta, Ga.; Ritz, Gainesville, Ga.; Ritz, Brunswick, Ga.; Morris, Morris, Minn.; Chief, Casa Grande, Ariz.; State, Sycamore, Ill.; Linda, Shawnee, Ohio; Putnam, Hurricane, W. Va.; Highland, Washington, D. C.; Majestic, Dublin, Tex.; Roxy, Eastonville, Wash.; Hollis Drew's Temple, East Jordan, Mich.; Biltmore, Miami, Fla.; Rialto, Albany, Ore.; Valley, El Monte, Calif.; Gregg, Caney, Kans.; Grant, Detroit, Mich.; Tyler, Tyler, Tex.; Star, Denison, Tex.; Arlington, Arlington, S. D.; Carver, Galveston, Tex.; Times, Cincinnati; Parkside, Detroit; Idlewild, Memphis, Tenn.; Boulevard, Columbus, Ohio; Ritz, Balboa, Calif.; Penn, Mt. Pleasant, Pa.; Alpine, South Charleston, W. Va.; Union, Union, W. Va. [*Reported by RCA Manufacturing Company, Camden, N. J.*]

AUDITORIUM CHAIRS

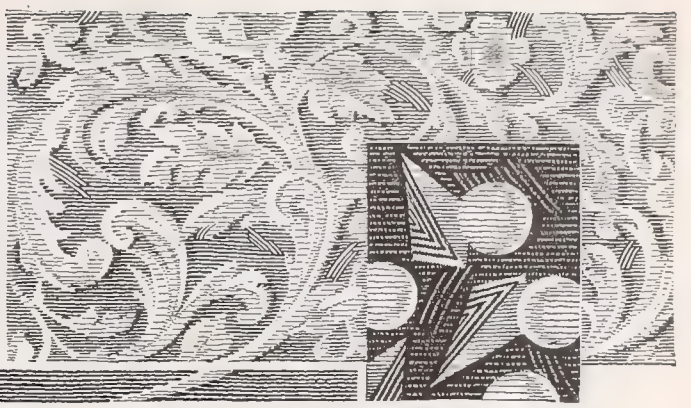
Rio, Meeker, Colo.; Rialto, Boaz, Ala.; Beacon, Omaha; Peachtree and Garden, Atlanta. [*Reported by the General Seating Company, Chicago, Ill.*]

LOBBY MATS

Ozage, Bartlesville, Okla.; St. Mary's, St. Mary's Ohio. [*Reported by the American Mat Corp., Toledo, Ohio.*]

CARPET Selection & maintenance

Foyer and lounge floors, and stairways, are always conspicuous—keep them well groomed.



Combining Solid-Color with Pattern Carpeting

• A consideration of possible tricks to meet special conditions of floor plan and related peculiarities of interior treatment

WHAT facilitates the job of selecting furnishings for an establishment in which furnishings are an important commercial factor, as they are in theatres, is knowledge of what the market affords. Buildings are not designed around furnishings; interior accessories have to be adapted to the finished structure, the forms and style of which are determined primarily by dimensions, site and class of clientele. Thus arises a certain number of theatres which present, upon arrival at the furnishing stage, problems which are not solved most effectively by the usual methods.

The extent to which carpeting enters into the realization of a successful interior scheme, makes it a means of dealing with those special situations arising from peculiar dictates of structural form and dimensions. For example, the theatre in which the site has compelled an especially long lobby and foyer area, or the use of a foyer for both traffic and lounge facilities. There are any number of such special conditions which really require, if one is anxious to achieve the most effective result, careful study of the influence of carpeting.

Conditions Need Study

In these situations, dismissal of the chore of selecting carpeting by merely choosing what seems to be an interesting pattern and color scheme, then applying it to the whole house indiscriminately, is not to deal with the real problem, but rather to evade it. The question is: Does this pattern and color scheme, however interesting it may be in itself, answer your specific needs, meet the peculiar conditions of your theatre?

A large percentage of theatres are well adapted to the use of a single style of carpet throughout; others need a different treatment in some areas. It is in the latter group that a combination of solid-color and patterned carpeting often supplies the answer.

As an example of conditions that sometimes have to be met, *Figure* 1 shows a floor plan with lounge area opening off one side of a foyer, the dimensions of which make it pretty strictly confined to traffic service. In the Whitney theatre in Hamden, Conn., having a similar relationship of lounge and foyer (*see pages* 11 *to* 13), patterned carpeting is used in the foyer, and broadloom in the lounge. This could be reversed, however, as indicated in *Figure* 1, with the foyer having patent-back broadloom, such as Bigelow-Sanford Lokweave and Chase Seamloc, in the foyer, made up in a sectional arrangement to give a directional effect; and with the lounge carpeted, more ornamentally, in a pattern.

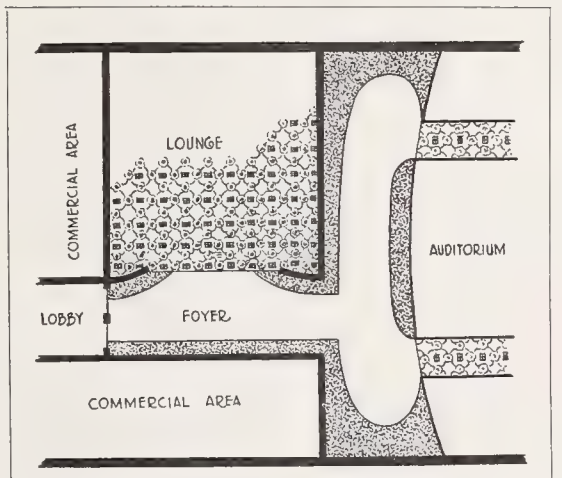


FIGURE 1

The possibilities of directional effect in patent-back broadloom carpeting are of practical interest in connection with many theatre floor plans, but this utilitarian function does not by any means express the limits of its value. This type of carpeting consisting in broadloom sections cemented to a backing, can be ornamented with cut-outs emblems and other decorative devices; it also can employ the very same sectional treatment used in achieving a directional effect, to emphasize form.

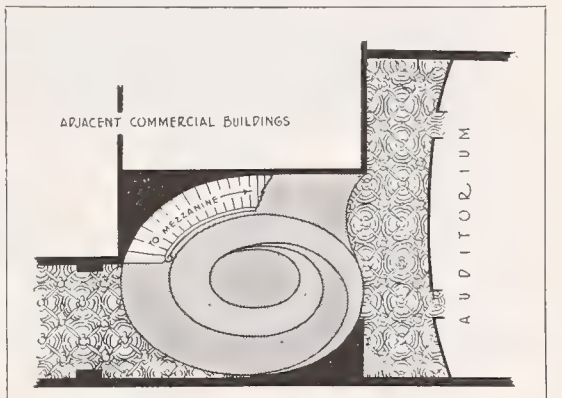


FIGURE 2

Influence on Form

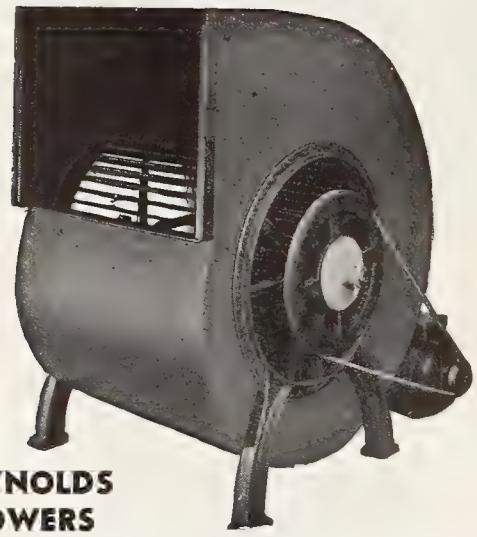
Such application is indicated in *Figure* 2. Here, by way of example, is a lobby practically continuous, except for doors, with a foyer, making a rather long and narrow entrance area, imposed on the designer by commercial properties adjoining the site. This area opens up into a foyer which, to effect an interesting approach to the auditorium, the designer chooses to make circular, forming a rotunda substantially two stories high, with a stairway curving up to a mezzanine balcony. The rise in height takes place just ahead of the stairway; the lobby-foyer entrance area, has a normal one-story ceiling.

In keeping with the effect desired, the circular foyer or rotunda is ornately treated, with paneled or mirrored walls, let us say, a moulded ceiling, perhaps suspending a chandelier, and an ornamental stairway and mezzanine balcony; at the same time, the low-ceilinged, narrow entrance area is simply designed, with part of it having display cases along the walls. The ornate wall and ceiling and stairway treatment of the foyer proper suggests a floor more or less plain, while the general severity of the walls and ceiling of the entrance area suggests a patterned floor.

Broadloom is well adapted to the main part of the foyer, and in the patent-back type of carpeting, it can be readily made up in curved stripings to give the circular or oval effect of the foyer emphasis, which it more or less needs because, in actual structural formation, the oval area straightens out opposite the stairway to become part of the long, narrow entrance area.

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Taking Stock of Your Air-Conditioning Investment

• Offering some thoughts for the consideration of those who installed air-conditioning this year and those who didn't and now wish they had

By J. T. KNIGHT, JR.

AS WE GET further into the warm season, the theatre operator *without* air-conditioning begins to wonder whether it was a mistake not to have installed it, while the one who *did* install it this year has been having some new experiences with increased fixed charges. Those two situations are typical of each year.

To the theatre owner, air-conditioning really should be regarded as a sort of insurance—not the kind of insurance sold by an insurance company, but business insurance just the same.

It insures more business, provided he has real entertainment value in his pictures. . . . It insures frequent attendance by people who want relief from the heat, even though the entertainment value of his pictures is not all that is to be desired. So, as insurance of more business, of placing the theatre in a better position to compete with other forms of entertainment, air-conditioning is definitely justified.

Without air-conditioning, a heavy handicap is placed upon the entertainment value of any picture during the warm months for entertainment value sufficient to overcome physical discomfort is just too much to expect from even the best pictures.

The "Growing" Minority

The theatre owner who has installed air-conditioning and is operating it his first season, is often in for both praise and criticism—the natural development ills of progress. His patrons who can now view pictures in greater comfort may still complain and criticize. These complaints, however, really represent *managerial* troubles. The answer or solution to such troubles is:

First, to know your plant; and second, to know more about air-conditioning.

Repeated calls for a service man and transmitting the complaints to the contractor who installed the job is not the answer in the long run. The manager must know enough to sort out the complaints, discard those complaints without merit, and use the complaints that have merit as the foundation for changes in the arrangement of the equipment or the operating policy, or in the technique represented in the equipment arrangement.

Patron complaints resulting from air-conditioning are generally not specific in character—for instance, "It was too hot in the theatre," or "I was cold," or "It's drafty," etc. Such comments usually leave the manager out on a limb so far as knowing what to do about the conditions. *If, in that particular instance, the manager or his staff has not kept reasonably accurate periodic data, then even the consulting engineer will have trouble in determining whether or not the complaint is justifiable.*

Frequently the question has been asked, "If we can't expect to make all our people



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Some special problems. **Cleanliness is particularly important in the Camera Building. A single particle of lint or dust might ruin a "frame." Floors are waxed; operators dressed in lintless material must pause in a "dedusting" chamber before entering.**

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comfortable, then what can we expect from our air-conditioning plant?" In the first place, you can expect that practically *all* your patrons will be more comfortable than they would be if you had no air-conditioning; and probably the majority will be *completely* comfortable.

Some Facts About People

A recent study made by Dr. W. J. McConnell and M. Spiegelman, an engineer, of New York, of the reaction of 745 clerks in the offices of the Metropolitan Life Insurance Company, shows some findings which in the writer's opinion would indicate a top or maximum degree of satisfaction which could reasonably be expected in a theatre installation. A report of this investigation was published in *Heating, Piping and Air-Conditioning* in May.

Men and Women

Some of the conclusions arrived at in the above study are interesting. The most satisfactory effective temperature for men was found to be about 1.2° cooler than for women. "In general, men are not as susceptible as women to discomfort, especially at extremes of temperature as recorded in this study. Even at the optimum temperatures for women, which differed somewhat from the optimum for men, men still registered a greater percentage of comfort votes than women. . . ."

Another interesting conclusion: "In the morning the most satisfactory Effective Temperature is about one degree higher than in the afternoon. The decrease in feeling of comfort from morning to the afternoon is accompanied by an increased feeling of warmth. This may perhaps be due to the effect of the mid-day meal."

Weather Variation

Further, "The most satisfactory temperatures for July, August and September show slight variations from one month to another."

Also, "No significant relationship between outdoor temperatures and indoor Effective Temperatures could be found. The conditions of the experiment were not adapted to determine such correlation, since the range of variation of indoor Effective Temperatures was limited. Although day-to-day changes in outdoor effective temperatures may be looked upon as a guide to day-to-day changes in indoor effective changes, the relation between the two is not so close that it can be depended upon for all occasions. . . .

"The greatest proportion of comfort votes from men, 77.8%, is found in the interval 68.6° to 68.9° Effective Temperature," and "for women a maximum of 65% comfort votes is recorded in the interval 69.8° to 70.1° Eff. Temp.

These findings are interesting to the owner of a theatre which is air-conditioned because they help him to appraise the performance of his plant.

To begin with, it is important to make a few comparisons of the air-conditioning loads in an office and a theatre. By occupancy load, we mean the number of people within the air-conditioned space. In the office, the occupancy load is relatively constant as compared to that of a theatre. The proportion of fresh air to total air handled is relatively smaller in an office than in a theatre. This air from the outside, or fresh air, is called "air for ventilation." Occupancy (people) and fresh air (for ventilation) constitute the major items in any office or theatre, and in both these instances the conditions are more serious in a theatre. It was for this reason that it was previously stated that the conclusions in the above outlined study can be taken as *maximum for theatres.*

Therefore, within the range of conditions most satisfactory for men and women, 77.8% of the men, and 65% of the women reported *complete* comfort.

From a Business Man—

Mr. Frank P. Ganucheau, manager of the American Bank Building in New Orleans, had this to say in a talk he made on the results of air-conditioning.

"There are certain individuals who cannot be converted [to air-conditioning] and insist that they do not want air-conditioning." This indicates that there is a small percentage of people who just don't want it and they are not going to like it and therefore won't be comfortable in an air-conditioned area. Well, there are some few people who won't like the swellest motion picture ever made. Such idiosyncracies must be expected.

Mr. Ganucheau continued, "There is only one group or class of people that objects to air-conditioning [remember he is talking about an office building] and that is the salesman or outside worker. You will find that salesmen or other outside workers who are in their offices only a comparatively small part of the day, will object to air-conditioning for the reason that, as a rule, they come into the building wet with perspiration. The individual who is wet with perspiration, when he enters the building, is uncomfortable for the first half-hour because the moisture is be-



STATE SALES REPRESENTATIVES WANTED

for BIGGER AND BETTER . . . SHOW BUSINESS

MAIL THIS COUPON NOW

BEN B. POBLOCKI & SONS CO.,
2159 South Kinnickinnic Ave., Milwaukee, Wisconsin
Please send your catalog. We are specially interested in items we have checked (X).

☐ Marquees	☐ Attraction Boards	☐ Changeable Letters
☐ Porcelain Fronts	☐ Fluorescent Fixtures	☐ Neons
☐ Poster Cases	☐ Lighting Fixtures	☐ Light Troughs
☐ Box Offices	☐ Ticket Boxes	☐ Exit Signs
☐ Price Signs	☐ New Building	☐ Complete Remodelling

NAME OF EXHIBITOR_____
NAME OF THEATRE_____
CITY_____STATE_____

AGITAIR
TEMPERATURE EQUALIZER
PATENT PENDING

NO OTHER DEVICE IN THIS FIELD HAS EVER RECEIVED SUCH ENTHUSIASTIC AND IMMEDIATE ACCEPTANCE

Jacob Weinstein and Ben Schlanger, architects, and Paul D. Harrigan, air conditioning engineer, selected the type "R" Agitair for the Whitney Theatre, Hamden, Conn. Both appearance and performance are so satisfactory that another theatre for the same owner will soon be similarly equipped.

MANUFACTURED BY
AIR DEVICES, INC., 17 East 42nd Street, New York, N. Y.
A NATIONWIDE SALES AND ENGINEERING ORGANIZATION

ing removed at a very rapid rate. This individual will most probably not remain in the office more than an hour or two. It is a human failing to remember discomforts and to take all agreeable things for granted. Therefore, he forgets that he has been exceedingly comfortable for an hour or so and remembers only the first half-hour of discomfort!"

The above statement comes from a man who is not an air-conditioning engineer, but a layman whose observations may be logically associated with reactions of the public. And they describe exactly the problem of satisfactory air-conditioning of theatres. We have many patrons who come into our theatres in a hot, perspiring condition after a walk from parking their car or after a heavy evening meal and they certainly are not comfortable until their bodily conditions balance with the conditions inside the theatre.

Mr. Ganucheau further asked the question, "If you had it [air-conditioning of building] to do all over again, just what would you do?" And he answered:

First, "I would require two refrigerating machines instead of one, in order that in the beginning and end of the season I could operate the plant without fear of over-cooling."

Second, "I would be assured of ample reserves so far as air movement was concerned."

Here Mr. Ganucheau has emphasized two of the points that have so frequently been pointed out to theatre managers in these columns—and, I repeat, these are the recommendations of a business man, not of an engineer.

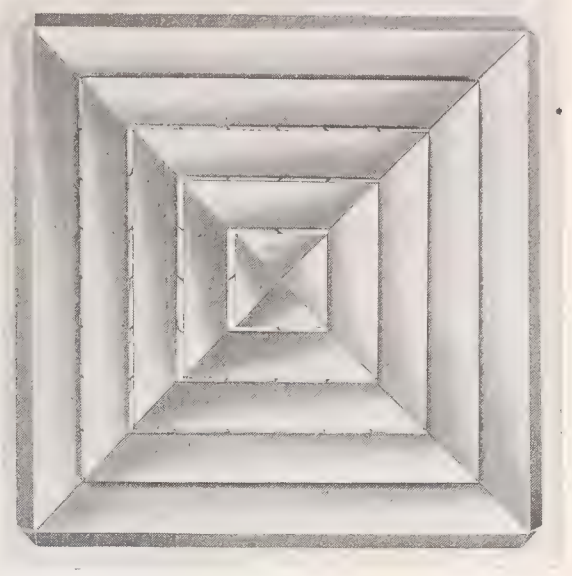
The buyer of air-conditioning and the manager of an air-conditioned theatre will never be entirely satisfied until he has a knowledge-basis for his expectancy of results. This means he must have knowledge of the plant, know how to operate it, then record the results, for his own guidance.

Air Diffusers Adapted to Varied Structural Needs

Air diffusers designed for a high degree of flexibility in application to structural as well as space conditions, have been developed by Air Devices, Inc., of New York. Various patterns are available in these diffusers, marketed under the name "Agitair," which can be obtained in types designed to deliver the air in one, two, three, or all four directions.

The directional effect, as to one way, or two or more up to four, is determined by the distribution of louvers, between which small vanes are inserted obliquely and so designed as to pass the air at an angle of 22½ degrees or less with the wall or ceiling. The small vanes are cited by the manufacturer as a means of providing a high state of turbulence to assure thorough mixing of the incoming with the room air.

Adapted to structural limitations, where the diffuser can be located in the center of the space it serves, it is shallow in depth (¾-inch) and is suited to either side wall or ceiling mounting (an installation of this type of diffuser in the Whitney theatre, Hamden, Conn., is pictured on page 12).



Four-way Agitair diffuser.

Available is a type of Agitair diffuser adapted to combination with fluorescent lighting equipment, while the regular types can be obtained in any dimensions, either square or rectangular.



"Eye Monotony" vs. "Eye Interest"

In the above marquee set up with single-size letters there is a monotone of form and color. Only a fraction of the advertising value is being realized.

•

In the same marquee, shown to the right, the WAGNER Multi-Size-Letter display gives a variation in form and "weight of color", creates "eye-interest" and greatly increases the advertising value of the marquee.

•

This Is an Exclusive Patented Wagner Feature

WAGNER SIGN SERVICE, Inc.

218 S. Hoyne Ave. CHICAGO · 123 W. 64th St. NEW YORK · 706 E. Hancock Ave. DETROIT · 6 Britain St. TORONTO

TO A NATIONAL ADVERTISER

YOUR MARQUEE

WOULD BE WORTH

THOUSANDS OF DOLLARS

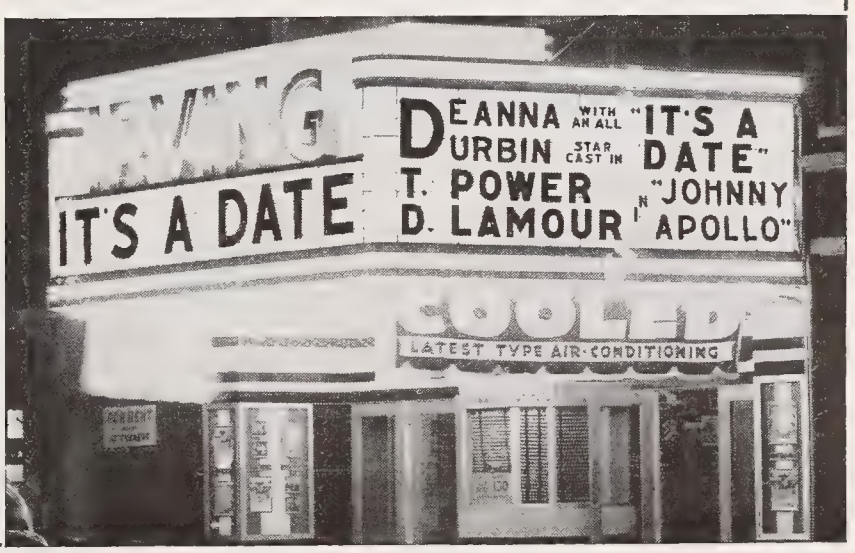
EVERY YEAR!

•

ARE YOU GETTING

THE BEST VALUE

OUT OF YOUR MARQUEE?





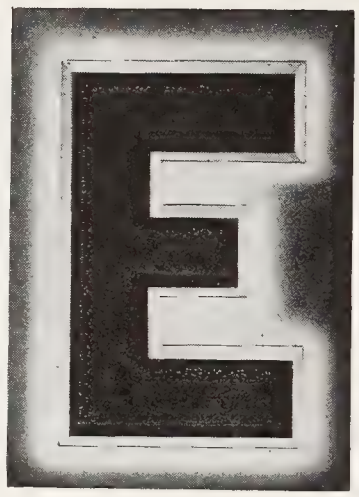
THE MARQUEE

• • & exploitation equipment

Recessed-Face Letters and Multiple-Unit Panel Frame

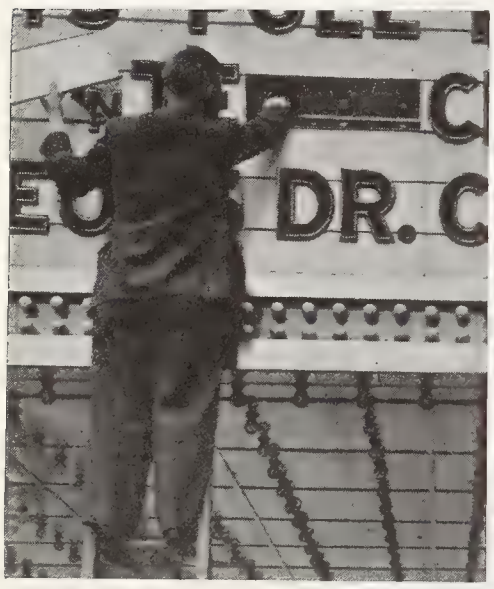
ATTRACTION advertising equipment manufactured by the Adler Silhouette Letter Company of Chicago, now includes a recessed-face silhouette letter and a frame permitting removal of single-line units of glass for relamping and cleaning. The letter may be had with the recessed face in color, instead of black, if desired.

The letters, which follow the general type-style of other Adler letters and are similarly of cast aluminum, are designed for size combinations, with mounting by means of L-shaped lug-bars cast with the letter at its rear; these set into chanelled panel bars and are spaced for interchangeability of letter heights. The panel bars are perforated for drainage.



Front view of a recessed-face letter, showing the outer reflective bevel and light-screen.

Letters and frames are designed for combinations of any sizes from 8 to 24 inches. The 6-inch letter is also available in this new series for use in narrow-gauge lines (bars spaced 5 instead of 7 inches).





Access to box is by lifting out (left) or raising small panel section.

Letters in all the sizes, which include 10-, 12- and 16-inch, have a forward-turned outside bevel, which is light-reflecting; light from the glass panel is shut out, however, from the face of the letter itself by the ridge of the recess.

Frame design, with construction of 18-8 stainless steel and groove-and-pin locking of sections, provides for removal of the panel glass in small units, each confined to a single line in height and a section in width. The purpose is to provide access to the interior of the lamp box for cleaning or relamping by relocation of a few letters at a time and raising or removing a lightweight section of glass. Each section is bound along its four outer edges by stainless steel.

This feature is available in two types. In the simpler type, the glass section is lifted out of the frame; in the other, the section is hinged and may be merely swung out to give access to the sign box without removal; or it may be removed.

Frames with either the hinged or lift-out sections are marketed under the trade-name of "Remova-Panel," while the letter is referred to as of "Third Dimensional" type. Besides the screening of the panel light from the face of the letter, the manufacturer points to a protective effect of the raised edges surrounding the face of the letter, tending to reduce scratching of the latter in handling, while a two-tone effect is cited as being attained when the face is in color. The 10-, 16- and 24-inch letters are designed for mounting with alignment at the bottom.

Are you taking advantage of present-day interest in the news? BETTER THEATRES *will have some suggestions in the August issue.*

Newspaper Advertising Attention for Marquees

"WITH the increasing acceptance of multiple-line, silhouette-letter equipment, marquee layout now is to be regarded with the same typographical consideration given newspaper copy. Yet it is regrettably evident that theatremen who burn midnight oil to fashion ads with high eye-appeal are less concerned with the negative boxoffice impression made by the hastily assembled and visually monotonous announcement. . . .

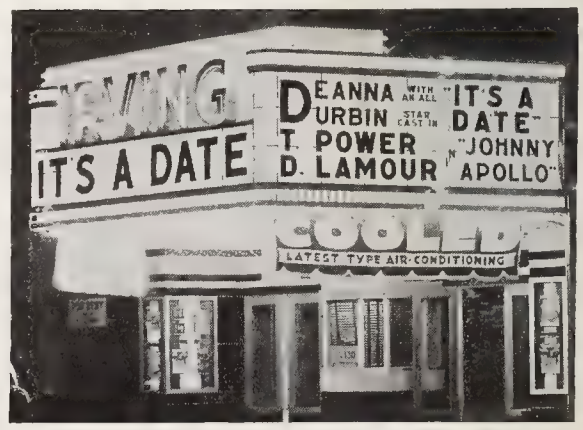
"Since it is accepted that the first step in making a sale is to stop the passerby in front of the merchandise, it is equally true that the pulling power of marquee eye-appeal should have importantly to do with vending theatre wares."

—A-Mike Vogel, writing in Managers' Round Table, Motion Picture Herald of July 20.

THE USE AND ABUSE OF VALUABLE SPACE



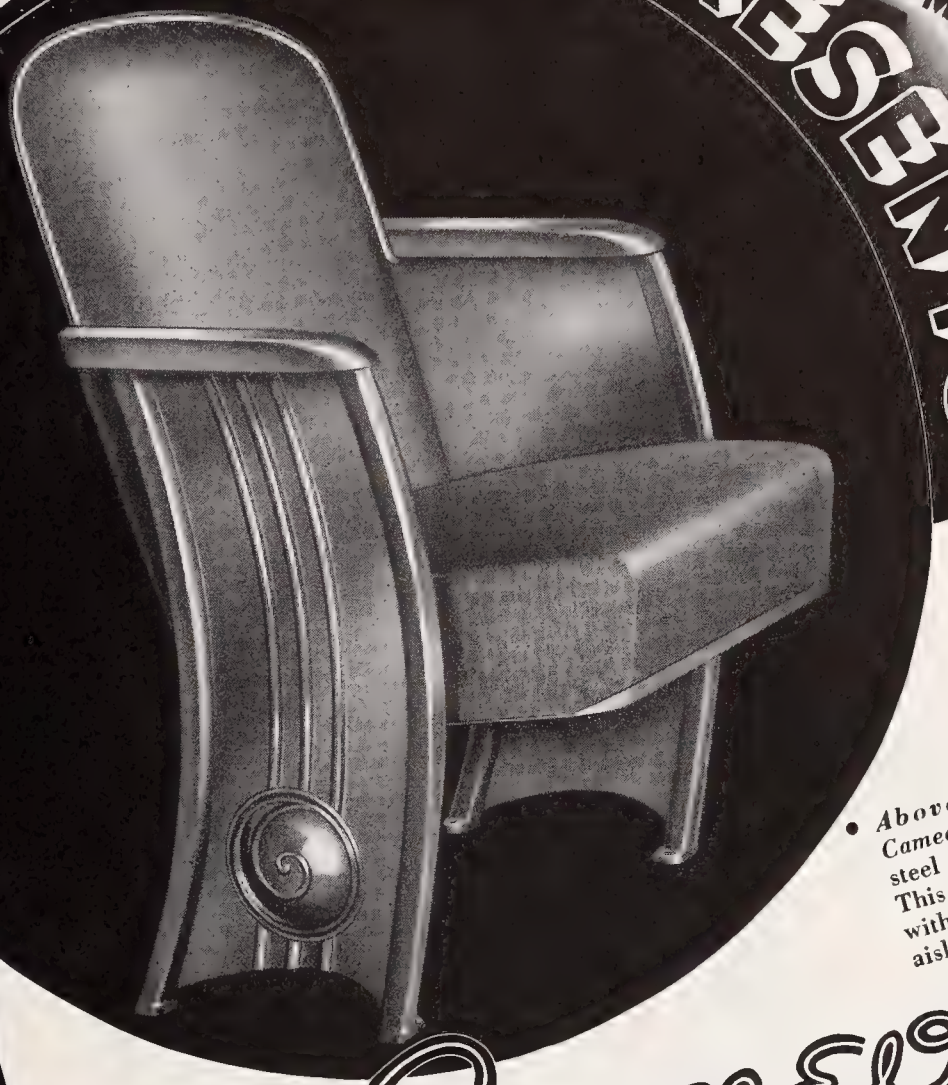
■ The marquee of Irving theatre in Chicago effects practically in its entirety, a screen of light for silhouette-letter attraction advertising. Much of the possible selling value of such equipment is lost, however, in a display like that above, employing Wagner letters in one size only. Contrasted with this is the "typographical" arrangement below, using Wagner 10-, 12-, 24- and also 4-inch letters, to attain variety, selected copy values and greater legibility, and to take full advantage of panel area.



A JEWEL FOR STYLE

HEYWOOD-WAKEFIELD PRESENTS

A GEM FOR COMFORT





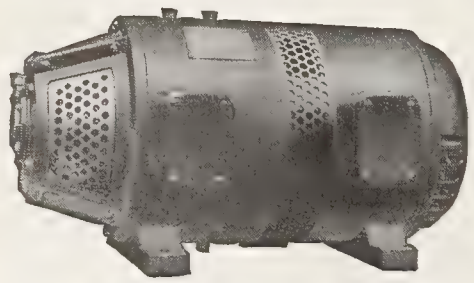


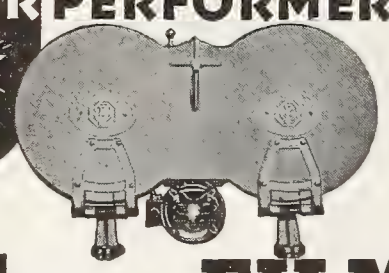
• *Above:* Heywood *Cameo* Chair with all-steel aisle standards. This design is fitted with a new, adjustable aisle light.

THE *Cameo*

EVERYWHERE . . . the new Heywood Cameo is being hailed as the first, *real* "theatre man's" chair ever developed. It *is* just that because practical showmen helped us to develop this streamlined chair. You'll like the Cameo's style . . . its exclusive features . . . its sturdy steel construction. And, you'll *rave* over the Cameo's luxurious comfort . . . the same, genuine, coil spring edge comfort found in fine, custom-built furniture. The Cameo is surprisingly low priced, too. *May we furnish details?*

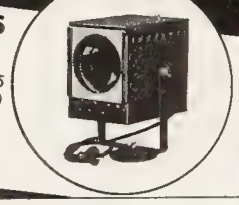
HEYWOOD-WAKEFIELD
ESTABLISHED 1826
Theatre Seating Division
GARDNER, MASS.

Headliner on Every Program
STABILARC
Motor Generators

Stabilarc Always Assures a Dependable Uniform Power Supply
The most complete line of motor generators on the market.
35-42-60-80 VOLT MULTIPLE
35 VOLT UNITWIN
(Requires No Ballast Rheostats)
AUTOMATIC DEVICES CO.
1033 Linden St. Allentown, Pa.
Export Office: 220 W. 42nd St., N. Y. C.
Also manufacturers of Allentown Steel Curtain Tracks and Curtain Machines

A STAR PERFORMER

Safe
GOLDBERG
Automatic FILM REWINDER
Sold thru THEATRE SUPPLY DEALERS Exclusively
GOLDBERG BROS., Denver, Colo.

"SPREADING COMFORT TO MILLIONS"
International SEAT CORPORATION
UNION CITY, INDIANA

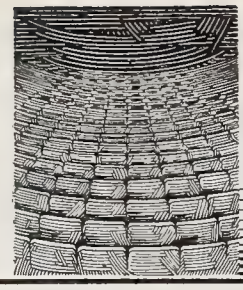

IT'S GOOD BOX-OFFICE
to seat patronage on securely anchored seats!
SUPREME EXPANSION BOLTS
should be specified for new seating and repairs.
Offered by all better supply dealers.
The Chicago Expansion Bolt Co.
132 S. CLINTON STREET, CHICAGO, ILL.

BEST SPOTLIGHTS
SIZE For Stage or Lobby
400 watt, complete less bulb, $5
1000 watt, complete less bulb, $10
Automatic color wheel $7
At your dealers or write
BEST DEVICES CO.
10516 Western Ave. Cleveland, Ohio


NATIONAL
THEATRE SUPPLY COMPANY
NATIONAL
EVERY STORE A LOCAL INSTITUTION WITH A NATIONAL REPUTATION FOR RELIABLE SERVICE
"GET IT FROM NATIONAL"

SEATING the auditorium

". . . no theatre can be better than its seating."



Cutting of Chair Fabrics: Its Significance and Control

HOW MUCH of a charge on seating maintenance costs is the tendency among boys to cut leatherette upholstery? What can be done to check the practice?

Every theatre operator is more or less acquainted with such vandalism; it is encountered at least to some extent in a fairly large percentage of theatres. But to what extent is the average exhibitor warranted in making it an important factor in the selection of the fabric for his seating?

It was to find authoritative answers to these questions that BETTER THEATRES recently made a survey of exhibitor opinion. The inquiry embraced both independent and "affiliated" circuits, and the replies represent a total of nearly 1,100 theatre properties in all types of communities. On one point all of those responding were unanimous:

Deliberate mutilation of auditorium chair fabric is a negligible factor in maintenance.

There was a difference of opinion as to the results of efforts to eradicate the mischief in theatres where, for some obscure local reason, it is a problem. But, rather surprisingly, no reply referred to it as more than a minor problem, "not serious enough," as J. H. Elder of the Interstate Circuit commented, "to elaborate on."

Shabbiness a Cause

Most of the officials or maintenance executives responding were content to dismiss this particular type of vandalism as a matter of no significance as a source of operating expense. A few commented further, however.

"We have had to recover more seats from cigarette burns where smoking is allowed than from cutting," added Frank Myers of Wometco Theatres. "In our Lincoln theatre in Miami Beach we have had only one seat slashed since it was opened five years ago. In the neighborhood houses where we have new seating, we find that the public appreciates it, but where the seating is old the children do sometimes cut the upholstery and also mar the backs of the chairs."

One of the added observations, by an independent exhibitor who doubtless would prefer to be quoted anonymously, was, in part: "The trouble with some exhibitors —yes, circuits, too— is they want the public to take better care of their theatres than they do themselves. . . . I could name some. . . ."

Getting Boys' Co-Operation

Of those commenting on the advisability of measures to check the mischief, such as screen messages at matinees or talks by the manager arranged with the co-operation of Boy Scout and similar organizations, several expressed belief that they might prove effective where vandalism was extreme, while others reported that they had actually been tried and had brought results.

"In the real tough neighborhoods," added Herman R. Maier of Warner Theatres, "our managers have tried organizing the youngsters so that they act as their own police and the behavior of the youngsters always improved when this was done."

Mr. Myers cited the practice, at Wometco Theatres' "Mickey Mouse Club" matinees, of having the manager address the children, when occasion arises, on the value of taking care of property, manly and ladylike behavior, etc., as marks of good citizenship. Such methods, plus high maintenance standards, are regarded by him as of much help in reducing abuses.

Mr. Elder was the lone dissenter. "We feel," he commented, "that calling vandalism to the attention of the youngsters might give them an idea—at least, some boy with a new knife—to cut the upholstery. It has been our experience that very few youngsters do damage the upholstery . . . and we believe the less said about the matter the better, generally."

Whipping Up a Cushion so That Patrons Sit on Air

FIRST A BATTER is made; this is poured into a beater and a few drops of jelling agent are added; then after the mixture is beaten thoroughly, it is poured into a pan and baked. When it is taken out, it looks like an angel food cake.

Thus in the language of cookery may be described the process observed at the

Firestone Rubber Company's plant at Fall River, Mass. But the concoction that is whipped up is called "Airtex," this manufacturer's name for foamed latex cushion material.

With increasing use of such material for theatre chair cushions as well as for bus



Illustrating the size of the cores of "Airtex" cushion. These extend from the bottom of the cushion, giving immediate outlet to the air cells throughout the mass of the foamed latex.

seats, household furniture, mattresses, etc., *latex* has become a word for the theatre man's vocabulary. Originally such cushions were loosely referred to as "rubber"; later, the word "sponge" got attached to the term. The new material is like neither ordinary rubber nor sponge rubber. It is of *latex,* a milky serum inside the bark of the rubber tree, and this is "whipped up" or foamed—hence the designation *foamed latex,* which is the proper one.

It is the foaming of the material in a beater which provides the specific type of resilience adapting it to seating. During the whipping process, air is forced into the mixture, and the jellied mass is filled with tiny air cells. In the manufacture of "Airtex" dependence is placed exclusively upon this forced introduction of air to obtain the desired foam effect.

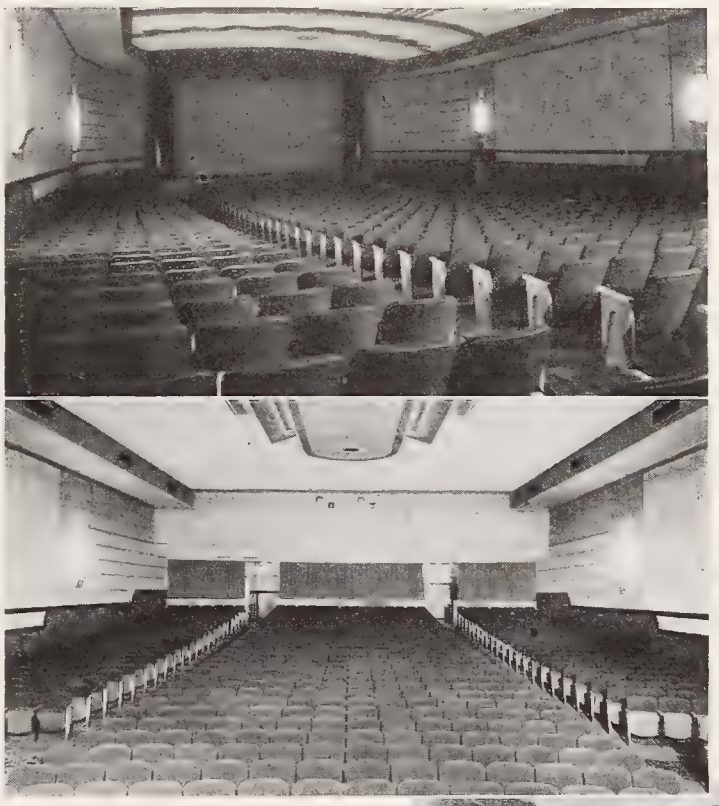
The amount, or character, of the foaming is controlled according to the specific resilience desired. The requirements of theatre seating, as well as of bus seats, differ from those of, for example, home furniture. The moulding varies according to the application, with theatre chair cushions formed to the specifications of size and style. After moulding each cushion is washed, oven-dried and tested for its specified resilience.



Indicating the application of an "Airtex" cushion to a theatre chair—here as moulded to fit an American "Bodiform" seat. The cross-section shows the cores extending into the cushion.

DO

AS SO MANY OTHER THEATRES ARE DOING



. . . install Ideal Chairs. Shown is the recent installation in the Rialto Theatre, Pleasantville, N.J.

(David Supowitz, R.A., Architect)

Learn more about the three distinctive and differently priced lines of chairs comprising the Ideal Streamliner Group.

Literature, which will be sent to you on request, shows why the many features, exclusive with the Streamliners, are making them the first choice of informed buyers.



Ideal Seating Company

GRAND RAPIDS, MICHIGAN

Export Office: 334 West 44th Street, New York City - Attention J. E. Robin

Next Issue—A theatre with a lake-side entrance.

about People of the Theatre

news of their activities reported from all sections — and briefly told.

GEORGE TYLER has opened the Mount Burney theatre at Burney, Calif.

WALTER POTAMKIN will reopen the Girard in Philadelphia. The house has been closed since late June for complete renovation work.

A. F. and GEORGE BAKER of Baker Enterprises have taken over the operation of the Helstrom at McPherson, Kans., from C. W. HELSTROM. The Bakers also operate the Ritz there.

The new Bradley at Columbus had its opening July 2, with ARTHUR LUCAS and WILLIAM R. JENKINS of Atlanta, as hosts. Among the speakers for the celebration was W. C. Bradley, for whom the theatre was named. The new house seats 1,800.

W. L. Jones, RCA National Service Manager, has announced that National Theatres Amusement Company, headed by SPYROS SKOURAS, has signed RCA sound service agreements to include more than 300 theatres of the various Fox divisions. The new contracts mark the fifth year the houses of this circuit have had RCA service. The pact was negotiated by Mr. Skouras and FRANK IRBY of National Theatres; EDWARD C. CAHILL, manager of Photophone Division, and Mr. Jones.

WILLIAM L. BERMAN of the Highland theatre in Highland, N. Y., has become president and manager of Fairmont Amusement Company, operator of the 403-seat Fairmont in New Haven, Conn., under a lease of ten years. J. D. PICKUS, who acquired the theatre last September, has sold his interest.

ED LOVELESS is reported to have purchased the Coyle theatre at Coyle, Okla., from Max Phillips.

SID BLOOMFIELD and SAM TANNENBAUM have taken over operation of the Ideal at Philadelphia, Pa., from MURRAY DIAMOND and associate.

JOE ALLARD, formerly with W. D. FITE and the Kansas theatre, Kansas City, Kans., has taken over the Majestic in Louisburg, Kans. The house has been remodeled and renamed the Tivoli.

GEORGE W. BAILEY, aged 62, of Wilmington Theatres, Inc., of Wilmington, N. C., died June 30, at Wrightsville Beach, N. C., following a long period of ill health. Mr. Bailey was owner of the Carolina, Royal and Bijou theatres at Wilmington and recently started work on the erection of a new theatre there, to be known as the Colonial.

JAMES MCDONALD has abandoned, for the present, his plans to build a new theatre at Fall River Mills, Calif.

MORRIS HADELMAN has closed his 650-seat Shelton at Shelton, Conn., for the purpose of renovating it. Mr. Hadelman has abandoned plans to enlarge the house. Included in the improvements will be installation of 300 International seats.

The Lark theatre was opened at Larkspur, Calif., recently by Blumenfeld Theatres, Inc., of San Francisco.

BEN C. MCKINNEY and B. C. GIBSON have purchased the Navaway theatre in Houston, Tex. The house, opened last November, was erected by W. V. RATCLIFF.

The Clinton at Clinton, N. C., has been opened under the management of R. P. ROSSER.

JACKSON & TAYLOR of Santa Rosa, Calif., have arranged to open a theatre in the Nottingham Building at Upper Lake, Calif.

W. B. JOYNER has opened the Gay at Gibsonville, N. C.

The New Beacon theatre in Long Island City, N. Y., has been opened. The Amusement Supply Company of New York had the construction contract and also supplied all decorations, furnishings and projection equipment. The house is owned by MORRIS KUTISKER.

TOM SHARPE and I. H. MCDOWELL have opened the Perris at Perris, Calif.

The Traer in Traer, Ia., has reopened under the ownership and management of MR. AND MRS. GENE MCLAUGHLIN, who formerly operated a theatre at Gladbrook, Ia.

The State theatre, constructed by the Alliance Theatre Corporation of Chicago, Ill., has opened in Logansport, Ind. HERB SULLIVAN is the manager.

The Tulare Theatre Company will remodel the lobby and foyer of the Tulare theatre at Tulare, Calif. A. A. CANTIN of San Francisco, is the architect.

HARRY SAVETT, who operates theatres in Antwerp and Port Leyden, N. Y., is taking over the Lyric theatre at Faust, N. Y. The house was formerly operated by CHARLES GERARD.

The Embassy theatre at Henderson, N. C., with a seating capacity of 700, has been opened by S. S. STEVENSON, who operates two other houses in the vicinity.

■ ■ ■

The San Pablo Avenue Theatre Company has been incorporated at San Francisco, Calif., with a capital stock of $50,000, by PAUL AGLIETTI and HERBERT and HERBERT J. BLUECHEL. The incorporators have transferred the El Rey theatre at Oakland, Calif., formerly known as the plaza, to the new concern.

The Majestic theatre at Memphis, Mo., operated by EBEN HAYS, is to be remodeled and re-equipped. AL HAUETTER will do the work. The house will be given the new name of Time. About $20,000 will be spent on the remodeling.

MRS. J. G. FAIR has taken over the management of the Elite at Laurens, Ia., since the recent death of her husband.

WILLIAM COX has announced that he will erect and operate a theatre at Casa Grande, Aris.

The Royal theatre, a 300-seat house in Cincinnati, a unit of Associated Theatres, has been closed for remodeling.

GUY ADAMS has opened the Palace theatre at Vicksburg, Miss., with a seating capacity of 600. The house caters to the colored population, and Mr. Adams has employed an all-negro staff.

WARREN CONNER, district manager for Altec in Cincinnati, has moved, with his

staff, from 617 Vine Street to larger quarters in the heart of Film Row. The company's offices are now located in the Film-Mart Building at 1635 Central Parkway.

LLOYD ROYAL, circuit operator in southern Mississippi, has opened his newest theatre, the Ritz, for negro patronage at Gulfport, Miss.

CARL ROSE, formerly manager of the York theatre in York, Neb., for the Central States Theatre Corporation, has been transferred to Chariton, Ia., to manage the Ritz theatre there.

The eleventh anniversary of the opening of the Fox theatre in San Francisco, was celebrated recently. The house is still featured by Fox West Coast Theatres as "the world's finest theatre."

M. D. FAIGE, RCA Photophone field engineer in New England, recently completed a two-week stay at the plant in Camden, N. J., in preparation for his new duties as service manager of the Atlanta district, replacing G. P. KNAPP, who has been assigned to other duties. Mr. Faige is being replaced in New England by H. I. RULTGREN, who long has been associated with theatre sound service and is well known to New England exhibitors.

The Esquire theatre in Oakland, Calif., owned and operated by Blumenfeld Theatres, was badly damaged by fire recently. The blaze destroyed the balcony with a loss estimated at $5,000. During the reconstruction period the Esquire's pictures will be shown at the Franklin theatre.

JOHN S. P. GLACKIN has opened the Strand in Sound Valley, Conn.

The Penn in Oklahoma City, Okla., has been opened. JAMES BOYLE and NELSON CLABAUGH will operate the theatre.

SAM PULLIAM has been promoted to assistant manager of the State theatre in Richmond, Va. Mr. Pulliam succeeds CONRAD MCGEE, who recently resigned.

■ ■ ■

Vandals entered the Hollywood theatre in Columbus, Ohio, after the house had been cloesd for the night, and slashed the screen. The theatre is a unit in the Columbus circuit of F. W. ROWLANDS, who was unable to assign any motive for the act.

The Kallet Circuit of Oneida, N. Y., has taken over the Paramount theatre at Schroon Lake, N. Y., from the Graphic Theatre Circuit of Bangor, Me.

The Liberty theatre at San Jose, Calif., is to be remodeled from plans being prepared by JORGENSEN & DEICHMANN, architects of San Francisco.

HAROLD BERNSTEIN, owner of the Plaza theatre in Cincinnati, Ohio, and a director of the Independent Theatre Owners of Ohio, has returned from a vacation in Hollywood.

RALPH BLALOCK, purchasing agent for Wilby-Kincey Theatres, with headquarters in Atlanta, and Miss Margaret McKnight of Spartanburg, S. C., were married recently at the Little Church Around the Corner in New York City.

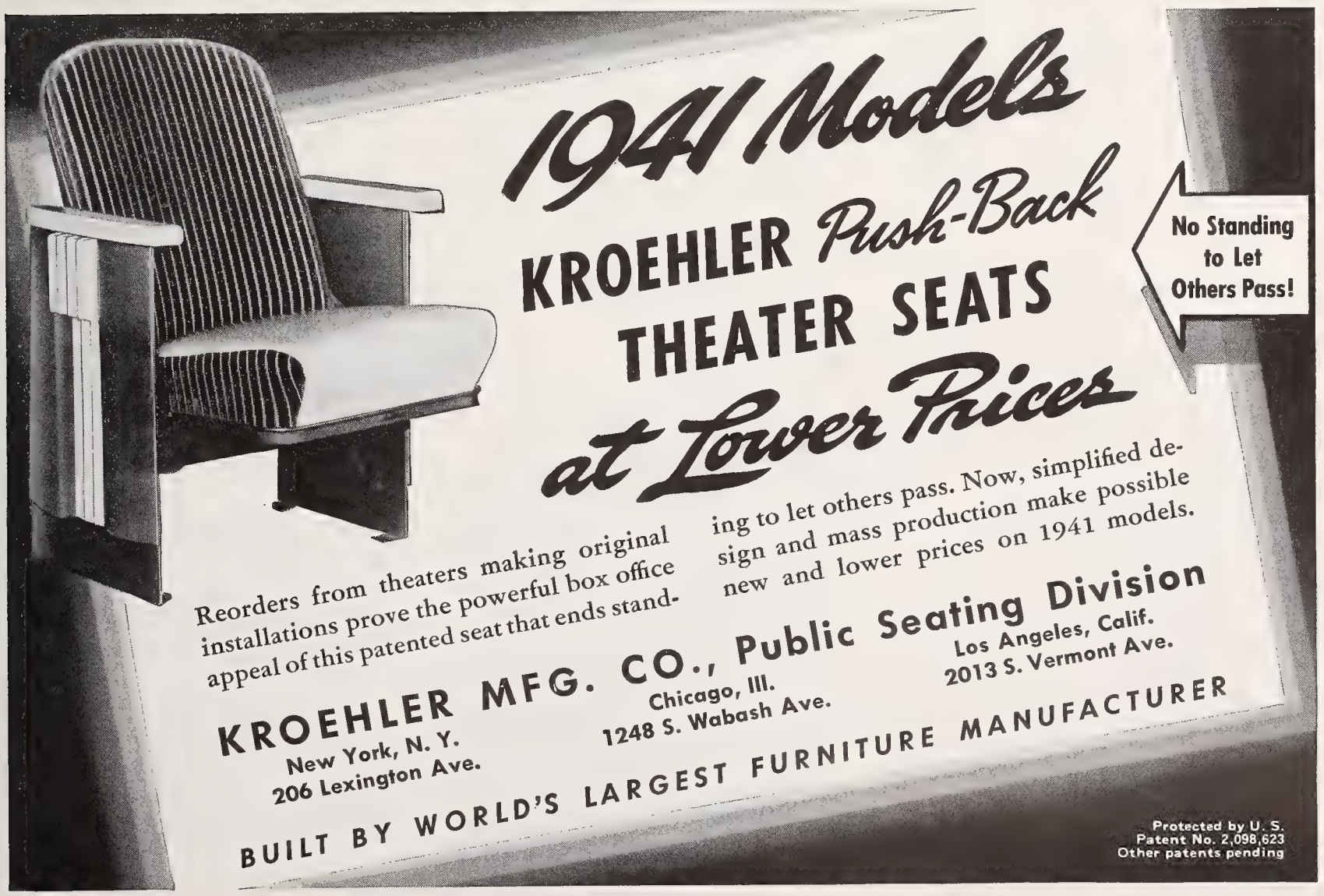
M. L. Geiger, formerly manager of the Bays theatre at Blackwell, Okla., has reopened the Tivoli theatre in Kew City, Okla.

ALLEN GOODKIN has been named assistant manager to aid JACK MINSKY at the new Astor theatre in Philadelphia.

A. C. Berkholtz observed the grand opening of his remodeled Rivoli theatre in Two Rivers, Wis., recently. The house has been redecorated, refurnished and provided with new rest rooms.

RAY E. ZAHN, Menomonee Falls, Wis., exhibitor, is one of the organizers of the new Association of Commerce in that city.

Two theatres which burned to the ground in the past few months are to be rebuilt. CHRIS BUCKLEY of Bennington, Vt., who has a 21-year lease on the Har-



manus-Bleecker Hall, Albany, N. Y., has given notice of his intention to rebuild.

TEDDY BERKLEY, whose Capitol at Harrisville, N. Y., burned in January announced that he will start to rebuild shortly.

CHARLES DE PAUL is modernizing the front of his Soo theatre at Sault Ste. Marie, Mich., at the cost of about $3,000.

EDWARD SOKOLOWYKY, for four years manager of the Capitol at Lowell, Mass., has been transferred to the managership of the Plainfield in Plainfield, Conn.

WILLIAM A. KEYES, owner of the Victory theatre in Dayton, Ohio, has been elected president of the Ohio Realtors Association. Mr. Keyes also owns the Schwind Real Estate Company of Dayton.

E. L. SAVAGE has leased the New theatre at Magazine, Ark., to ORVILLE GRIFFITH.

Berlin Parks of the National Theatre Supply Company, branch in Oklahoma City, has returned with his wife and daughter from a vacation in New Mexico and Colorado.

DAN AUSTELL, for the past several years manager of the Rivoli theatre in Greenville, S. C., has been transferred to Lenoir, N. C., while ED PETTET, manager of the Center in Greenville, has been transferred to Lumberton, N. C.

MRS. RUTH HANNON has taken over the operation of the Lyric theatre at Plattsburg, Mo., from TOM WILHOIT. The latter will return to Springfield, Mo., where the family has other interests. The Wilhoits operate the Park at Eldorado Springs, Mo., and the Strand at Mt. Vernon, Mo.

The Howard theatre at Nashville, Ark., owned by K. LEE WILLIAMS, held a week's celebration of its second anniversary. C. J. CALLAHAN is manager.

W. L. MOXLEY, who has operated a theatre at Turrell, Ark., for the past several months, has opened a theatre at Crawfordsville, Ark.

HARRY LAWRENCE, operator of the Majestic theatre in Madill, Okla., recently installed U. S. air conditioning equipment and Heywood-Wakefield seats.

NEIL MCGILL, who has been manager of the Imperial theatre in Charlotte, N. C., is the new manager of the Carolina theatre in that city. Mr. McGill succeeds EMIL BERNSTECKER, who assumes charge of the company's Eastern district with direction of theatres in eight towns.

The new Petit Jean theatre at Morrilton, Ark., opened recently. The house, seating 500, is owned by the METCALF BROTHERS and S. B. MCSWAIM, who operated the Ritz theatre before it was destroyed by fire last February.

M. K. MCDANIEL has begun operation of the new 350-seat LaMarque in La Marque, Tex.

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REG. U. S. PAT. OFF.

PRETTY SOFT when you can sit through a double feature without cramped muscles!

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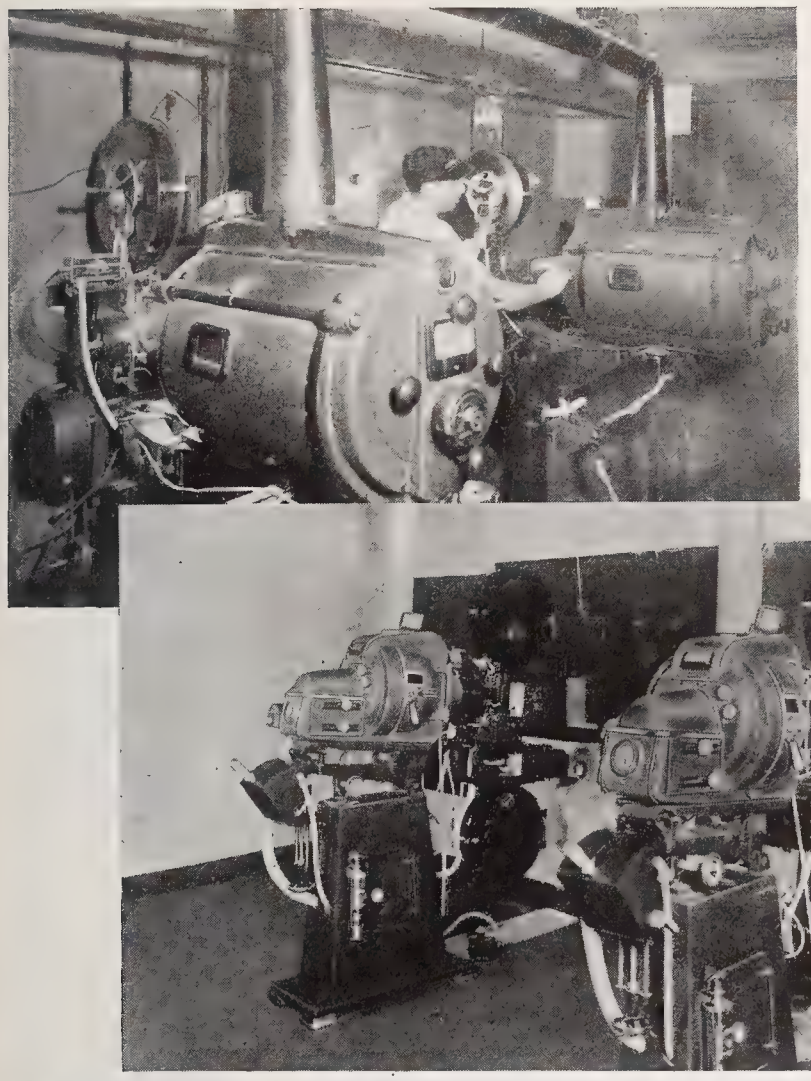


Rendering of the architect's design for a theatre that is being built in Columbus, Ohio, by Clarence A. MacDonald. Designed and being constructed by the F. & Y. Building Service of Columbus, the house will seat 1,000, and a feature of the treatment will be luminiscent ("black light") auditorium decoration. Mr. MacDonald started in the theatre business in 1925 and since 1935 he has built four theatres, not including the Boulevard, which is the name chosen for the new house.

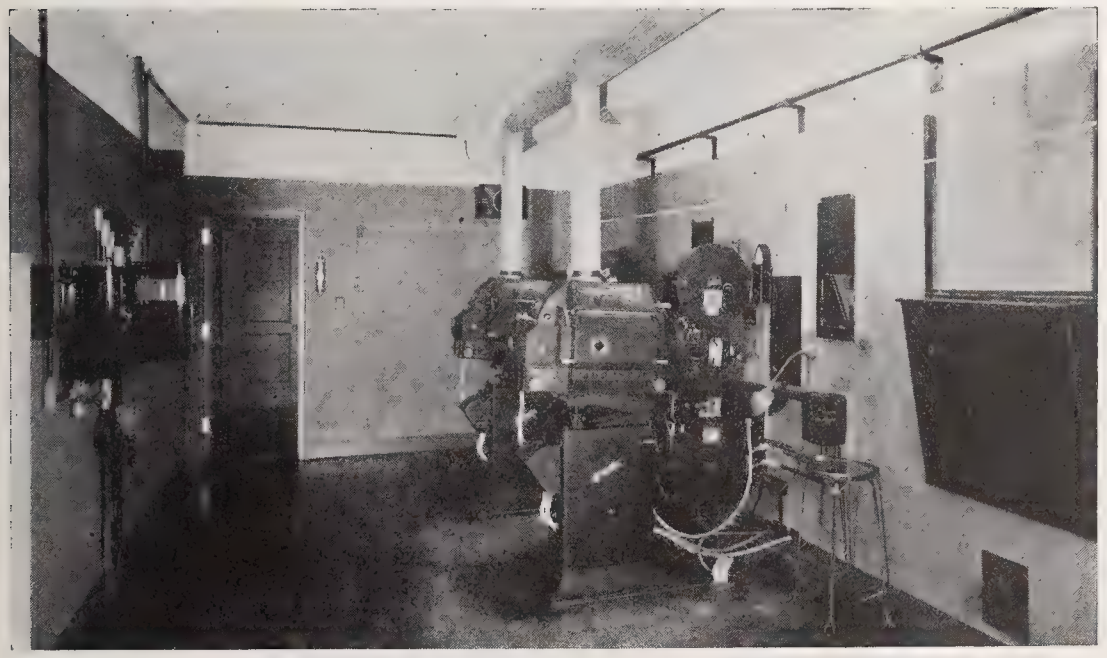
Modern projection

PROJECTION SOUND REPRODUCTION THE SCREEN

PROVIDING WHITE LIGHT



At left, the projection room of the Comet theatre in Brooklyn, N. Y., with its new set of Simplex "High" lamps (and with Projectionist Harry Rosen in attendance). Below is shown the projection room of the Rialto theatre in Pleasantville, N. J., wherein the light sources are "Cyclex" alternating current arc lamps.



Projection room of the Army theatre at Fort Monmouth, N. J., showing projectors equipped with Forest lamps adapted to both "Suprex" and "one-kilowatt" trims.

Reviewing the New D.C. Arc Lamps

WHEN THE low-voltage high-intensity, or "Suprex" carbon arc, lamp was introduced in the early '30's, only the smaller theatres remained as beyond the reach, normally, of the white projection light needed for the detailed projection of black-and-white pictures (which, with dialogue, had tended to increase in density), and absolutely demanded by color films. Developments in lamps during the past year, bringing an entirely new application of alternating current, and arc mechanisms designed for use of a new negative carbon, have taken the smaller theatres into the "white-light fold." Today, projection light is properly white; equipment that cannot supply it is definitely obsolete.

Elsewhere in this issue (page 9) the characteristics of the new direct-current, so-called "one-kilowatt" arc, produced by the "Orotip-C" negative in combination with "Suprex" type positive carbon, are described with respect to operation and costs. Following are reviewed, in alphabetical order, five of the lamps either specifically designed for, or adapted to, this type of arc. [*Additionally, on page* 40*, is described a new lamp, just placed on the market.*]

Ashcraft Suprex Type E

The lamp manufactured by the C. S. Ashcraft Manufacturing Company of Long Island City , N. Y., for the so-called "one kilowatt" high-intensity arc, is the Suprex Type E. Operated with a small arc gap and 6-mm. Orotip C and 7-mm. positive, it affords all the advantages of economical low-power high-intensity light. With dense prints, or when it is desired to enlarge the screen, the lamp can be adjusted for a larger trim and currents up to 50 amperes, to give low-voltage high-intensity ("Suprex" carbon arc) operation.

This flexibility of performance, which covers both the 40-ampere, 27-volt operating range, and the 45-50 ampere, 34-volt range, is inherent in the design of the

UNMISTAKABLY BETTER
SNOW WHITE
PROJECTION LIGHT

THE NEW
M-15
LIGHT MASTER
ECONOMIZER
HIGH-INTENSITY
PROJECTION ARC LAMP



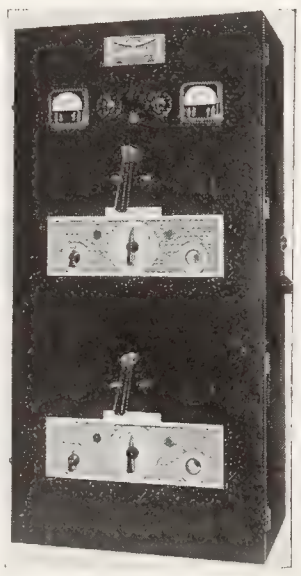
WITH
14-inch Bausch & Lomb Reflector,
—and Ball Bearing Carbon Feed
Mechanism.

TOPS IN PERFORMANCE
LOW FIRST COST
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DUO
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THE GOLDEN VOICE
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Lifelike reproduction.
Perfect balance between high and low frequency response.
Uniform distribution of sound to every seat in auditorium.
All film travel on rotating surfaces.
Stabilizing gyrofilter.
Smooth, dependable performance.
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Full factory guarantee.
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Amplifier components rigidly tested to insure long service.



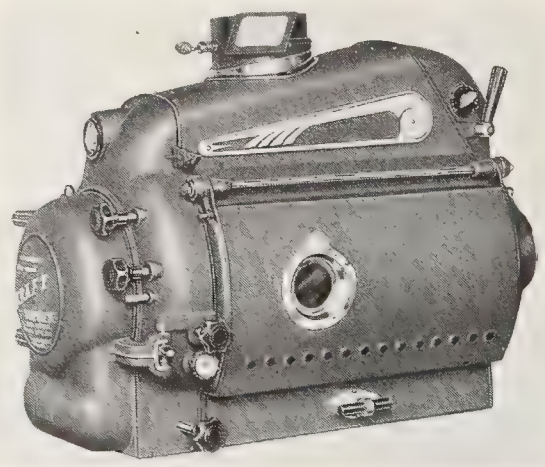
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mechanism, which includes separat controls for positive and negative carbon feeds.

Provision has been made to permit the exhibitor to utilize the new high-speed projection lenses of the F/2 type with maximum light efficiency. The optical system of the lamp, which includes a full-size 14-



Ashcraft Suprex-E lamp.

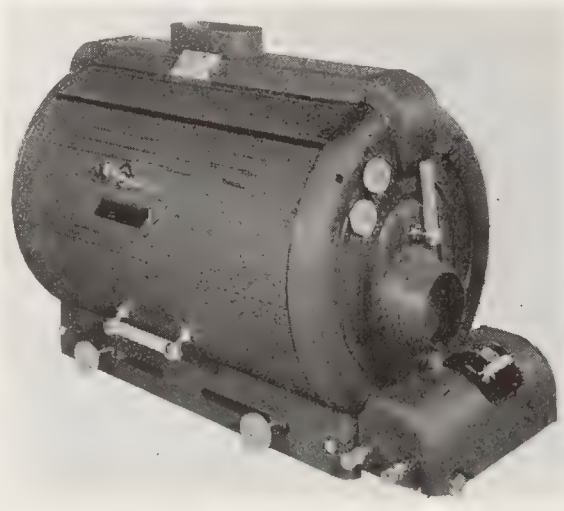
inch reflector, has been designed with a speed of F/2.13, matching well with the new, faster projection lenses, and producing an over-all lamphouse and projector optical system that transmits maximum illumination to the screen.

The magnification ratio of the Suprex E—that is, the number of diameters to which the light source is magnified—has been calculated to avoid both under-magnification (which fails to fill the aperture and subjects the sides of the image to discoloration) and over-magnification, which wastes light on the cooling plate. A ratio of 6.6 magnification has been chosen as representing the ideal condition.

Operating controls have been grouped at the rear of the lamp, dowser handles and feed motor speed control at the front. The entire rear is built as a hinged door, giving accessibility to the interior for cleaning, etc. Viewing windows in the side door are oversize for easy visibility of the arc from any convenient angle.

Brenkert Senarc

Choice of carbon trims permits operation of the "one kilowatt" high-intensity lamp of the Brenkert Light Projection Company



Brenkert Senarc lamphouse

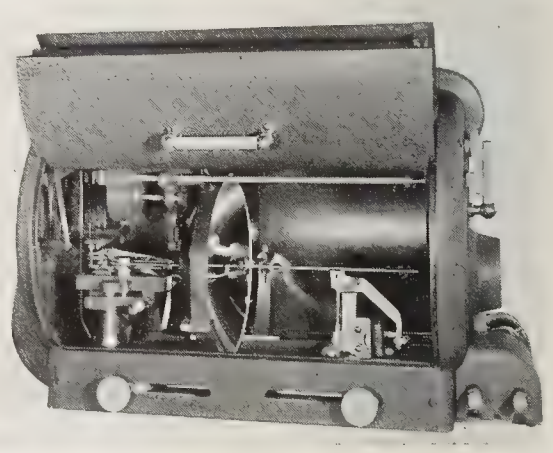
of Detroit at as little as 750 watts, which power is said to produce an illumination of 10-foot candles on an average-sized screen.

Known as the Senarc, the lamp is designed to function either with 7-mm. x 6-mm. trim at 40 amperes; or 6-mm. x 5-mm. trim at 30-35 amperes. Light output is rated at 3,300 lumens at the lower current value, and at 4,300 lumens at the higher current.

The manufacturer declares that the lamp is constructed to enable "even the smallest theatre to project colored prints with true and natural tones of color." Operating costs for current and carbons are said to be from 11-16 cents per hour, according to local conditions.

Compactness, requiring a minimum of space, is achieved by placing the controls along the operating side of the lamp and the carbon feed motor (an external housing) at the front, under the dowser.

No power sources with an efficiency rated at 60% to 70% have been developed for this lamp. They are of three types; rectifiers, constant voltage generator working through a ballast resistor, and double generators of series type needing no ballast.



Mechanism of Brenkert Senarc.

For operation at 30 amperes these sources are said to draw approximately 1,300 watts from the power line, and 1,960 watts from the power line for 40-ampere operation.

The manufacturer points to the comparison of modern high-intensity 45-65 ampere lamps used in larger theatres to produce (at 5,000-6,200 lumens) an intensity of 10-foot candles on a larger screen at an operating cost of 22-32c per hour; and 10-foot candles on a 14-foot screen, at 3,300 lumens, produced by the Senarc at a cost of 11-16c per hour, with the light in both cases of an equal degree of whiteness.

Forest Universal Type

Low-wattage high-intensity illumination is afforded by the "universal trim" lamp marketed by Forest Manufacturing Corporation of Newark, which is designed to be adaptable, whenever screen size is enlarged to any trim or current that can be used with any mirror-type lamp.

The carbon holders are made to take carbons of any size. Positive and negative carbon feeds are completely independent, using a patented mechanical system which

THESE NEW "*One Kilowatt*" HIGH INTENSITY ARCS ARE THE REAL "McCOY," JACK



● They don't miss a bet in getting over every bit of action there is in the film. And those color features! I never saw anything more natural in all my life.

You said it, Mr. Robinson! That fifty per cent extra light — real snow white light at that — does make a big difference. The fellows who designed this equipment did a swell job. It's real stuff from A to Z. What surprises me is how they are able to get so much light out of a one kilowatt arc. It's going to be a real pleasure to show pictures here from now on. I defy anyone to put any better pictures on the screen than we can in our little theatre.

That's the spirit, Jack! We can go to town with this new equipment. Our patrons have already noticed the improvement in our pictures. This investment is going to pay big dividends.

THE "ONE KILOWATT" ARCS USE "NATIONAL," "SUPREX" AND "OROTIP" CARBONS

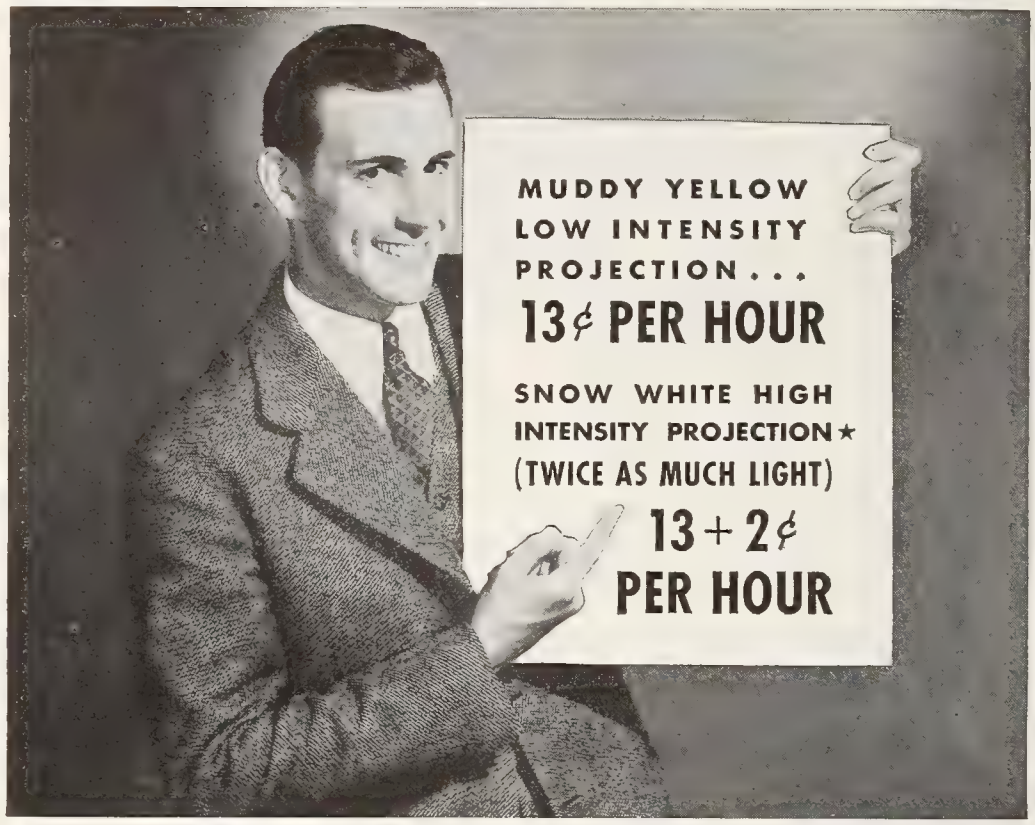
CARBON ARC PROJECTION LAMPS ARE OPERATED AT A SAFE VOLTAGE AND ARE NOT COMPLICATED BY WATER COOLING

The words "National," "Suprex" and "Orotip" are trade-marks of National Carbon Company, Inc.

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Unit of Union Carbide and Carbon Corporation
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Simplex HIGH

DIRECT CURRENT PROJECTION ARC LAMP

A low cost lamp, for theatres of up to 800 seats, using screens as large as 18 feet in width.

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PRECISION ALL METAL REFLECTORS

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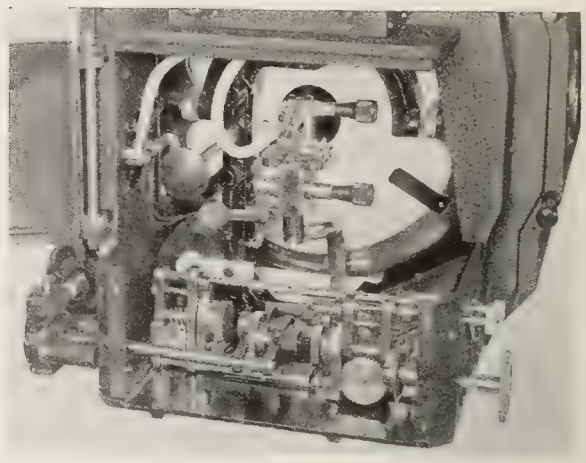
MANUFACTURED BY HEYER-SHULTZ INC.

USE BETTER THEATRES SERVICE—*on operation—on remodeling*

permits the feed rate of any type positive to be adjusted as necessary without affecting the feeding speed of any type of negative carbon.

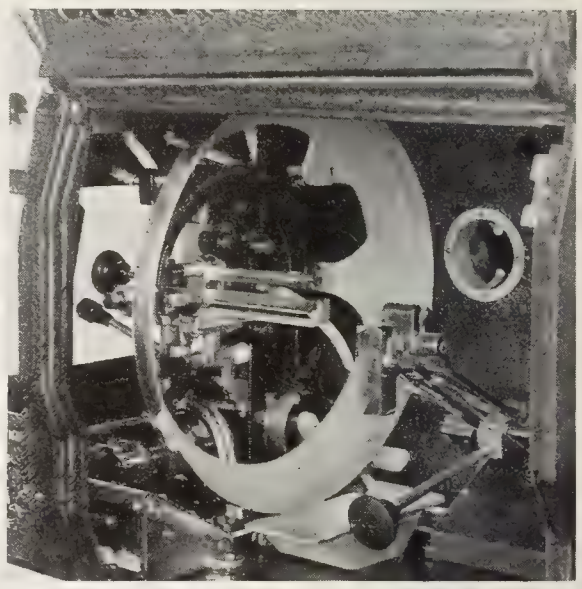
Forest rectifiers designed for operation with this lamp are correspondingly adjustable to provide current or voltage values required for any type of operation in which the lamp may be used.

The reflector mirror, by Bausch and Lomb, can be shifted by means of adjust-



Rear view of Forest lamp.

able control while the lamp is in operation, to assure maximum optical efficiency at all times. Located behind the mirror is an electro-magnet fitted with an adjustable arm, magnetically an extension of the magnet core, which projects under the mirror into the arc chamber proper. This arm can be shifted, altering the distribution of



Side view of Forest lamp.

the magnetic field to secure greatest stability of flame under any condition of draft and any type of operation.

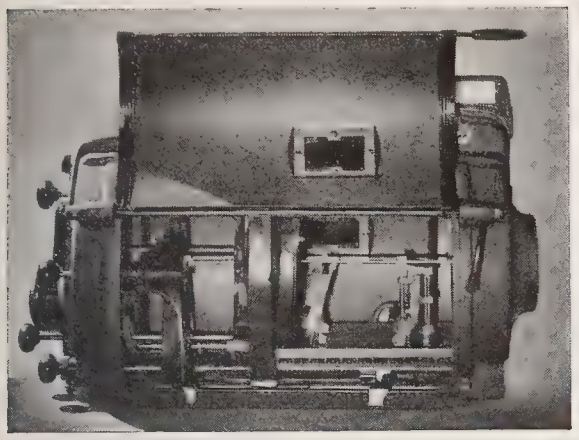
The carbon holders are constructed to give maximum use of the carbons without necessity of using carbon savers. Automatic stops are provided to prevent burning of the jaws or other injury to them in case too short a carbon should be used. Both positive and negative carbons are guided near the operating point.

Simplex "High"

The intermediate capacity high-intensity Simplex lamp distributed by the National Theatre Supply Company, is rated to de-

liver approximately 2,000 lumens of white light with operation at 27 volts, 40 amperes. Economy in operation is indicated not only by the low power ("one kilowatt") consumption, but by the slow rate of carbon feed, which is approximately 5.9 inches per hour for the positive, and 3.75 inches per hour for the negative.

To strike the arc it is only necessary to flip a simply-designed spring controlled contactor. The reflected flame is shown in upright position on a guide card at the top of the housing; it can, of course, also be



Simplex "High" lamp.

viewed through dark-glass windows in either side door.

The lamp is sold as a standard unit with a rectifier specifically made to match its operating characteristics, which draws 1,940 watts from the a.c. line under normal operating conditions.

The magnetic field is strongly concentrated in the vicinity of the arc by use of a small ash tray of ferrous metal which is mounted immediately below the arc gap and causes lines of magnetic force to converge upon that location.

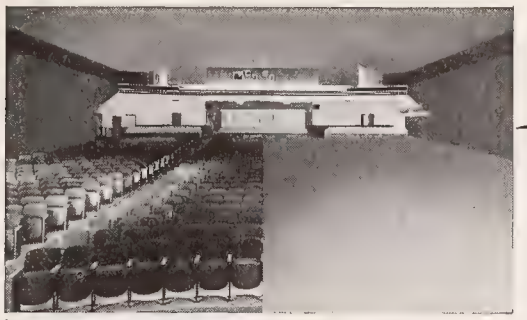
Automatic carbon feed is effected without use of relays by means of specially constructed motor which has a heavy-current control field directly in series with the arc. Lengthening of the arc gap as carbons burn away produces a decrease of current through that field, which in turn speeds up the motor in the same way that decrease of regulating field current speeds up any d.c. motor, and thus causes the carbons to feed faster. As the gap closes, the current through the regulating field grows stronger and the motor speed declines.

The lamp casing is compactly designed and modernly styled. Controls, except for the dowser controls, are conveniently grouped at the rear. A gap locator and carbon length guide is provided at the bottom of the housing.

Strong Utility

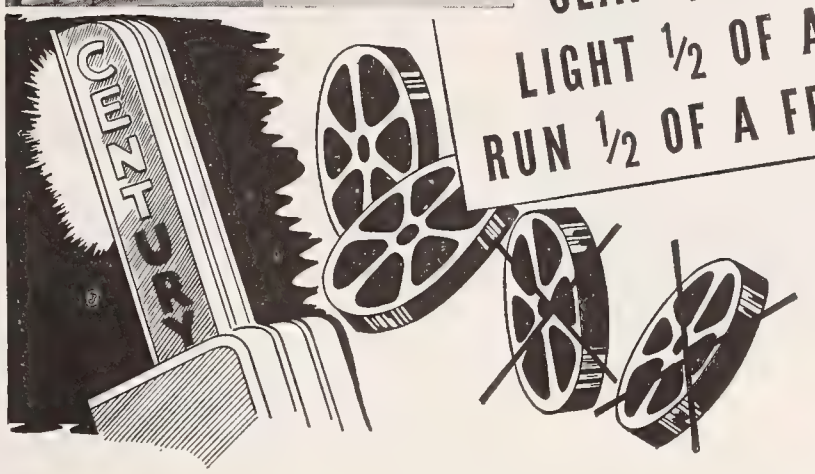
To meet the requirements of medium and small-size theatres for low-wattage high-intensity light sources, the Strong Electric Corporation of Toledo, has developed a 27-volt, 40-ampere lamp utilizing the 6-mm. Orotip C, and 7-mm. trim under conditions providing a high degree of stability in operation.

Provision is incorporated for concen-



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LIGHT ½ OF A SIGN?
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To secure the desired screen brilliancy with the present dense black and white and the colored films, twice as much light is required as is possible to project by any low intensity lamp.

Moderate sized theatres using a screen up to 18 feet in width, can now enjoy this doubling in light at an increased combined current and carbon cost of less than 2¢ per hour, by installing

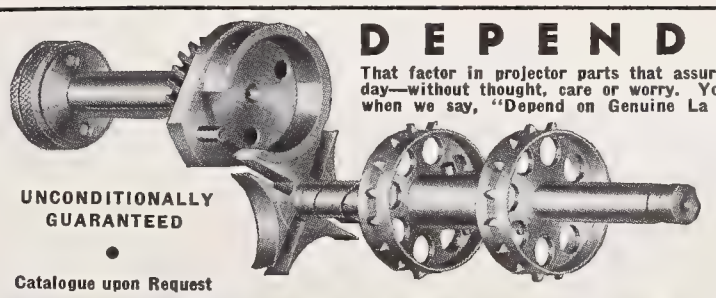
STRONG UTILITY HIGH PROJECTION ARC LAMPS

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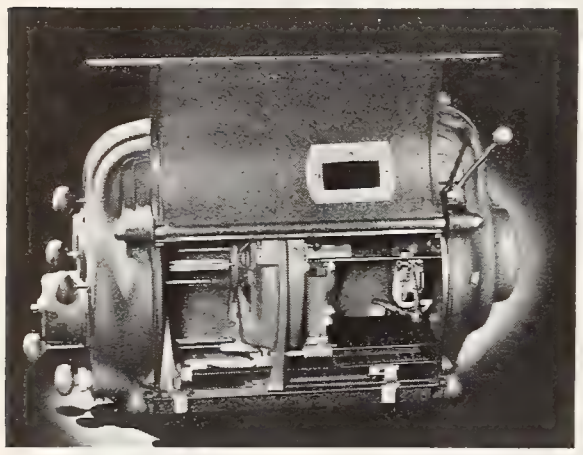
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DEMAND *Genuine* SUPER-La Vezzi SERVICE *Parts* PRODUCT OF
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trating a high degree of magnetic stabilization at the arc gap itself, the field strength reaching its maximum strength at that area, although the magnet itself is located behind mirror. Elimination of arc feed relays in favor of a constant feed motor automatically speeded up or slowed down by the



Strong Utility lamp.

strength of current passing through the arc, affords a gradation in carbon feed rate.

The lamp uses an 11⅜-inch reflector located 30 inches from the aperture. Its working distance is 4 inches. The optical system is rated at a speed of F/2.5; its magnification of the light source is 7½/1. Reflector and arc positions are vertically and horizontally adjusted by controls confined to the rear of the housing.

Further to assure stability of operation when a hard spot in the carbon is encountered, the manufacturer has made available a special supply rectifier, the transformer core of which is adapted to providing maximum smoothness of current under conditions of low-current density arc operation. Rectifier and lamp may be obtained as a co-ordinated electrical unit.

New Lamp Designed for "One-Kilowatt" Arc Projection

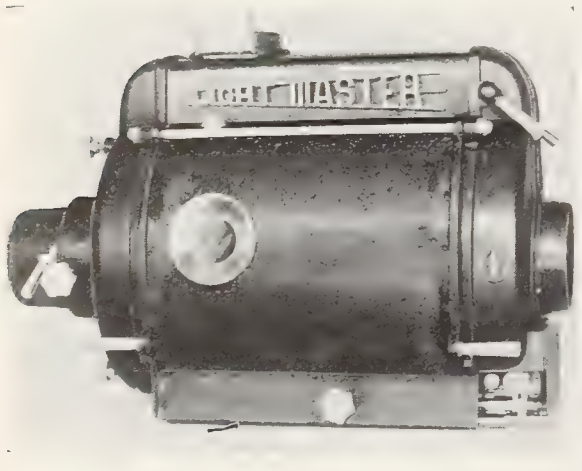
DESIGNED FOR low-wattage high-intensity ("one-kilowatt") operation, with the new Orotip-C negative and 7-mm. "Suprex" carbons, a new lamp, called the Light Master, has been placed on the market this month by The Ballantyne Company of Omaha.

A wide range of carbon feed rates for both positive and negative carbons, with individual control of each, has been provided. The entire carbon feed mechanism is oversize and operates on ball bearings, deriving its driving power from a continuous-feed type of motor.

The housing has been designed to give complete accessibility and ample ventilation and has been streamlined in the modern manner, with black, heat-proof wrinkle-enamel finish and bright red trim.

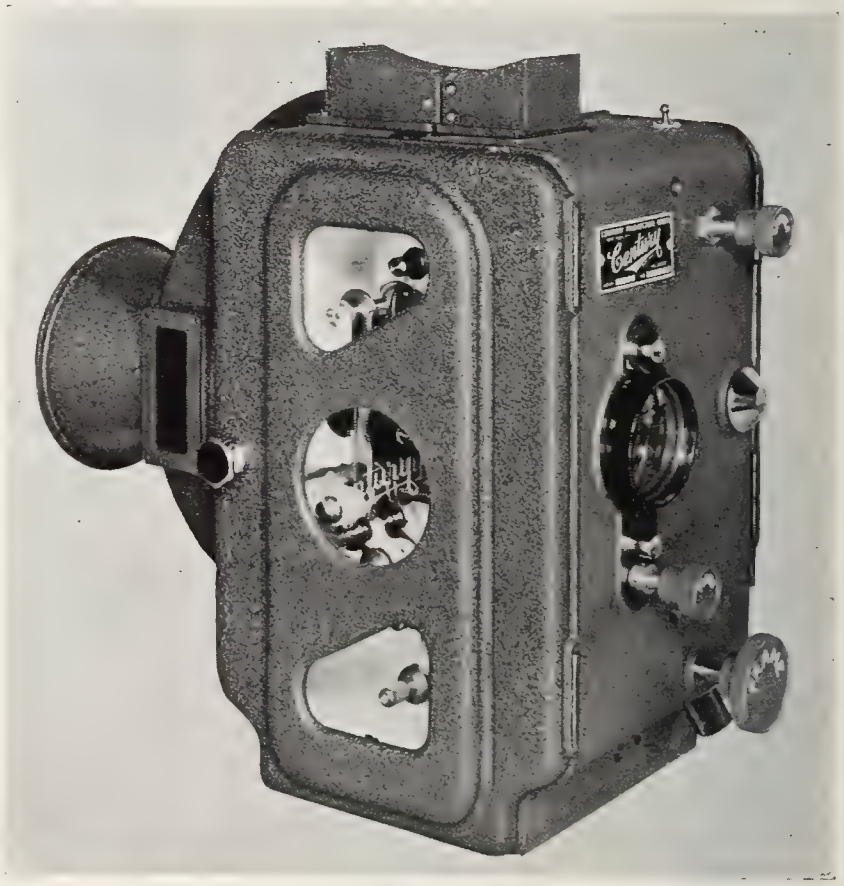
The mirror is of 14-inch diameter with external focusing controls located at the rear of the housing. A meter is provided at the rear, and an arc position indicator at the top of the lamphouse.

Operation is at 27 volts. The lamp may be operated with either a generator or a standard dry-type or bulb rectifier as current supply source.



Ballantyne intermediate lamp.

STREAMLINED CASE, SEPARATE GEARS FOR DOUBLE SHUTTERS



Exterior view of housing of new Century projector mechanism.

THE STANDARD theatre projector recently placed on the market by the Century Projector Corporation of New York—designated Model C—is of new design throughout, from streamlined case to the mechanism itself. The case (illustrated here) and the center frame are cast in one piece, so that the center frame is supported on all sides. The cast iron case, which has an inside finish of white baked enamel, is finished outside, including the doors, in gray baked enamel, while wherever possible, exposed metal surfaces are nickeled and screws are hardened and finished to match. The front and rear doors are of heavy cast aluminum designed to prevent any resonance; the front door has glass windows for observation during operation. In describing the new Century projector in the June 29th issue, the illustrations erroneously included a photograph of a previous model; the exterior of the new mechanism housing is designed as shown here.

The new model is available with double revolving rear shutters, or with a single rear shutter. In the case of double shutters, operation is inside a single shutter guard, but each shutter is driven from separate gears to keep projector gear wear at a minimum. No alignment of the two shutters is necessary, however, since this is fixed in the basic design of the shutter mechanism.

Other features of the Model C (as described in the June 29th issue) include a heat shield of heavy cast iron designed with multiple sections formed to the contour of the cone of light from the lamp reflector, for the purpose of insuring uniform distribution of light over the aperture with a minimum of aperture heat; an intermittent movement of direct drive design having no gears inside the case and lubricated automatically; film gate pads adjustable as to tension during operation; and a film gate allowing opening about an inch for inspection of the film trap shoes and pressure pads without removing the gate or film trap.

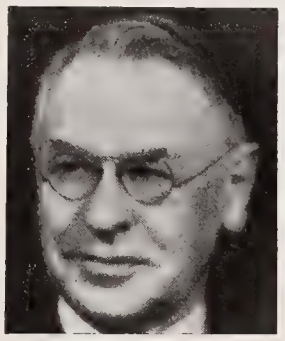
In general, the design provides for unit removal of parts for inspection, repair or replacement. The intermittent, which has four bearings—two on the cam shaft and two on the starwheel and sprocket shaft—is removable from the operating side without removal of any gears (also, installation may be made without the necessity to time the shutters afterward). The shutter shaft, gears and shutters are removable as a unit, as are also the main vertical shaft with its gears and governor.

A new Century base, fully enclosed, is in development.

F. H. RICHARDSON'S COMMENT

Projectionist Should Explain, Manager Listen

IN A LETTER from a Washington projectionist, this paragraph occurs: "When requisition for repair and replacement parts are not honored, what is a man to do? But I am doing everything possible to get the best results I can from equipment in very poor condition, though it is discouraging. Can you suggest anything that might wake the manager up to the advisability of keeping projection equipment in good condition. If so I, and I am sure hundreds of others compelled to work with equipment in such condition that really good results simply cannot be produced, would be grateful."



F. H. R.

I note that this man, who asks that his name not be published, is doing everything possible to produce the best the equipment can be made to produce, regardless of their condition. It is discouraging, of course, to be obliged to work with equipment in poor condition, particularly where apparently the management is well able to honor requisitions for needed repairs or replacements. That is a condition with which all too many projectionists are confronted. It is a condition which strongly tends to discourage men from striving to give patrons a well presented show. "What's the use?" they say, "If the manager doesn't care enough about good results to provide what's necessary to get them, why should I work up a sweat trying to produce them?"

Management Not Always to Blame

But is failure to honor requisitions *always* chargeable to management? Quite recently I visited a projection room in New York City and during a chat with the projectionist, asked about certain faults in the screen image.

"Look at the projectors and you have your answer," he replied. "I have asked several times that the mechanisms be sent to the factory for an overhauling, but have even been refused parts when I offered to make the repairs myself."

I examined the idle projector and was assured that the other was just as bad, if not worse. The manager came up. Holding the rotating shutter stationary, I rotated the rim of the flywheel, which permitted such excessive back-lash of the rotating shutter that in order to eliminate

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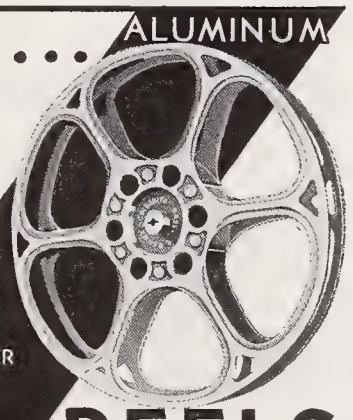
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travelghost an unnecessarily wide master blade was necessary. I explained that I meant excessive flicker tendency, which could only be partially eliminated by an equally added width of the flicker blade. I explained that if all this were done, it would mean wasted light, hence wasted electric power.

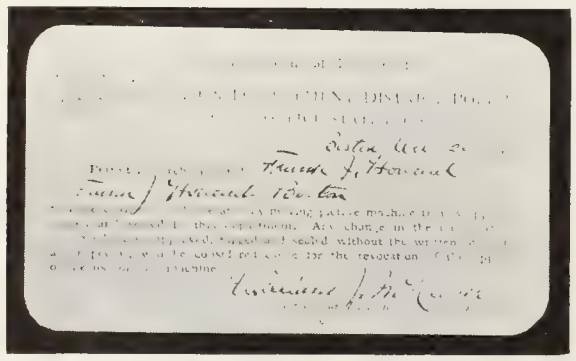
I then pointed out the damage done to film sprocket holes by the badly worn intermittent sprocket teeth, which not only jeopardized the performance in his theatre, but might work injury to the show of every exhibitor who must use the same prints thereafter. Similarly we examined some other conditions.

"Why didn't you tell me all this?" asked the manager, turning to the projectionist. Perhaps the projectionist had his own reasons for not replying. Anyway, the manager asked me to accompany him to his office, where he called up the projector manufacturer, ordered loan mechanisms and instructed that his own mechanism be overhauled.

The point is this: The projectionist himself might have been to blame for failure to have requisitions honored. When making a requisition, or at least when one is not honored, the projectionist should understand that the manager is not himself a projectionist. He may come up and examine the part requisitioned, which may look quite all right to him. It then is the duty of the projectionist to offer detailed explanation as to why it is unfit for use, plus lucid explanation of the damage or waste or later expense its further use will entail.

It is natural enough for management to be negative toward expense, and to believe that if they are lenient, employes may become careless about costs. If the need for a part is fully explained, this fear is often dispelled.

It is part and parcel of the projectionist's duty to be able to do all this—and to do it he must study his profession. If he cannot or does not do it, he is not playing fair with the theatre management.



The first license issued to a motion picture projectionist in the United States. Thinking that a reproduction of this card might prove interesting to quite a few projectionists, I recently obtained it from Frank J. Howard of the Boston local, to whom it was issued on October 20, 1905. There can be little doubt about its being the first license for, according to Thad Barrows, president of Local 182, the first card was issued to Mr. Howard, and I personally know that Boston inaugurated the licensing of projectionists in the United States. Incidentally, the photographer who took the photograph of the card from which this reproduction was made can supply full-sized pictures of the card (6 x 3½ inches) at 10c each to any projectionists who would like to have one as a souvenir.—F. H. R.

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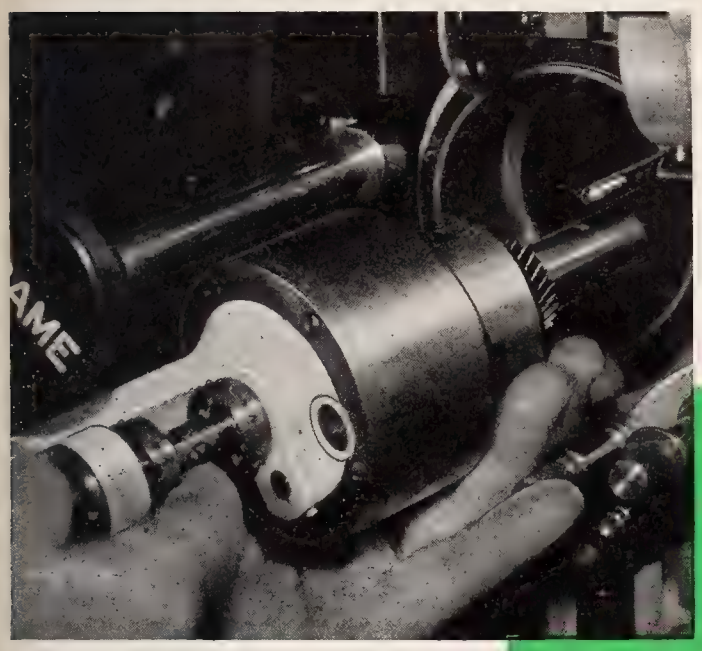
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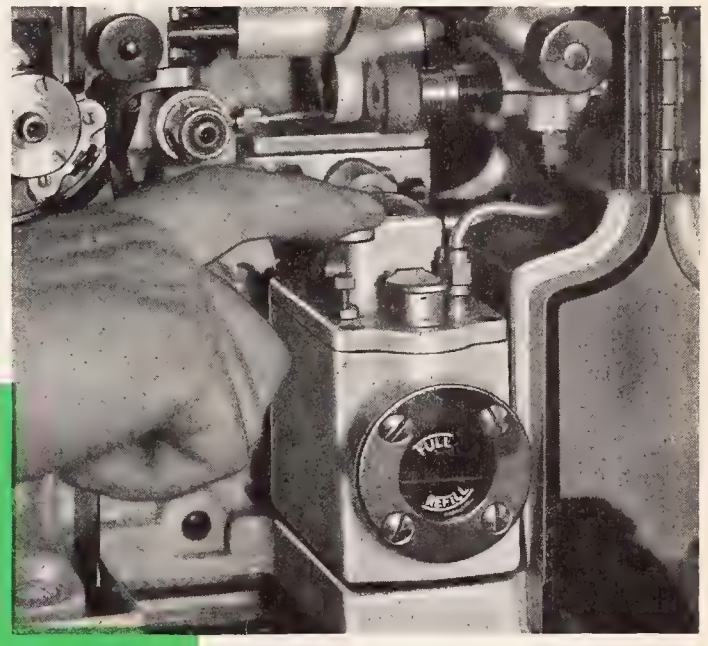
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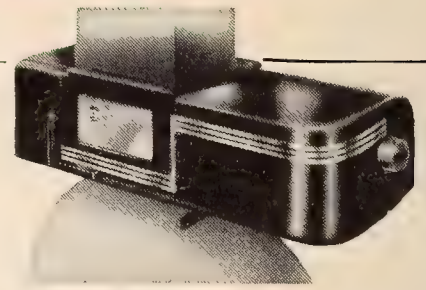
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Busman's Honeymoon
Golden Gloves
Mystery Sea Raider
Sing, Dance, Plenty Hot
Charlie Chan at the Wax Museum
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Doomed to Die
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Daybreak

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VOL. 140, NO. 5 AUGUST 3, 1940

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GABLE

in

"BOOM TOWN"



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in

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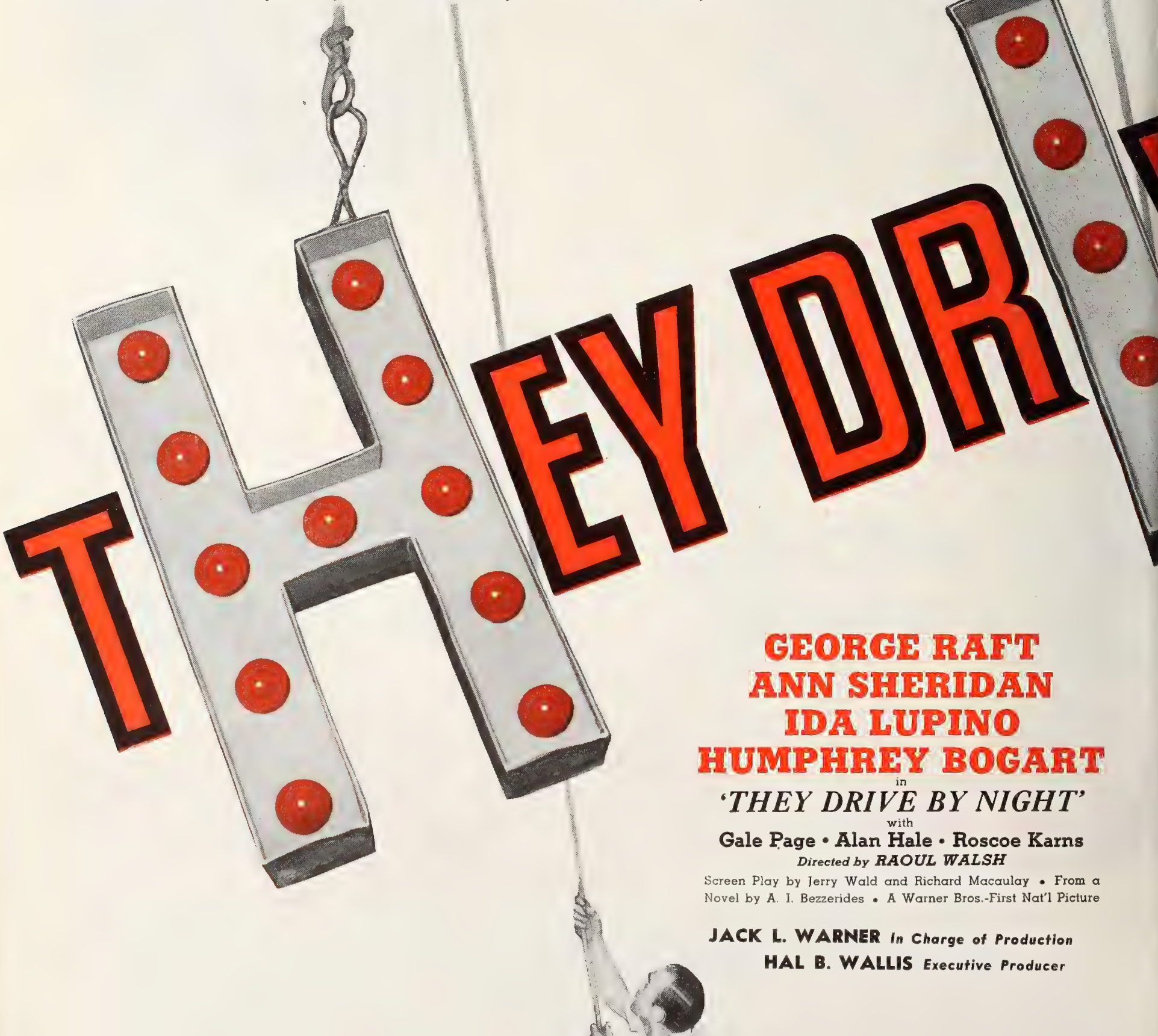
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And the company that's following with an attraction doing record business in record heat is *WARNERS!* Yessir, *the company that strikes while the weather is hot is*

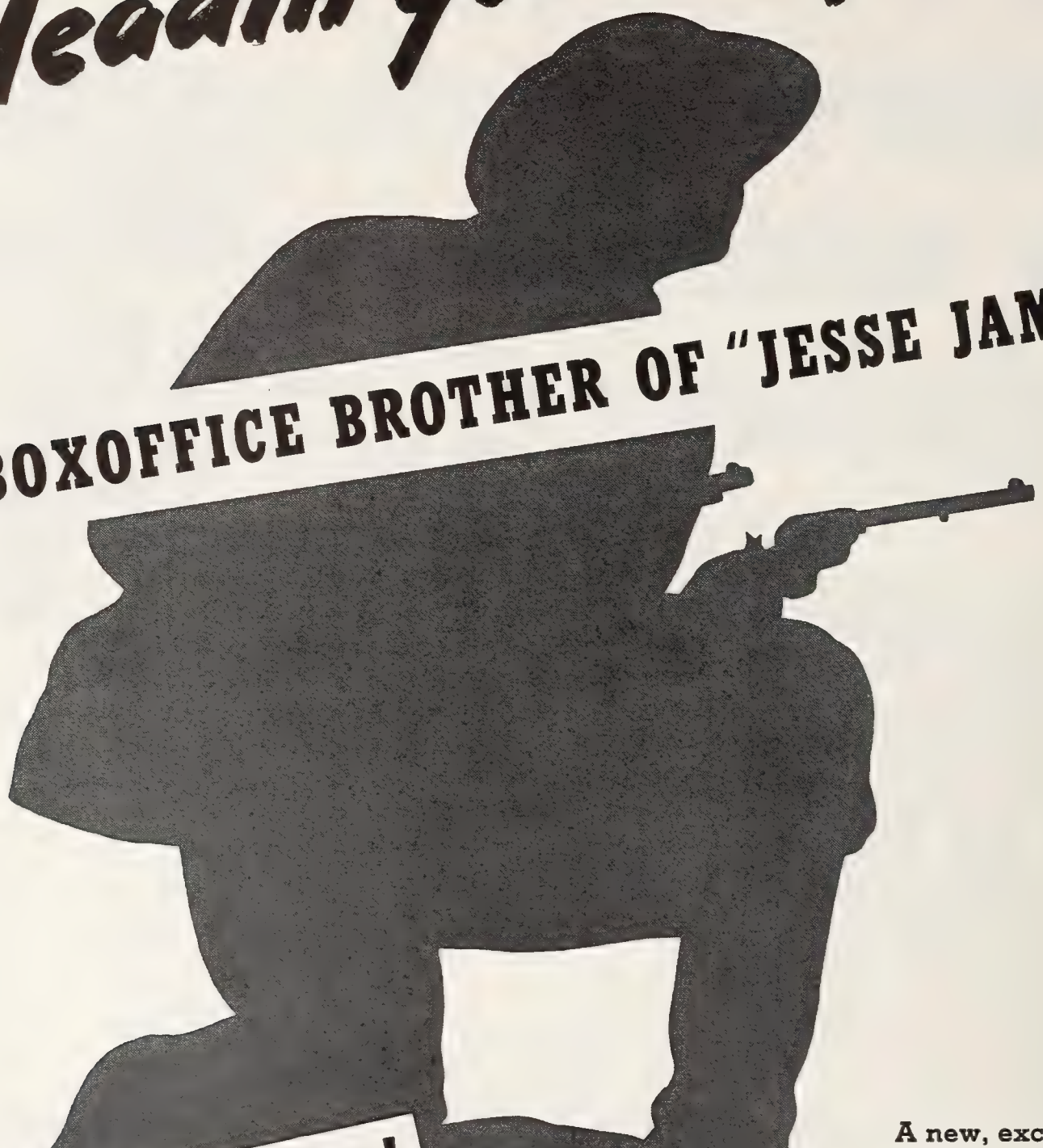
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Produced by Darryl F. Zanuck · Associate Producer Kenneth Macgowan
Directed by Fritz Lang · Original Screen Play by Sam Hellman

20th CENTURY FOX

FLASH! A sensation at the sneak preview!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 140. No. 5 — August 3, 1940

WHO THREW IT!

LONG, long ago when Fourteenth street was Fourteenth, and the Bowery was the Bowery, there was a music hall ballad with the refrain: "Oh, who threw the shirt in Mrs. Murphy's chowder?" That, you will understand, appeared to have created the situation of confusion songfully narrated.

Just now we have in this blithe, if distracted, industry also a situation of enough confusion to inspire a Norse saga. It is decidedly a political, legal and commercial chowder.

Also it is fairly clear as to who threw the shirt.

A group of well intrenched and especially able exhibition interests, not directly involved in the Government's anti-trust suit, have raised objections to essential and basic provisions of the tentative consent decree, attaining thereby a well blended state of obfuscation.

These exhibition interests object: to provisions for advance trade showings; to possible reallocations of product; to local buying; to small block sales, precluding sewing up product by wholesale deals; and more.

In sum and short, whatever proposes a change of the conditions under which they enjoy advantage they oppose.

That these exhibition interests should be opposed to anything calculated to increase the labours of their performance and create competitive problems which they have so long and so carefully arranged to eliminate is not surprising.

However, the presumptiveness of the procedure and process is but the merest shade short of amazing.

Perhaps it may all be explained by that order of reasoning so often expressed on Broadway: "There's no harm in asking." That, like many another cliche of show patois, is not necessarily correct.

Really at bar in the Government suit is the total structure of the motion picture industry, and on trial are just precisely such components of it as the possession of special and unequal opportunity, alleged to be contrary both to law and American social and commercial principle.

NEVER before this bitter 1940 summer has there been so abundant proof of the actual community of interest of the diverse sectors of the motion picture industry, and with that equally abundant evidence that special advantages in any sector must impair the whole.

Over-all is the problem of gross revenues for the screen. It is to be observed that where the film companies suffer from declining revenues most is not in the competitive areas, but in "closed situations", where prices are controlled by long range wholesale deals, unresponsive to the actual regional market created by the retailers and their customers.

There is considerable evidence to be had in motion picture experience, and in many another industry, to show that the completely controlled market is less profitable for the controllers than operation where performance gets the spur of competition.

Analysis, for instance, of the British figures shows the picture, its producers and distributors, getting a decidedly larger return, proportionately, than in the United States. Britain trade shows the product and engages in competitive selling and buying. The distributor there can not, in general, be enmeshed in a continuing program of specially favoring arrangements with dominant customers. The product can get, piece by piece, the highest bid. Distribution does not in consequence get muscle bound in powerful alliances.

MEANWHILE, with the defendants in the Government suit so divided, the aspect is complicated with conflicts that no "escape clause" can completely answer. If some four or five defendants were to take a consent decree, and the remainder were to go to trial there would be apparently an excellent probability that adjudication would not result in a decree that would coincide with the negotiated arrangement. That obviously would deliver a nice state of divergence and two orders of regulation within the industry. The most probable consequence of that would be ultimately the substantial nullification of both, and a gravitation back to the status quo ante. It just might be that there are some who plan it that way.

△ △ △

ANNOUNCING EPOCH

THERE is happy encouragement in that Paramount advertisement on the back cover of a recent Herald, discussing Paramount's "Coming 'Round the Mountain" as a tale of "those simple minded folks from Goon Town who fight for life, liberty, and engage in pursuit of happiness in a glorious drama of social insignificance."

Mr. Robert Gillham asserts that any implication of reference to any other picture or producer, living or dead, is entirely coincidental.

Now July of 1940 may be set down for the beginning of the epochal movement for pictures made with fastness of purpose, with unyielding fidelity, to the cause of proving nothing.

△ △ △

REDUCTION

THIS week's announcement from the Eastman Kodak Company of a reduction in the price of raw film reminds one that the cost of the photographic material is the only important element of the motion picture which has so responded to the typical down turn of the cost curve in technological machine product, while improving in quality, increasing in volume. Interestingly, too, the late Mr. George Eastman personally made more money and amassed a greater fortune than any ten others derived from the motion picture industry.

△ △ △

ADDITIONAL TROUBLES—Your editor's Connecticut corn patch is now attacked on the land side by woodchucks and by muskrats from the lake. Two courses are open: aggression with a rifle or retreat to a can opener—by trial or consent. We'll shoot it out.

—*Terry Ramsaye*

This Week in the News

3 Millions Saved

EASTMAN Kodak Company, on Monday, followed by duPont Film and Agfa-Ansco on Wednesday, reduced the prices of all negative raw stock by 12½ per cent and positive stock by 15 per cent, acting voluntarily in the face of producers' lost income abroad.

In each instance the reductions made were from four to three and a-half cents per foot on negative and from one cent to .85 of one cent a foot on positive.

Based on the Hays organization's standing estimate of 2,000,000,000 linear feet of positive used annually, at a cost of $20,000,000, the savings on positive stock should be around $2,500,000, and on its estimate of 100,000,000 feet of negative used annually, at a cost of $4,000,000, the savings there should be about $600,000, total savings of $3,100,000 a year.

The reductions became effective Thursday, August 1st.

Eastman is generally conceded to be the No. 1 supplier of raw film to Hollywood, DuPont and Agfa-Ansco following in that order.

Pressures

THE nation's theatres and theatre circuits may expect increasing requests to display outright "propaganda" films, made by organizations outside the film industry, and advocating our entrance into, or our rejection of, the European war. Such approaches are being made directly, or through the Motion Picture Producers and Distributors of America.

The Women's International League for Peace and Freedom two weeks ago importuned Charles Moscowitz, Loew New York circuit head, to play "Which Way, America," a film made recently by the American Films Foundation, of New York. The League, this week, had not received a reply from Mr. Moscowitz on whether the circuit would play the film.

League spokesmen explained that the picture, a one reeler, deals with the national defense problem, and was screened recently at an anti-war demonstration in Washington.

The Committee to Defend America by Aiding the Allies, also a New York organization, is planning a motion picture, possibly of feature length, its spokesmen said, on Monday. It needs money, it was admitted; and it needs talent, writers, a studio, and other production adjuncts. It was hoped, this week, that playwright Robert Sherwood, who is reported writing the full page aid-the-Allies newspaper advertisements for the organization, may write a film script.

Coast 'Progressives'

THE Communists' *Daily Worker* newspaper, in New York, finds the "best news in years for labor is the announcement that the Motion Picture Guild has reorganized and will produce four to six progressive films a year." The *Worker's* report, bearing a Hollywood dateline, explained that the Guild is "composed of progressive-minded artists and technicians of the film colony."

The Hollywood Motion Picture Guild was identified, last year, at its inception, with raising money for Chinese and Spanish refugees. It has since been dormant, but on Friday its executive board—no names are available—is to meet on the coast to determine where, if any place, it might be going. It was said Tuesday by a "spokesman" that they have no producing plans.

The communistic *Worker* in New York, however, seems to have more positive information, even citing "Says Youth" as the title of the first of the series of "progressive" films to be produced, and calling it "a vital statement on the situation facing youth today."

It was learned from a reliable source in Hollywood that the Guild was in communication with certain foreign governments shortly after its formation with respect to the Guild's producing films in Hollywood, sponsored abroad.

$5,849,796 Gross

BROADWAY'S four vaudeville and film theatres: Loew's State, Strand, Roxy and Paramount, grossed $5,849,796 in the 45 weeks of last show season, between September 1, 1939, and June 30, 1940.

The Billboard, which computed the grosses, did so on the basis of those four houses usually depending more on "name" acts than on pictures. The Music Hall was not counted because its draw is based primarily on films.

The Paramount, seating 3,664, and spending about $12,500 for acts, was top at $1,686,500; the Roxy, seating 5,836, but charging much lower admissions, ranked second, with a $1,635,796 gross, spending only about $2,000 for specialty acts, excluding cost of the Roxyette house performers.

Warners' Strand, in third place, seating 2,717, grossed $1,511,000, on a stage outlay of about $12,500, with Loew's State, one of the few actual vaudeville-film theatres, grossing $1,026,500, on an average weekly expenditure of $5,500 for acts. It seats 3,450.

The Paramount, in second place the year before, took the first place held by the Roxy, with the Strand and State continuing in third and four places, respectively.

Sears Preview

IN line with recent policy announcements, Warner Brothers announced trade show screenings of "The Sea Hawk" for all exchanges across the nation Monday, August 5.

In prelude to the picture Gradwell Sears, sales manager, was scheduled to make his screen debut in a short picture discussing the picture and the policy purposes of the preview—the first such use of the screen. Mr. Sears appears solo.

The New York showing was booked for the Normandy theatre. Invitations were issued to exhibitors in adjacent territories.

Films Have an Heir

CALLING television the "heir apparent to movies and the radio," J. S. Knowlson, president of the Radio Manufacturers Association, urged members of the National Television Systems Committee to agree on video standards before the fall to permit full commercialization of the new art, at the initial meeting of the committee at the Hotel Roosevelt, in New York City, on Wednesday.

James L. Fly, Federal Communications Commission chairman, pledged the cooperation of the Commission, but declared that it was up to the committee, which represents every phase of the industry, to decide what is best for television. He reiterated that stations desiring licenses would have to cooperate in research and added "the more stations, the merrier." He told the committee to concentrate not only on present standards but to consider future developments such as color television.

No "Wind" Cuts

THERE might be capitulation in England on original demands that a stipulated high admission price be maintained on "Gone With the Wind," as evidenced by lower scales now at some subsequents, but MGM has no intention of permitting its David Selznick production to play anywhere in this country below the 75-cent minimum demanded by the distributor, according to William F. Rodgers, general sales manager, in New York. The 75-cent minimum expires on January 1st, at the end of the first year of exhibition.

British exhibitors fought against Metro's 70 per cent rental charge, against Metro's stipulation that increased ticket prices be established. First signs of exhibitor victory are now apparent, on Britain's northeast coast, where lower prices than were originally demanded are in effect in houses of Associated British Cinemas.

Wanger on the Road

PRODUCER Walter Wanger left Hollywood for New York this week, to begin a tour of key cities on which he will address Variety clubs, Rotary, and other organizations, asking and answering questions on "the state of the industry and public attitude towards films."

Mr. Wanger's public relations director, John Le Roy Johnston, is to precede him over the route, and also to visit other towns in the interest of the latest Wanger pictures, "The Long Voyage Home" and "Foreign Correspondent."

The itinerary includes Washington, Boston, Toronto, Cincinnati, Pittsburgh, Chicago, St. Louis, New Orleans, and Dallas.

Condemns 'Airing'

"RECENT disclosure by Samuel Goldwyn in the *Saturday Evening Post,* of conditions in both production and exhibition which he attributed to double bills, was harmful and held the industry up to ridicule in the eyes of the public." This was the conclusion made Tuesday by theatre owners attending the first district meeting of the new United Theatre Owners Association of Illinois, an independent group, meeting at Rockford.

Edward Zorn, president, speaking for the group, admitted that the industry has "ailments," but these, he said, should not be aired in the public prints.

William F. Crouch, executive secretary, told the meeting that owners of 26 downstate Illinois theatres had joined the organization within the last few weeks.

Stage Gains

ATTENDANCE at the legitimate theatre in New York last season was the highest of the past ten years, according to a survey by the New York Theatre Program Corporation, purveyors of playbills to all New York commercial theatres. This is despite the fewer legitimate productions.

The computation was made from the number of playbills distributed each year, and is regarded by the company as fairly indicative. It was noted that the only large fluctuations of theatre attendance occurred in 1931-32, downward; and in 1934-35, upward.

Generally, during the ten years, the fewer the number of shows, the greater the average attendance, it was said.

For the 97 shows of the past season, the corporation distributed 8,771,300 playbills, or about 90,426 per show; for the 1938-39 season, it distributed 8,485,000 playbills; for 1937-38, 8,554,000; and for 1936-37, 8,651,000.

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ALLIED moves toward trade association form as new bureau starts work of gathering, collating and analyzing information on product terms and sales policies Page 13

PREMIERES on location loom importantly in distributors' plans for exploiting new season product Page 14

TRIPLE bills go on unchecked in Chicago but one house shows a profit on single policy Page 21

WAGE-HOUR exemptions sought by producers for studio help, fought by labor representatives Page 27

STORY purchases for July number 53 as studios resume buying Page 28

AD DIRECTORY started by Loew circuit extended to five newspapers Page 30

BRITISH see confusion in October when exchange permits expire Page 33

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'American Common'

ON the walls of Sears, Roebuck's American Common, at the New York World's Fair, will hang the pictures of persons of foreign birth and subsequent American citizenship who, through their efforts, added to this country's arts, science, industry.

Selected to date from motion pictures: Samuel Goldwyn, of Poland; Frank Capra, Italy; Charles Chaplin, England; Carl Laemmle, Germany; Claudette Colbert, France; Ernst Lubitsch, Germany; Walter Huston, Canada; May Robson, Australia; Mary Pickford, Canada; Marlene Dietrich, Germany; Jean Hersholt, Denmark; Paul Muni, Austria; Edward G. Robinson, Roumania; Lynn Fontanne, England.

Pictures of Negroes are also being hung, not because of foreign birth, but because "they belong to an individual American culture group": Bill Robinson, Bert Williams, Richard B. Harrison.

Alla Nazimova and Maurice Schwartz are included, from Russia; and Helen Mojeska, from Poland.

'Protection Shots'

PLACED in production weeks before the Havana Pan-American Conference furnished a clue to the temper of South American officialdom with respect to Nazism, Paramount's new production of "Arise My Love"—the setting of which is Paris, September last, at the declaration of war—continues shooting, the cameras recording "protection-shots" of scenes containing dialogue referring to Hitler, Germany, Nazism, etc.

Although protection-shots are no novelty in Hollywood, serving as a means of adapting varieties of material to regulations imposed on film prints supplied to other nations, Paramount's purpose in making these shots in this instance differs from most. No potentialities of censorship impended. No changes of story are involved.

There had been reports that some South American audiences seeing films dealing with Nazi and other ideologies on occasion had been moved to appropriate topics on the screen for purposes of auditorium debate which had assumed such momentum as to leave exhibitors in possession of broken chairs, ripped and wrecked fixtures, for such, it is reported, is the South American way. It was for the protection of South American cinema furnishings, not dictators' feelings, that the "Arise My Love" protection-shots were made.

In any event, Paramount now will not use the protection shots, apparently taking cognizance of the anti-Nazi feeling expressed by the majority of South American countries at Havana.

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THIS WEEK IN PICTURES



WELCOME. Bette Davis, on tour in the interests of "All This, and Heaven Too" is welcomed to Chicago by exhibitors and exchange men. Here are Bud Lohrenz, Warner district manager; Miss Davis; M. M. Rubens, Great States; Thomas Gilliam, Warners; John Dromey; Jack Kirsch, president of Allied of Illinois.



PAUL TERRY, left, producer of Terry-Toons, who recently signed a new contract for release of his cartoons through Twentieth Century-Fox.



Photo by Cosmo-Sileo

CONVENTION, above. At the first sales convention of the new Producers Releasing Corporation, in New York, are: standing, Lou Lefton; Herbert Given, Bert Kulick, Milton Lefton, Jack Adams, Jr., Tom Flemion, Ben Agren, Ike Katz. Sitting, Lee Goldberg, George Gill, Harry Asher, Sigmund Neufeld, Harry Rathner, Leon Fromkess, Ann O'Donnell. The story of the convention and the company's program for the new season are to be found on page 20.

LEWIS BUDDY, right, Paramount's newsreel manager in Europe, reached New York after a hurried escape from France. He reported at the company's offices this week that he daily expected the first newsreels of unoccupied France to be released by the Petain Government.



Photo by Cosmo-Sileo

ROOF PARTY. At the annual entertainment given for the 600 Radio City Music Hall employees are page boys Henry Pilla and Thomas Brady, producer Leon Leonidoff, projectionist Charles Muller, G. S. Eyssell and stage director Robert E. Henderson. They showed movies, too.



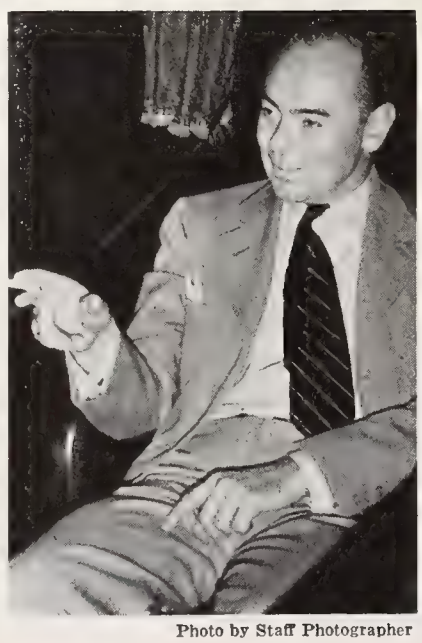


Photo by Staff Photographer

RICK RICKETSON, above, greets Kit Carson III, descendant of the famous scout whose life is portrayed in United Artists' "Kit Carson." Mr. Ricketson, as Fox Intermountain division manager, will preside at the forthcoming location premiere of the picture, now planned for either La Junta or Trinidad, Colorado. Mr. Carson, chaperoned by UA publicity men, also met Wendell Willkie and was initiated by several Indian tribes.



TOBY STEWART, owner and operator of the Mayfair, Shenandoah, Iowa, is introduced to Robert Preston between scenes of "Moon Over Burma" by his daughter Kay Stewart, Paramount starlet.

H. A. BECKER, below, of Associated Pictures circuit of Baltimore, with Mrs. Becker, daughter of the late Morris Klein, president of Associated, visits the RKO exhibitors lounge in Radio City.

Photo by Staff Photographer



ALEX SCHREIBER, below, one of the operators of Associated Theatres of Detroit, visits the Quigley Publications offices.

Photo by Staff Photographer



ELMER BALABAN, left, co-owner of the Esquire, Chicago, and brother of John and Barney Balaban, on the Paramount lot.



J. A. WEISBIRD, manager of the Merry Widow theatre in St. Louis, Mo., visits the RKO exhibitors lounge.



JACK FINK, Wometco Miami, Fla., visiting the Round Table reports excellent business for the summer season.

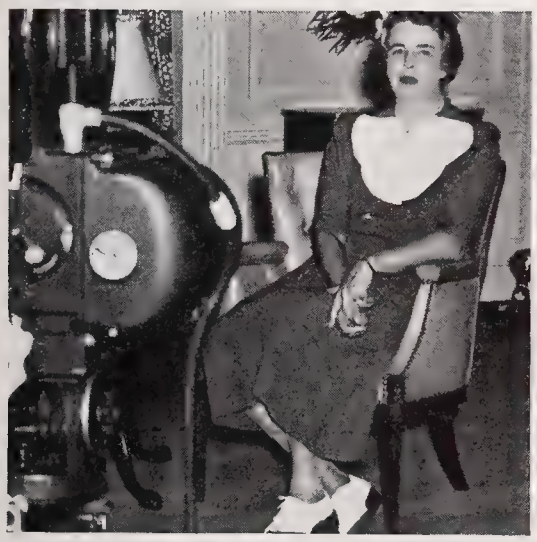


C. L. HOLLISTER, below, manager of the Temple, Wellsville, N. Y., visits the Managers' Round Table offices.

Photo by Staff Photographer



THE ROOSEVELTS—TALKING, SIGNING AND LISTENING



MRS. ANNA ELEANOR poses for a prologue to Son Jimmy's first UA release, "Pastor Hall". See page 39.



SON ELLIOTT, head of a Texas radio network, defies the industry and signs an ASCAP contract surrounded by aides and ASCAP people. See p. 45.



SON JIMMY examines the first Mills Novelty slot machine movie off the production line in Chicago.

CONSENT DECREE PROPOSALS TO BE SUBMITTED TO BOARDS OF MAJORS

Negotiators Establish Basis for "Escape Clause"; Government Insists on Limiting Selling to Blocks of Five Pictures

The status of the consent decree negotiations in the Government's motion picture anti-trust suit continued, at mid-week, in confusion.

The Government and defense negotiators this week were rewriting some of the clauses complained of by Paramount's theatre partners and by other exhibitors, but the Government appeared firm in insisting on limiting feature selling to blocks of five.

Defendants' boards of directors are to be asked to pass on any draft before corporate signatures are affixed thereto.

Joseph Hazen, personal representative of Harry M. Warner in New York, and Joseph Bernhard flew to Burbank, Cal., Tuesday night for conferences with Mr. Warner on the decree. They expected to return to New York Friday.

Spokesmen for Government counsel seemed to think that agreement on a draft could be reached by the weekend; defense counsel was not so optimistic.

A peace settlement by four distributor-circuits without Paramount Pictures, Inc., was seen as a possibility, in sequel to the attack made last week by Paramount theatre partners against fundamental parts of the tentative draft dated July 17th.

Paramount's position was described as requiring a settlement applicable without prejudice to all eight defendants and not only to the "Big Five" to the exclusion of Columbia, United Artists and Universal, non-circuit owners, which withdrew from settlement negotiations two weeks ago.

Some progress in drafting was apparent in midweek, when the basis was established for an "escape" clause—that troublesome Clause No. 8—leaving fabrication of actual machinery for arbitration, its application and financial maintenance the main issues still untouched.

To Consult Exhibitors

The Department of Justice this week apparently decided to listen to outside advice. After turning down the petition filed a month ago by the Pacific Coast Conference of Independent Theatre Owners to make "constructive suggestions," U. S. Attorney Paul Williams this week sent a request to Robert Poole, PCCITO secretary, in Los Angeles, to forward any suggestions "without delay." Originally, Washington spokesmen for the Department of Justice dismissed the exhibitors' request with the statement, "We don't need any outside advice."

Meanwhile, the negotiating lawyers for both Government and defendants continued at their labors in New York, although the heat caused them to move the scene from the sultry quarters of the heavy panelled, heavily-draped second floor of the Bar Association Building, on 44th Street, to the air-cooled, streamlined screening room of Twentieth Century-Fox, at Tenth Avenue and 56th Street.

October 7th remains the date for resumption of trial, in the event of no settlement.

To Confer with Exhibitors

The new stand of the Government inviting "outside advice" of exhibitors will include not only their immediate suggestions for possible incorporation in the draft, but also include the views of exhibitor representatives on the actual consent decree when completed.

Thus Allied States no longer stands alone as "consultant" to the Department in the drafting of a settlement, as it has from the beginning. Allied also was close to the Department in building the Government's suit.

The Government is expected to call exhibitor organization representatives to New York for hearings, shortly. Whether the exhibitors will be given audience before the Department's New York negotiators submit the draft to superiors Robert Jackson, Attorney General, and Thurman Arnold, Assistant, was still to be determined. They will, of course, be heard before any document is submitted to Federal Judge Henry W. Goddard, for court approval.

"Internal Opposition"

The first open opposition to the tentative draft, as voiced last week by Paramount's partners in 1,200 theatres, caused little disturbance in the actual continuance of negotiations, in comparison to the excitement it caused when it came into the open.

Specifically, the Paramount partners, who, legally are not involved in the trust suit, because they are not parties thereto, objected to Section 1: Requiring distributors to trade show features in advance; Section 3: Providing for the sale of features only in blocks of five; Section 6: Prohibiting distributors from discriminating against independent theatres.

Paramount, on Thursday, July 25th, presented the views of its partners to the assembled Government and defendant negotiators. In subsequent meetings, the clauses complained of were subjected to new discussion, but at midweek they remained virtually unchanged. The Government indicated that there was little chance, if any, of altering the clause requiring distributors to sell in units of five.

Tentative Proposals

The tentative draft stood as follows:

1. Elimination of Blind Selling—Requiring advance screenings in the exchange territory in which a picture is offered for sale.

2. Leasing of Feature Pictures in Exchange Districts—Prohibiting the leasing of a picture in one exchange district for use in theatres in another district.

3. Limitations on the Leasing of Pictures Which Have Been Trade Shown—No distributor may offer for lease more than five pictures in one group, nor force shorts, trailers, serials, features or westerns with "regular" features, and allowing an exhibitor to cancel for moral, religious or racial offensiveness.

4. Pictures Available on Some Runs—Requiring the distributor to sell to a reputable and responsible exhibitor, unless such sale would prejudice the distributor's business interests in the area, and all disputes arising therefrom shall be arbitrated.

5. Disputes as to Clearance Shall Be Subject to Arbitration—Putting clearance on the "auction block," by acknowledging the right of an exhibitor to buy and a distributor to sell clearance, this clause provides for arbitration of clearance disputes and the issues which shall concern the arbitrators in arriving at an opinion.

6. Remedy for Discriminating Against Independently Operated Theatres—The remedy being arbitration, and the clause setting up the proceedings which shall be followed in determining complaints.

7. Acquisitions of or Changes With Respect to Theatres in Which Defendants Are Interested—Intended to control expansion of circuit defendants.

8. Escape Clause.

Establishment of the actual machinery of arbitration has not been decided upon.

THAT THAD BROWN APPOINTMENT

Hearings on the President's nomination of Thad Brown, to serve another term on the Federal Communications Commission, were resumed on Wednesday, with members of the Senate Interstate Commerce Commission openly restive over the lengthy examination, conducted by Senator Charles W. Tobey, Republican, of New Hampshire.

Wednesday was devoted by the Senator to questioning Ralph F. Colin, counsel for the Columbia Broadcasting System, on the frequently rehashed Paramount deal—with nominee Brown as a spectator.

During the examination of Mr. Colin, Senator Tobey attempted to show that Paramount completed its part of the deal at a time when its capital and surplus were seriously impaired by the $5,000,000 it had to pay out, and he intimated that the Columbia deal was a contributing cause to its insolvency, which Mr. Colin denied.

National Screen Absorbs

National Screen's Advertising Accessories, Inc., has taken over the new U. S. Independent Poster Service, of Chicago, formed two weeks ago by Ben Marcus and I. E. Sarnoff. It was an amalgamation of Independent Poster Service, of Chicago, and Wisconsin Poster Service, of Milwaukee.

ALLIED MEMBERS START EXCHANGING PRODUCT, POLICY, PRICE INFORMATION

Organization Enters New Trade Association Phase with Formation of Committee to Collate Data on Buying

Allied States Association this week assumed the form of a national trade association concerned with the immediate operating business of its membership, the product it buys and prices it pays, extending its scope which up to now has been concerned for the most part with a militant attention to the operations of others, in the legislatures, in distribution.

Data To Be Collected

For the first time, Allied States will operate a national system for exchanging product, policy and price information, an idea born at the organization's last annual convention, in mid-June in Chicago. The idea, basically, is to disseminate actual operating information to all independent owners, as gathered from them. It is intended to protect owners from certain product-selling and rental-charging practices prevailing.

Allied as a trade information disseminator took actual form last week in Philadelphia, in the offices of Allied Independent Theatre Owners of Eastern Pennsylvania, Inc., headquarters of the chairman of the new national committee, Sidney Samuelson. Committee members meeting with him were P. J. Wood, Ohio; Arthur Howard, Massachusetts; Don Rossiter, Indiana. Abram F. Myers, general counsel of national Allied, was named counsel for the new setup.

The committee urges independent owners to cease and desist from any 1940-41 product buying until the first reports of the trade information setup are released, in September.

The committee has adopted as its official name "Allied Information Department." It will be designated in inter-organization correspondence by the initials "AID."

The initial standard questionnaire, to be sent out in a few days, will seek the following information:

(a) Population of town
(b) Single or double feature policy
(c) Total number of features required per year
(d) Type of competition
(e) Number of pictures offered by each distributor
(f) Number of features bought
(g) Number of percentage pictures (showing number in each bracket)
(h) Number on preferred playing time
(i) Number on flat rental
(j) Cancellation privilege granted
(k) Whether shorts or newsreels were forced
(l) Whether flat rentals were higher, lower or the same as last year
(m) Percentage of rentals to gross on last year's contract

Space will be allowed for "comments." Subsequent questionnaires may contain, in addition to the foregoing, requests for information on special subjects. In order that the information may be kept up to date, the questionnaires will be sent out each month during the selling season, but the work of the department on special subjects will continue throughout the year.

Participation by any exhibitor will be voluntary. Exhibitors will be cautioned not to sign or add any identifying notation to the questionnaires. Each exhibitor will make such use of the data as he sees fit. No effort will be made to secure unified action by the exhibitors on the basis of the information reported.

In view of the fact that its first composite reports will be ready for distribution early in September, the committee expressed the hope that further buying will be held to a minimum until exhibitors can have the benefit of the accumulated experience up to that time. In the meantime, exhibitors are cautioned not to accept as irrevocably established the terms of the several distributing companies as publicly reported in the trade press. "For exhibitors generally to sign up at such terms would be ruinous," it was warned.

The committee will hold another meeting in September during the convention of Allied Theatre Owners of New Jersey.

THREE FEATURES AND ICE CREAM

Three features, a cartoon, a serial and a double dip ice cream cone for all patrons is the program Arthur Burke of the Kansas City Colonial dished up on a recent Sunday—and all for a dime.

Coast Owners Survey Product

Owners of independent theatres along the Pacific seaboard are likewise going in for product and contract probing. The Pacific Coast Conference of Independent Theatre Owners this week disclosed results of a questioning of members, and reported that shorts and newsreels still are being forced by distributors in making feature sales. Questions and composite average answers from the survey follow:

How many major film companies did you buy from for the 1939-40 season? First run: 6.8. Subsequent: 6.3

Collectively, how many percentage pictures were there in all your 1939-40 contracts: First Run: 23. Subsequent: 7.

Collectively, how many pictures on preferred time in your contracts? First run: 17. Subsequent: 5.5

How many pictures in your contracts exclusive of cancellations? First run and subsequent: 287.

How many pictures per week do you use? First run: five per week. Subsequent run: five per week.

How many changes per week? First run: three. Subsequent: 2.5.

Seventy per cent of the membership, representing a total of 445 theatres of the 898 houses in the Coast territories, answered the questionnaire. It was revealed that 47 per cent of the exhibitors operated first run situations, 22 per cent have no competition whatsoever. Nine per cent have affiliated competition, 16 per cent have independent competition. Fifty-three per cent are subsequent run situations, 19 per cent have affiliated competition and 34 per cent have independent competition.

Analyses Made On Deliveries

The Independent Theatre Owners of Ohio, through the headquarters of P. J. Wood, secretary, this week released the following company-by-company "analyses of the contractual clauses in the various distributors' contracts pertaining to pictures not generally released during the year":

Columbia Pictures

Distributor is obligated to deliver not less than 30 features of Group C-4 and not less than eight westerns of Group C-5. Features generally released after September 30, 1940, are excluded. *The clause referred to is printed directly above the schedule of pictures.*

Loew's, Inc. (MGM)

Distributor is obligated to deliver not less than 44 features by August 31, 1940. Features generally released after August 31, 1940, are excluded. *The clause referred to is printed directly above the schedule of pictures.*

Paramount Pictures

Features generally released after August 31, 1940, are excluded. *The clause is printed above the schedule of pictures.*

RKO Distributing

They have changed their "not generally released" clause whereby they are obliged to deliver not more than 52 nor less than 42 feature pictures (not including George O'Briens) which are "generally released" before August 31, 1940. *Refer to paragraph eight of their contract.*

Twentieth Century-Fox

Distributor is obligated to deliver not less than 42 features by July 31, 1940. Features generally released after July 31, 1940, are excluded. Note: Of the 42 features, distributor includes a maximum of four English produced pictures. *The clause is printed directly above the schedule of pictures.*

United Artists

Features not generally released by April 15, 1941, can be cancelled by either party by giving written notice to the other within 10 days after April 15, 1941. If no such written notice is given, contract remains in effect. *Clause seventh, Paragraph I.*

Universal

Their contract provides that distributor will release not more than 40 nor less than 32 pictures (excluding so-called westerns) between September 1, 1939, and ending August 31, 1940. Therefore, features generally released after August 31, 1940, are excluded. *The clause is printed directly above the schedule of pictures.*

Warner Brothers - First National

Features released after August 31, 1940, are excluded *unless* exhibitor gives written notice to the distributor not later than September 30, 1940, that he elects to exhibit all such late releases if released prior to August 31, 1941. In other words, if Warners does not notify you by August 16, you receive all late releases. If they do notify you that they they are excluding them, you can still get them by writing to them up to September 30, 1940, that you want them. *Refer to clause 17 of their contract.*

MAJORS SET FRESH CROP OF DATES FOR WORLD PREMIERES IN THE FIELD

Universal's "Daltons" Opens in Coffeyville, Kan.; Paramount Has Plans for Three; UA Preparing "Carson" Premiere

The parade of location premieres continues.

Thus, to much ballyhoo, to a 24 hour town celebration, and to an estimated audience of 50,000 midwesterners, Universal Thursday, July 25th, opened its "When the Daltons Rode", at Coffeyville, Kansas, site of the Dalton desperados' depredations.

Paramount is preparing a preview of its "Rhythm on the River" at the Del Mar Racetrack, California, on August 16th, the premiere of its "Comin' Round the Mountain" in Nashville, August 10th, and of its "Northwest Mounted" in the fall, in some Canadian city.

United Artists may show James Roosevelt's recently acquired British picture, "Pastor Hall" in several key cities, simultaneously. Also it has tentatively set August 21st as the date on which it will open "Kit Carson" in Trinidad or in La Junta, Colorado, or in both towns.

Twentieth Century-Fox plans a preview of "Brigham Young" in Kansas City shortly, and MGM is expected to hold the world premiere of "Boom Town" in Atlantic City next Thursday.

In Coffeyville

A 24 hour celebration in which Coffeyville's 18,000 inhabitants and thousands of visitors participated, marked the premiere, Thursday, July 25th, of Universal Pictures, "When the Daltons Rode," starring Frank Albertson, Andy Devine, Constance Moore, and Peggy Moran.

Approximately 150 exhibitors and newspapermen from Kansas, Arkansas, Oklahoma, and Missouri were guests of Universal distribution executives, studio officials and stars, and of the Coffeyville politicians.

Also present was Mrs. Emmett Dalton, widow of the only survivor of the Dalton gang. Among Universal officials attending were Joe Garrison, district manager; Grover Parsons, Kansas City branch manager; Lou Levy, manager of the Des Moines exchange; Harry Hines, St. Louis branch manager; Otto Siegel, Omaha branch manager; and J. E. Hobbs, manager of the Oklahoma City branch.

Among the exhibitors present were Lon Cox, Fox Midwest circuit manager, and Ralph Talbot, from Tulsa.

The Kansas City and Hollywood delegations were welcomed to Coffeyville by Mayor J. D. Byers. There were a parade, featuring old-time rigs, several hundred mounted local citizens, and Indians; a pioneer rodeo, climaxed by an Indian ceremonial; the induction of Andy Devine and Frank Albertson into the Pawnee and Delaware tribes, respectively; a broadcast, by the Mutual network, of this ceremony; a civic banquet, with 300 leading citizens as hosts; personal appearances of the stars on a special platform in the town plaza, and in the Midland and Tackett theatres, in which the premiere was held; an extra midnight performance at the Midland theatre, to accommodate the crowds; appearance of the stars at a community ball, that night, attended by three thousand; an extra dance, for jitterbugs, at the Missouri Pacific's freight house, at 2:30 A.M. Friday morning, as the train for Kansas City, bearing the Universal stars and executives, the exhibitors and newspaper men, drew away.

The picture opened at the Esquire and Uptown theatres, in Kansas City, on Friday, July 26th.

Two Cities Compete for "Carson"

Whether to open United Artists' "Kit Carson" in Trinidad or in La Junta, both in Colorado, was a question being decided this week by officials of the company and of the Fox Intermountain Theatres circuit, in Denver. Both cities are in the territory roamed by the famed scout. They are 82 miles apart.

Letters, telegrams, and petitions from citizens and officials of the two towns have been received by the circuit officials, by UA exchange men, and by George R. Gomperts, UA assistant exploitation chief, making Denver his headquarters now.

Meanwhile, UA ballyhoo for the picture, to open August 21st, goes on. The company has found a "direct descendant" of the scout, now in Hollywood. Wednesday, he was to be feted at the Golden Gate Exposition, the day being "Kit Carson Day." The "descendant," Kit Carson the Third, has made the acquaintance, in Colorado, of Wendel Willkie, Republican Presidential nominee, and of the state governor, Ralph Carr; so it is thought in Denver, that there will be no difficulty in obtaining a state proclamation of a "Kit Carson Week."

"Rhythm" at Del Mar

Paramount Pictures is to hold a "gala press preview" of its "Rhythm on the River" at the Del Mar Racetrack, near Los Angeles, on August 16th. There will be a special train for the press; luncheon, at noon, on the track grounds; a cocktail party; a coast-to-coast radio broadcast on the NBC Blue Network from 6:30 to 7:00 P.M., Pacific Coast Standard Time; dinner at the Turf Club; and a private screening, after the dinner. Participating in the broadcast will be producer Victor Schertzinger, and actors and actresses Bing Crosby, Mary Martin, Oscar Levant, Lillian Cornell, Ken Carpenter.

From Atlantic City it is reported that George F. Weilland, of the Apollo Theatre, received word from MGM this week that his house would see the world premiere of the company's latest, "Boom Town." It was recalled that "Gone With the Wind" scored signally last Winter, in the same house. Ballyhoo plans are now proceeding, with the cooperation of Mayor Tom Taggart, the theme to be that Atlantic City also is a "boom town."

Darryl F. Zanuck, production head of Twentieth Century-Fox, last week announced the company's "Brigham Young" would be given a special preview in Kansas City, and that 50 exhibitors would be flown there to see the film, that they might help the company formulate a sales policy. Mr. Zanuck and a group of Fox people from the Coast are expected to attend. Herman Wobber, the company's distribution head, is expected to lead the Eastern delegation. It was added at the Fox studios that the company would consult exhibitors in a similar fashion on other of its product.

Paramount Plans for Two

World premieres, to be accompanied by the ballyhoo given to other big Paramount pictures, are planned for two of the company's late releases, "Comin' Round the Mountain" and "Northwest Mounted." The former is expected to be presented in Nashville, featured by local celebration, two national broadcasts, and attendance of Hollywood stars. Opening date, as of late last week, was to be August 10th. The latter picture will probably be opened in a Canadian city, in the fall.

"Pastor Hall," British made anti-Nazi film, acquired by James Roosevelt from Grand National Pictures, Ltd., for United Artists release, will probably be given simultaneous world premieres in several key cities, Mr. Roosevelt said, in New York. It will be Mr. Roosevelt's first UA release.

Jules Levey's Universal release, "The Boys From Syracuse," having opened two weeks ago in Syracuse, and last week in San Francisco, was to open at the New York Paramount on Wednesday, and next Friday at the Keith and Hippodrome theatres, in Baltimore. In the latter city, Mayor Howard Jackson has decreed a "Laugh Week" to begin on next Friday.

Advance "Virginia" Publicity

Paramount has been giving its Technicolor feature, "Virginia," starring Fred MacMurray and Madeline Carroll, and now on location in Virginia, great advance publicity. Thus, Richmond, Virginia, and Washington, D. C., newspapers have been devoting much space to the picture; and their writers have been guests at the picture's shooting. Likewise, many writers from papers in other cities of the Middle South territory have been privileged to watch the picture in work. Even writers from the great syndicates and fan magazines, in New York, are being taken to Virginia by the company.

Walter Wanger's commissioning of nine great American painters to do, in Hollywood, paintings on his latest, "The Long Voyage Home" is bringing dividends in extra publicity, his New York staff claimed, this week. They point to space obtained, for the paintings, and for stories, in Esquire, Life, the American Magazine of Art, the Art Digest, Art News, Pictures On Exhibit, Time, News Week, the Ladies' Home Journal, Town and Country, Look, Vogue, Glamour, Parents' Magazine, Harpers, Pic, New York Daily Mirror, and others.

20th-Fox Sets "Indiana"

Twentieth Century-Fox plans to produce "Indiana" as a high budget feature in color, with Brenda Joyce, John Payne and Walter Brennan heading the cast, as they did in "Maryland." Henry King will direct.

'HORSE CAVALCADE' AT CHICAGO TRACK

A production titled "Cavalcade of the Horse" will be presented at the Washington Park, Chicago, race track on Sunday. Frank Cambria, who was brought to Chicago from New York through the efforts of John Balaban, of Balaban & Katz, will stage the show.

It will portray the part horses have played in world history from the time of Alexander the Great to the running of the first American Derby in 1884, *which event is being celebrated. The show will be free to the public.*

JUNE BOX OFFICE CHAMPIONS



Alexander Hall, director

THE DOCTOR TAKES A WIFE: Produced and distributed by Columbia Pictures. Producer, William Perlberg. Director, Alexander Hall. Screen play, George Seaton and Ken Englund. Story, Aleen Leslie. Film editor, Viola Lawrence. Cast: Loretta Young, Ray Milland, Reginald Gardiner, Gail Patrick, Edmond Gwenn, Frank Sully, Gordon Jones, Georges Metaxa, Charles Halton, Joseph Eggenton, Paul McAllister. Release date, April 25, 1940.



Victor Fleming, director

GONE WITH THE WIND: Presented by Selznick International in associaton with MGM. Produced by David O. Selznick. Director, Victor Fleming. Screen play, Sydney Howard. Technicolor supervision, Natalie Kalmus. Cast: Vivien Leigh, Clark Gable, Leslie Howard, Olivia de Havilland, Ona Munson, Hattie McDaniel, Thomas Mitchell. General release date not set. Advance price showings began December 16, 1939.



Irving Cummings, director

LILLIAN RUSSELL: Produced and distributed by Twentieth Century-Fox. Producer, Darryl F. Zanuck. Director, Irving Cummings. Associate producer, Gene Markey. Screen play, William Anthony McGuire. Cast: Alice Faye, Don Ameche, Henry Fonda, Edward Arnold, Warren William, Leo Carrillo, Helen Westley, Dorothy Peterson, Ernest Truex, Nigel Bruce, Claude Allister, Lynn Bari, Weber and Fields. Release date, May 24, 1940.



Garson Kanin, director

MY FAVORITE WIFE: Produced and distributed by RKO Radio. Producer, Leo McCarey. Director, Garson Kanin. Story by Bella and Samuel Spewack and Leo McCarey. Photographer, Rudolph Mate. Cast: Irene Dunne, Cary Grant, Randolph Scott, Gail Patrick, Ann Shoemaker, Scotty Beckett, Mary Lou Harrington, Donald MacBride, Hugh O'Connell, Granville Bates, Pedro de Cordoba. Release date, May 17, 1940.



Charles Lamont, director

SANDY IS A LADY: Produced and distributed by Universal. Associate producer, Burt Kelly. Director, Charles Lamont. Original screen play, Charles Grayson. Cameraman, Milton Krasner. Film editor, Philip Cahn. Cast: Baby Sandy, Butch and Buddy, Eugene Pallette, Nan Grey Tom Brown, Mischa Auer, Billy Gilbert, Edgar Kennedy, Fritz Feld, Anne Gwynne, Richard Lane, Charles Wilson. Release date, June 14, 1940.



William Keighley, director

TORRID ZONE: Produced and distributed by Warner Brothers. Jack L. Warner in charge of production. Executive producer, Hal B. Wallis. Director, William Keighley. Original screen play, Richard Macauley and Jerry Wald. Photography, James Wong Howe. Cast: James Cagney, Ann Sheridan, Pat O'Brien, Andy Devine, Helen Vinson, Jerome Cowan, George Tobias, George Reeves, Victor Killian. Release date, May 25, 1940.

New Independent Distributor Lists 38 for 1940-1941

Producers Releasing Corporation, newest of the independents, held its first national convention, in New York this week, presided over by Harry Rathner and attended by Sugmund Newfeld, in charge of production, and the following franchise holders: Louis Ruttsteur, Los Angeles, San Francisco, Portland and Seattle; Jack Adams, Dallas and Oklahoma City; Ike Katz, Atlanta, Charlotte and Memphis; Lee and J. Goldberg, Indianapolis, Cincinnati and Cleveland; Abe Fisher, Chicago; Tom Flemion and Ann V. O'Donnell, Detroit; Lew and Milton Lefton, Pittsburgh; Gro Gill, Washington; Herbert Given, Philadelphia; Bert and Harry Larry Kulick, New York, Albany and Buffalo; Harry Asher, Boston and New Haven. The following home office personnel were present: Leon Fromkess, Robert Socas, and Henry Briggs, president of Pathe Laboratories, Inc.

The company announced a program for 1940-41 of 38 feature productions, consisting of four specials, 16 features and 18 westerns in three series of six each, featuring "The Adventures of Billy the Kid," with Bob Steele; "The Frontier Marshal" series, with Tim McCoy, and "The Lone Rider" series.

The franchise holders were advised that three features and three westerns were ready for immediate release, and that advance domestic sales to date were satisfactory. Leon Fromkess, in charge of foreign sales, announced that delivery of product had been made to the English associate, Pathe Pictures, Ltd.

Sigmund Neufeld outlined production plans. He stressed the importance of the South American market.

Harry Rathner will leave New York next week to conduct regional meetings throughout the country.

Monogram Branches Hold Regional Meeting

Edward A. Golden, general sales manager of Monogram, presided at the regional sales meeting of the company's Southern exchanges on Saturday, July 27th, in Atlanta.

The complete sales forces from the Atlanta, Charlotte, Memphis, and New Orleans exchanges were present, headed by John Mangham, president of the four branches.

Among those present were M. L. Stevens, J. E. McLeroy, Fred Mathis, B. C. Tolley, W. A. Lewis, William Lake, J. Harry Spann.

Reopen RKO Houses

Nine RKO circuit theatres closed for the summer have been scheduled for reopening, thus: the Palace, Chicago, on Thursday; the Orpheum, Kansas City, and the Shubert, Cincinnati, on August 15th; the Colonial, Dayton, Ohio, on August 16th; the Albee, Providence, on August 29th; the Grand, Cincinnati, The Strand, Syracuse, and the Grand, Columbus, on August 30th; and the Orpheum, in Champaign, Illinois, on September 6th.

Four A's Affairs Being Run by Special Committee

Offices and records of the parent actors' union, the Associated Actors and Artists of America, have been moved from former Four A's offices in New York to the building owned by Actors' Equity; its affairs are being run by a special committee of executives of four of the component unions, the American Federation of Radio Artists, the Screen Actors Guild, and Actors' Equity; and its president, Frank Gillmore, has resigned from active duty.

The committee now in charge of Four A's affairs comprises Paul Dullzell, executive secretary of Equity; Mrs. Florence Marston, Eastern representative of the guild; and Emily Holt, executive secretary of the federation.

This committee will operate under the direction of the Four A's international board.

Schenck Trial October 2nd

Joseph M. Schenck, chairman of the board of Twentieth Century-Fox, and Joseph Moscowitz, also a Fox executive, will stand trial October 2nd, in New York Federal Court, on Federal tax charges. Federal Judge Gaston Porterie set the date on Tuesday, after refusing the request of Max D. Steuer, attorney for Mr. Schenck, for a postponement to November. The judge also directed the Government to designate, by September 3rd, the indictment on which it intends to try the men.

Open Oklahoma Theatre

Oklahoma's newest and most modern theatre, The Osage, in Bartlesville, was officially opened Thursday, June 27th. Herbert Wilcox, producer-director, and Anna Neagle, actress, attended the opening in connection with the showing there of Miss Neagle's latest picture "Irene." The house is operated by the Griffith Amusement Company.

Indianapolis House Closes

Indianapolis, with a population of 386,170, will have only three first run theatres in operation this summer. The 3,200-seat Indiana was closed last week. Kenneth Collins, manager, said the house would reopen early in the fall. Also closed for the summer is the 1,100-seat Apollo.

NEW REVIVAL IDEA TRIED

James Long of the Plaza theatre, first subsequent run in Kansas City, Mo., is trying out a new idea he devised for the showing of revivals. He advertises six outstanding features of the past few years that will be shown at the theatre, but keeps secret the one actually to be used on a particular program. He is using one every two weeks or so.

Among the films Mr. Long will revive are "A Star Is Born," "David Harum," "San Francisco," "It Happened One Night," "Mr. Deeds Goes to Town," "Hurricane" and "Test Pilot."

Allied Head Links Cooperative Ads to Problem of Duals

Current moves by some distributors, notably RKO, to reduce their cooperative advertising budgets on the ground that exhibitors do not bear their fair share of the cost (see Motion Picture Herald, July 20, page 20) were attacked last Saturday by Jack Kirsch, president of Allied of Illinois, in a statement which linked the problem to that of double bills and defended the independent exhibitor.

Circuit Competition Cited

"Why should the small exhibitor attempt to spend any money for cooperative advertising when he has to show two, or sometimes three features to compete with the chain houses showing this type of program?", Mr. Kirsch asked.

"Another important phase of this particular problem," he continued, "is, how can the exhibitor determine which of his features should be so advertised? If he advertises only one feature the reaction of the patrons is negative because they disparage the second feature, and to advertise all features is a difficult problem as distributors are not very enthusiastic about exploiting their product with another.

"But suppose," Mr. Kirsch said, "we only had one feature. We certainly could do a better job of exploitation on a single feature where we could concentrate all our efforts, to insure a better return both for ourselves and the distributor.

"For example take a situation that exists here in Chicago. In some sections, nearly ten weeks elapse between the time a picture is shown at a Balaban and Katz chain neighborhood theatre and at a small independent house. In view of the fact that B and K have advertised the picture so much earlier, is there any sane reason why we should attempt any exploitation for this picture after all the 'gravy' has been absorbed by B and K? Last fall in one of my own theatres I was showing a Mickey Rooney picture and the Balaban and Katz United Artists was showing the latest Rooney release. Had I spent any money for advertising the Rooney picture I was showing, people would have questioned the age of my feature, so I did not spend any money for advertising.

"When the day comes that producers and distributors decide to aid in the elimination of double and triple features, then, and not until then, should the independent exhibitor attempt to aid the producers and distributors by shouldering a portion of the advertising budget," Mr. Kirsch concluded.

From a Balaban and Katz executive who would not be quoted directly it was learned that advertising budgets are set up in advance for all the circuit's theatres. Should a producer desire to use additional space in newspapers, the amount he decides to spend is added to the budget of the theatre where the product will be shown.

Passafume Joins Filmack

Charles J. Passafume, formerly advertising and publicity manager for the Gregory circuit in Kokomo, Ind., has recently joined the publicity staff of Filmack Trailer Company studio in Chicago.

Martin Honored by Moose

W. E. J. Martin, theatre editor of the Buffalo *Courier Express,* has received the Degree of Merit of the Pilgrim Council of the Loyal Order of the Moose.

CHICAGO TRIPLES STILL FLOURISH, ONE HOUSE PROFITS WITH SINGLES

Multiple Feature War Fanned by Reluctance of Each Side to Make First Move; Esquire Flourishes on Single Policy

by IRVING YERGIN
in Chicago

With all the protestations from Hollywood producers, notably David Selznick and Samuel Goldwyn, with all the threats of distributors and the loud complaints of competing exhibitors, Chicago still is conducting comparatively widespread triple bill business, with Balaban and Katz and some independents principally involved in what amounts to an operating feud. One side won't drop them because the other side won't.

And while all the bellowing proceeds over the city's touchiest subject—multi-featured programs—a lone independent theatre, the Esquire, is doing very nicely with a single feature, right in the heart of the thickest dual-and-triple bill belt in America.

Ads Show Extent

A check of advertisements in last Sunday's newspapers indicated that triple features are continuing, extensively.

On Chicago's south side, where Balaban and Katz have the Tivoli, an "A" week theatre, the Tower, a "B" week and the Maryland, a "C" week, the nearby Ark theatre played the following triple feature over last weekend, "Opened by Mistake" (Paramount); "Hot Steel" (Universal), and "Hidden Menace" (foreign import).

Other triple-bill theatres in this neighborhood and their features over the week end were:

Midway: "College Swing," "Hunted Men" and "California Straight Ahead."

Ray: "La Conga Nights," "Hard to Get" and "The Lone Wolf Meets a Lady."

Woodlawn: "The Lost Jungle," "Sudan," "Off the Record."

All of these houses are twenty-five-cent evening admission theatres and all are subsequent run to the Balaban and Katz theatres in this zone.

On the northwest side, the Balaban and Katz Belmont, having 3,354 seats, an "A" house, was showing "My Son, My Son," "Typhoon" and "Irene."

Triple Bill Comment

In commenting on the triple feature showing at the B. & K. Belmont, Jack Kirsch, president of Allied of Illinois, pointed out that the majority of theatres in this zone would be unable to play the same attractions for at least another five weeks and in some instances six weeks. A check of release sheets from Paramount, United Artists and RKO, whose pictures are being shown, shows that, due to the clearance situation in Chicago, none of these theatres could show these pictures on the same program.

"How can other theatres in this neighborhood with a much smaller seating capacity compete with the B. & K. Belmont in showing triple features of the "A" type of attractions with the small admission prices that prevail at most of these theatres?" Mr. Kirsch asked.

"It simply can't be done and if the small independent exhibitor expects to show such pictures and stay in business the producers and distributors will have to offer some solution."

In this same zone the following theatres played triple features last weekend, according to the ads, as follows:

Dale: "The Life of Lucretia Borgia," "Two Girls on Broadway" and "Primrose Path."

Times: "Star Dust," "Flight Angels" and "Viva Cisco Kid."

Rio: "It All Came True," "Two Girls on Broadway" and "Opened by Mistake."

Karlov: "It All Came True," "Primrose Path" and "Parole Fixer."

As to the situation on the south side, Mr. Kirsch said he had been assured by the owners of the theatres now showing double and triple features that should the circuit houses return to single features they would immediately follow suit.

The Allied leader expressed his determination to continue the fight against multiple features.

He claimed that investigation had convinced him that those independent theatres which had gone back to triple features had done so only because of the competition of the chain houses.

Single Exception

Outstanding in the discussion of the multiple feature situation in Chicago is the Esquire theatre which in two and a half years of operation has shown double bills for only two weeks. The theatre is operated by Harry, Elmer and A. J. Balaban, all of the Balaban theatre family. The house opened February 16, 1938, and the last week in December of that year and the first of January, 1939, were the only times that double features were shown. The first program showed a profit, the second a heavy loss and that ended double bills for the house.

To ascertain specific reasons for the continued single feature policy William Galligan, youthful manager of the Esquire since it opened, was asked to explain.

"It's a very simple method of operating a theatre and presenting a program that will receive community acceptance with relation to single feature programs. The first double feature did a fair business—the second week the receipts took such a drop that after a series of conferences it was decided that never again would the Esquire show double features. We received so many protests against double features that it was decided to adhere to a single feature presentation.

"I am not necessarily against double features," he continued. "Some sections of this city have been so accustomed to doubles that if they were eliminated, the exhibitor would have to close his doors.

"But the patrons of the Esquire come from all over Chicago to see our shows. Over 25 per cent are from different sections of Chicago."

To prove his point Mr. Galligan produced a copy of the amusement page of a daily paper. "Here are some theatres showing triple features and again others showing double features and also giving away premiums. But the Beverly theatre on Chicago's far south side is still showing single features in spite of all the double and triple billing in the surrounding neighborhood.

"There again you have another example of a community receptive to single features. As far as the Esquire theatre is concerned a double feature program is contrary to the policy established in this house and any deviation from this policy would hurt the business.

"In a majority of cases," he continued, "double and triple bills have become so established that they now seem to be a commercial necessity. There are three theatres within a half a mile of the Esquire showing double features and they probably will continue to do so. But we have built up a patronage on strictly a single feature program and our business has been, is and will continue to be good as long as we adhere to this policy," he concluded.

Triples in Evanston

Frank Ford, plaintiff in a pending anti-trust action involving clearance against Balaban & Katz and the majors, is trying out triple bills at the Stadium theatre in Evanston, Ill.

The opening program at the RKO Palace in Chicago, which reopened Thursday as the local first run for the circuit, was a double bill, "When the Daltons Rode" and "Private Affairs," instead of a single feature as originally planned. The house had been closed for 10 weeks.

Balaban & Katz is using first run double bills at the Riviera theatre, Chicago, which was the first deluxe theatre on the north side.

Kansas City, Kan., theatre owners, who have an organization of their own, inaugurated an experiment with single bills recently. Seven subsequent run theatres, for four weeks, will play "A" picture on the Sunday-Monday change on single bills. If the experiment proves successful, the exhibitors probably will extend the policy. The city's two first runs, the Electric and Granada, are not included in the test. Theatres involved are the State, Park, Midway, Osage, Home, Gauntier and Tenth Street.

"Brigham Young" Decision

In an effort to discourage exhibitors from the double bill policy, Twentieth Century-Fox has decided to let "Brigham Young" run for two hours and 23 minutes. A total of 369,000 feet was filmed, and this amount has now been cut to 25,000 feet. Further cutting will be necessary to bring the picture within the set limits.

Marking the first break from the regular double feature policy in the Milwaukee territory in years, all Warner and Fox West Coast houses will play Warners' "All This, and Heaven Too" as a single feature program.

Standard Theatres in Oklahoma City will provide the city with six first-run theatres, thus bringing new screen product there shortly after release dates. Second week holdovers have caused product to pile up on Standard's books.

ILLINOIS ALLIED TO FIGHT DUALS

Support of a fight against double and triple features in Chicago was voted Wednesday by the board of Allied of Illinois.

The strategy is to contact civic and social groups and educators in the city for expressions on multi-feature shows.

Close Chicago Office

The International Seat Corporation has closed its Chicago sales office. Chicago sales will be handled directly from the company's factory at Union City, Ind., by David L. Dewey and E. J. Fitzmaurice. Mrs. J. G. Feinberg, formerly in charge of the Chicago office is planning an extended vacation at Colorado Springs, Col.

Petrillo on Park Board

James C. Petrillo, president of the American Federation of Musicians, has been reappointed to the Chicago Park Board for a term of five years by Mayor Edward Kelly.

U.S. Reports No Film Control in Paraguay, Peru

There are no quota or contingent laws in force in Paraguay, nor, so far as is known, is any legislation contemplated which might affect motion picture distribution, the American Consulate at Asuncion has reported to the Motion Picture Division of the U. S. Department of Commerce at Washington. Motion pictures are not produced locally, and legislation concerning their compulsory exhibition is therefore unnecessary.

Free Foreign Exchange

There are no laws in force which prohibit foreign exchange, and the prior-permit and import-control system established June 2, 1939, does not affect imports of motion pictures, since they are brought in for exhibition purposes only and remain in Paraguay for a maximum of 15 days. There are no laws in effect which give preference to films from any one country.

Approximately 180 films are required yearly to supply the Paraguayan market, with only one print of each, since there are no circuits, and not more than two theatres, situated near each other, would be likely to show the same films, and then only on a double feature program. Negatives are not imported and there are no facilities for printing positives in Paraguay.

Competition to American films has not progressed in Paraguay. American motion pictures account for about 90 per cent of the total exhibited. Argentine films advanced in popularity in 1939, but principally at the expense of productions from countries other than the United States.

Censorship in Paraguay is not strict. Although an Asuncion municipal decree covers censorship and requires examination, its provisions are practically ignored. The certificate of Argentine authorities is generally accepted in Paraguay. Previews are required only where the title suggests subversive or immoral subject matter.

There are only eight theatres operating in Paraguay at present, five in Asuncion and its suburbs, one in Encarnacion, one in Pilar, and one in Villarrica. The total seating capacity is approximately 3,000, but will be increased to about 3,500 on completion of the reconstruction of one of the principal Ascunsion houses. These seats are filled only on Sundays, in the late afternoon performance, and occasionally on Monday nights, when it is customary to present double feature programs.

Peru Open Market

There are no quotas nor exchange controls in effect in Peru, nor any other legislation that might reduce or prevent the distribution of American motion pictures in that country. Shortage of foreign exchange, however, the office of the American Commercial Attache, at Lima, reports to the Department of Commerce, in the last part of 1939 made it disadvantageous for American branch distributing offices in Lima to obtain dollar exchange for remittances to the United States.

No laws are in existence that require a certain percentage of Peruvian films to be exhibited in the country.

In the period from January 1st to November 15, 1939, the censorship board reviewed 967 films. This number includes features, short subjects and newsreels, representing a total length of 1,250,832 meters, paying censorship duties amounting to 49,904 Peruvian soles. Educational pictures, which are not subject to censorship duties, amounted to 48 in the January-November period.

American films continue to dominate the Peruvian market for, of those reviewed by the board, 320 were American features and 437 were American short subjects and newsreels. Other features reviewed were French, 70; German, 11; English, 11; Chinese, 13; Japanese, 26; Argentine, 25; Mexican, 11; Polish, 2; Cuban, 1; Italian, 8; Spanish, 4, and Czechoslovakian, 1. Three American features were rejected, one for having a gangster theme and two because they were said to be offensive to a foreign nation. One French and one Italian feature were also rejected for the latter reason.

The box office income derived by domestically produced films in 1939 as compared with foreign films was almost negligible, according to the report. It is said that the receipts secured from the exhibition of national productions in 1939 were in most cases not even sufficient to cover the cost of the prints. There are approximately 215 theatres in Peru.

DETROIT THEATRE'S REVIVAL POLICY

The Madison theatre, originally a first run house of the United Detroit circuit, has a new policy. With a standard price of 25 cents at all times, the theatre selects its bookings from requests sent in by patrons, the theatre furnishing the list of films for selection. The list consists of popular films of the past.

Post cards, carrying the list that are available for the Madison, are checked and returned at no cost to the patron and are sent out weekly. The theatre finds the policy a satisfactory one, reporting increased patronage each week.

Republic Holds Sales Meeting

Republic Pictures held a regional sales meeting for its eastern branch managers and franchise holders, at the New York home office on Friday, presided over by President James R. Grainger.

There are to be three more this year, at the Drake Hotel, in Chicago, on August 8th; at the Peabody Hotel, in Memphis, August 15th; and on the Coast, the date and hotel not selected.

Attending the New York sales meeting were, besides Mr. Grainger, Grover C. Schaefer, treasurer; Arthur Newman, Albany; Jack Bellman, Buffalo; M. E. Morey, Boston; Samuel Seletsky, New Haven; Sam and Jake Flax, Washington; Morris Epstein, New York.

Also, Max Gellis, Philadelphia; James H. Alexander, Pittsburgh; Nat Lefton, Cleveland and Cincinnati; George Kirby, Cincinnati; Samuel Gorrel, Cleveland; and Samuel Seplowin, Detroit.

Farnol to Coast

Lynn Farnol, director of advertising and publicity for United Artists, returned to New York City on Thursday, after completing a four weeks' course in military training for business and professional men, at Plattsburg, New York. He left shortly afterward for Hollywood, to join Maurice Silverstone, UA chief executive, and Charles Chaplin, in conferences on the advertising and publicity for Mr. Chaplin's forthcoming, "The Great Dictator."

Lange, Miggins See Total Loss Near in Europe

Whether American film companies may again conduct business in Continental Europe as they did, depends almost entirely upon the attitude of the German conquerors and the situation has deteriorated so much that less than 20 per cent of Hollywood's output may expect a market in Europe so long as the war continues. These were the opinions, this week, of Fred Lange, Paramount's Continental European manager, as he returned to New York from Europe.

Miggins Pessimistic

Corroboration of Mr. Lange's pessimism was reported from Hollywood Tuesday, when Ben Miggins, Twentieth Century-Fox European manager, arrived there from New York. Mr. Miggins declared that there was no hope for revenue from the European continent for a long time and that existing conditions made it impossible to carry on business.

Mr. Lange, in New York, said that, whereas 20 per cent of the Hollywood film product may find a European market during the war's duration, formerly 50 per cent of Hollywood product was used.

Saying he could not predict what regulations the German authorities would establish in conquered Europe, Mr. Lange added that continuing business there depended solely upon whether the regulations would afford the possibility of profit for the American film companies. If they did not, he said, he could see no reason for continuing to distribute pictures in Europe. At best, he said, Europe under war conditions might use 20 per cent of Hollywood's product. Normally 50 per cent of the product is exported.

Mr. Lange said the German military had established a censor board in conquered France.

While in Barcelona, and prior to his embarkation for the United States, he kept in touch with the situation in conquered France, he said. Thus, he heard that the German censors had limited theatre programs to 11,000 feet of film, and to films not inimical to their cause; that the German military had encouraged reopening of French theatres; that on July 7th 100 theatres in Paris and 25 in its suburbs had reopened; that German films were being widely shown; that, on the above date, there were 20 distributors active in Paris, three of them American, Universal, Loew's, and RKO; and that only Paramount and Loew's were still operating in Germany proper, Twentieth Century-Fox having withdrawn.

Also, in Barcelona, Mr. Lange heard that Germany had contracted to supply Spain with 80 films this year and, he added, it was probable that similar deals were being made by German film men with authorities and film people in conquered areas.

Only RKO is endeavoring to maintain European headquarters, Mr. Lange said. These are in Lisbon. Other companies are operating from home offices or regionally. He added that operations, for all companies, are haphazard.

Birdwell Handling "Flotsam"

Beginning immediately with the preparations for a campaign on the picture "Flotsam," Russell Birdwell and Associates have been retained to handle all publicity, advertising and exploitation for the David L. Loew-Albert Lewin Company. The company's next production will be "Night Music," from a play by Clifford Odets.

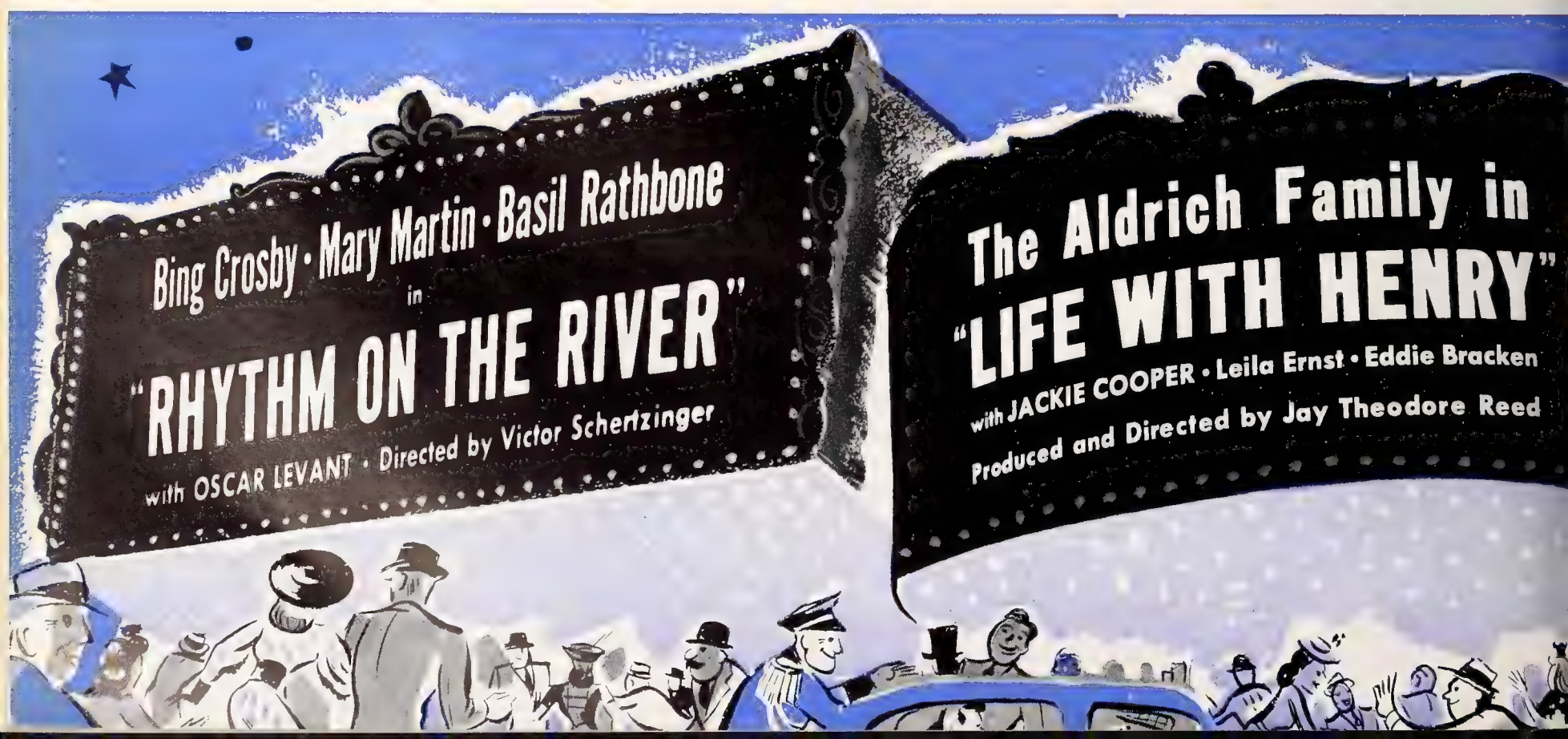


Believing with all our hearts that a happy country is a strong country, we of PARAMOUNT are prepared to lift the spirits of the AMERICAN PUBLIC, as well as the spirits of the AMERICAN EXHIBITOR with the happiest, the strongest program of STAR-SPANGLED ENTERTAINMENT the screen has ever seen.



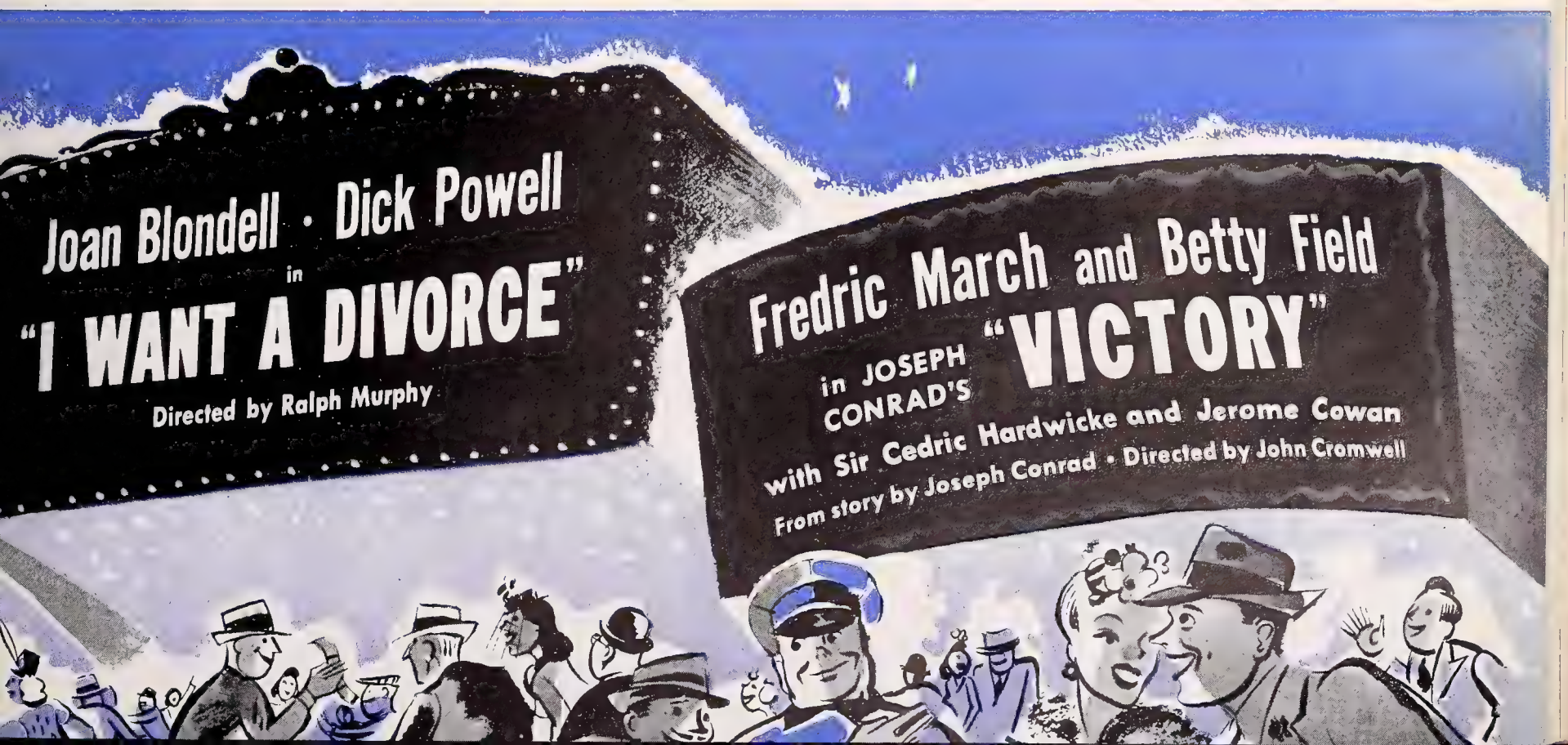


Kissing the "B's" Goodbye, we present four big STAR-SPANGLED ENTERTAINMENTS for September—First, the all-star, seven-hit-song musical masterpiece "RHYTHM ON THE RIVER," praised by critics as potentially stronger than "Road to Singapore" and "Buck Benny." Second, THE ALDRICH FAMILY, delight of millions of radio fans in "LIFE WITH HENRY" with Henry played by JACKIE COOPER, and two new Broadway finds, LEILA ERNST and EDDIE BRACKEN.



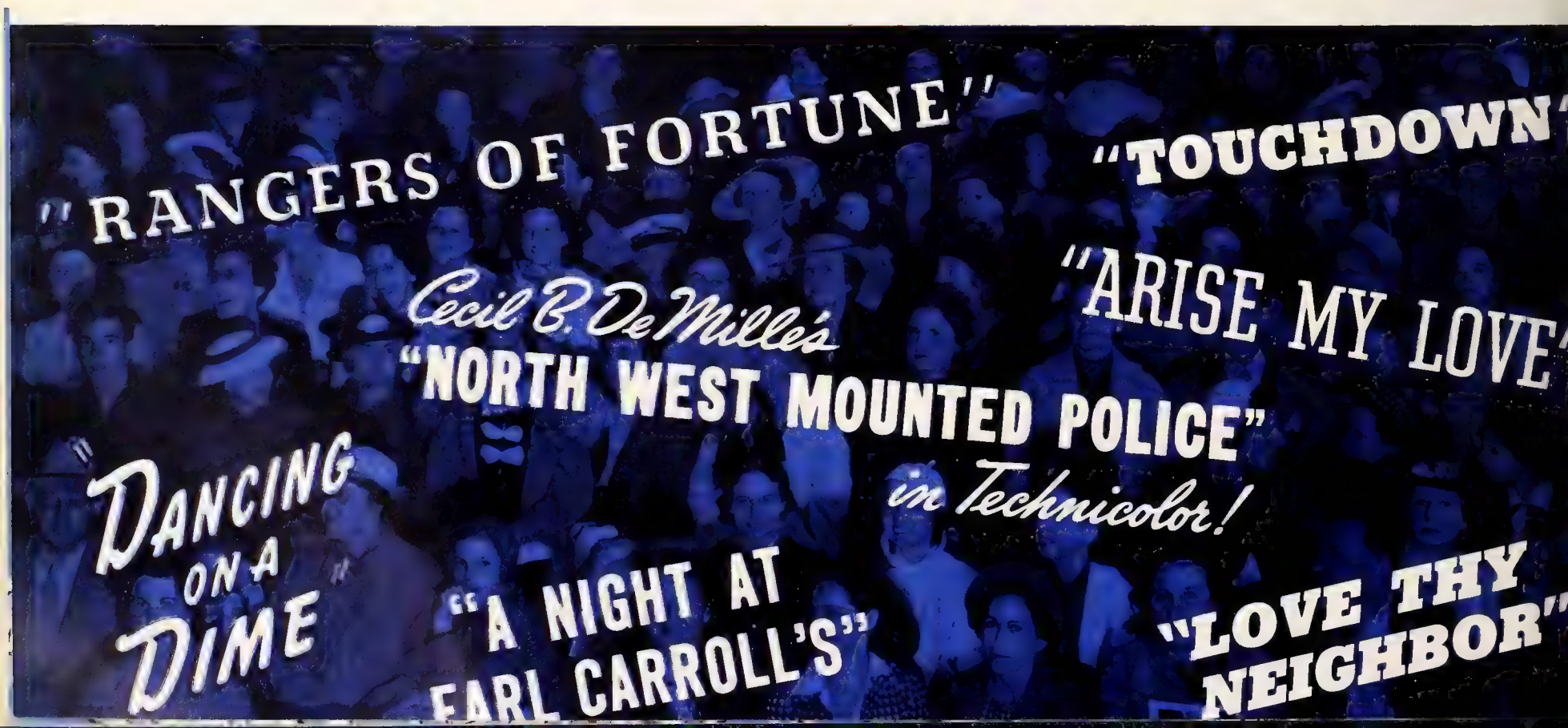


Third, JOAN BLONDELL and DICK POWELL stage a mighty comeback in the fast-paced comedy-romance of young married life, "I WANT A DIVORCE." Fourth, making this an almost unbelievable triumph of program lavishness, the great Joseph Conrad drama of the South Seas, "VICTORY," one of the mightiest adventure-romances ever written, comes to the screen with a glorious all-star cast headed by FREDRIC MARCH, BETTY FIELD with SIR CEDRIC HARDWICKE.





September is only the beginning. On this page you see just a few of the other STAR-SPANGLED ENTERTAINMENTS PARAMOUNT is prepared to present to a public desirous of just such entertainments . . . A PRODUCT PARADE we are proud to label as COMPLETELY WHAT AMERICA WANTS This Year of all Years.



HOLLYWOOD WANTS "WHITE COLLAR" WORKERS REMOVED FROM LABOR ACT

Studio Workers Appear at U. S. Labor Hearings in Opposition to Producers' Petitions to Change Status of Thousands

While motion picture-corporate managements in New York were struggling with the Government over a settlement of the New York trust suit (see page 12), and the third phase of motion picture operation, exhibition, was disconsolately observing box office figures dropping in pace with rising thermometers, production was enacting, in comparative quiet, a little drama of its own in Washington, appearing before some high-seated U. S. commissioners to ask that thousands of "white collar" workers be exempted from the Federal Labor Act. Their arguments brought attacks from representatives of workers who would be effected.

Hearings were suddenly adjourned Tuesday, following the arrival in Washington, from Hollywood, of Pat Casey, the producers' labor contact.

It was indicated that probably no further hearings would be held, and if the Wage-Hour Committee does make a report on the basis of testimony taken, it may recommend that the producers, studio unions and talent guilds seek an argument with Los Angeles representatives of the Wage-Hour Committee.

For one thing, Hollywood would remove certain classes from the protection of the maximum work-hour day, also would have some 500 to 600 different classes reclassified.

Radio broadcasters want to do likewise. Here, too, opposition developed from among those facing changed status. Principally involved in both cases are so-called "executive," "professional" and "administrative" workers.

Status Claimed Not Clear

The recommendations of Hollywood producers were submitted to Wage House Division officials by Homer I. Mitchell on behalf of the MPPDA, who explained that out of an average employment of 18,541 in a number of studios which had been surveyed, 4,556 persons were found whose status under the act was not made clear by the present definitions.

Included in this group, he said, were actors, directors, screen writers, film editors, producers, location men, etc. He explained that many actors and writers could not qualify as professionals under the present definitions because they did not have the required "educational training in a specially organized body of knowledge"; and that many persons in what are considered administrative positions could not qualify because they are not engaged in superintending, managing or directing any group of employees.

Creative Character Stressed

Mr. Mitchell suggested that the Wage-Hour Division undoubtedly was familiar with the problem through the investigation recently made in Hollywood by Elbert Cocking, but Harold Stein, assistant director of the hearings branch, who was presiding, explained that Mr. Cocking's study was aimed merely at making the identification of jobs in the industry easier rather than an analysis to determine their status under the act.

"The motion picture business is really largely professional and artistic in character," Mr. Mitchell pointed out, adding that the business also is "varied" in that no two productions are handled in exactly the same way. The employees for whom exemption is being sought are persons who are intimately connected with the pictures to which they are assigned and who cannot be dispensed with at the expiration of any fixed number of hours but must stay with it as long as the film is in production.

Asserting that there was no doubt of the professional status of actors, directors, writers and other creative employees, even though they were without the "educational training" now required he suggested that the new definition provide for the exemption of any employee "who is customarily or regularly engaged in work which is largely original and creative in character and of which the result depends upon the conception, invention, imagination or genius of the employee."

To provide for persons in key positions who may not be engaged in directing the work of others, he urged that the definition of administrative employees be broadened to provide for any person "who is an essential member of the staff of a head of a production department, unit, or division of the employer's establishment and whose services by reason of his special or technical knowledge pertinent to the particular production process cannot be restricted as to hours without hindering, reducing or delaying production."

Guilds Oppose Move

Mr. Mitchell also proposed that the definition include any person "whose primary duty is to perform work involving the execution of special assignments or tasks requiring the exercise of discretion and independent judgment and whose work is performed under circumstances in which there is no direct supervision or control over the manner of performance," to cover positions such as those of location men.

Repesentatives of the Hollywood talent guilds and unions appeared before Assistant Director Stern Monday to oppose the producers' suggestions and urged that the definitions be retained in their present wording in the act.

George E. Bodle of Los Angeles, appearing for the Hollywood Guild Council, Screen Publicists Guild, Screen Set Designers, Screen Readers Guild, Society of Motion Picture Interior Decorators, Screen Writers Guild, Screen Office Employees Guild, Screen Cartoonists Local and Moving Picture Painters, testified that those organizaitons were opposed to "any and all" amendments.

The organizations he represented have 4,700 members, Mr. Bodle said. Several of the Guilds are composed of employees regarding whose exemption from the law there is no question, but they join with the others in opposition to changes because of the possible future effect of a broadening of the definitions, he declared.

Appearing on behalf of the International Alliance of Theatrical and Stage Employees, Joseph A. Padway, of Washington, argued that the recommendations of the producers would exempt too many persons from the law and would deprive of protection a large number of jobs which do not fall into the exempt class except by undue stretching of the definitions.

Broadcasters Ask Changes

The broadcasting industry also is anxious to have new definitions, it was developed by Joseph L. Miller, labor relations director of the National Association of Broadcasters, who asked that the provision that an executive do no "substantial amount" or work of the same nature as that performed by non-exempt employees be dropped.

Mr. Miller explained that employment in broadcasting stations is small compared with that of the average industrial establishment and that, by reason of restricted budgets, it is frequently the practice for executives to relieve engineers or others for brief periods. Less than 1,500 radio employees whose average salary is $47.18 per week would be affected by the change.

The NAB also asked for an amendment of the definition of outside radio time salesmen so as to make it clear that salesmen for radio stations were exempt to the same extent as salesmen whose activities result in transfers of property. The present definition, Mr. Miller claimed, restricts the exemption to employees selling tangible commodities without adequate basis for such a limitation.

Opposing changes suggested by the National Association of Broadcasters, Henry Jaffe of New York, representing the American Federation of Radio Artists, contended that any change in the classifications would create a great hardship on thousands of artists. He declared the NAB was seeking to give exempt status to announcers and others whose duties were not of an executive, administrative or professional nature and that only program directors and company officials should be exempt.

BIOFF FREEDOM PLEA DENIED

William H. Holly, federal judge, in Chicago Saturday, July 27th, denied Willie Bioff freedom from a 1922 conviction for pandering on which he was returned to jail this spring.

Walker Butler, attorney for Bioff, said he had exhausted all legal efforts to secure release of the former Hollywood IATSE leader from jail.

Judge Holly cited a decision of the United States supreme court that sufficiency of an indictment cannot be reviewed in habeas corpus proceedings. In answer to Bioff's argument against return to jail 18 years after the sentence, during which time he had rehabilitated himself, the court held that laxity in enforcement does not nullify the original action of the Chicago trial court.

Open NSA Branch

National Screen Accessories has opened a branch in Oklahoma City to service Oklahoma theatres formerly handled from the Dallas office. Gilbert Clark, who formerly operated Clark's Poster Service, is manager of the new branch.

Paramount Signs Ratoff

Gregory Ratoff, until recently a Twentieth Century-Fox producer, has been signed by Paramount to produce and direct "Ballerina," starring Loretta Young.

Change Yiddish Title

"Her Second Mother" will be the new title for the recently completed Yiddish picture, which Mathilda Seiden produced for Cinema Service Comporation, instead of "Who Am I?", as previously announced.

HOLLYWOOD BUYS 53 MORE STORIES TO BOLSTER '40-41 FEATURE PROGRAMS

More Than Half of July Purchases Originals, Nine Novels; 20th Century-Fox Will Produce Series of "Zorro" Stories

As the current production year approaches its end Hollywood producers in preparation for new season filming have purchased additional stories to add to their new schedules.

Buying Resumes

With well-stocked story vaults assuring sufficient material for practically all 1940-41 product commitments, Hollywood now finds itself required to get more new material from the outside to fill new holes in programs occasioned by changes in subject trends, due to the international situation, using more comedies and lighter material in place of heavy drama.

Of the 53 acquisitions in July, 27 were original stories, more than half of the total number of purchases for the month, nine were books, including some novels to be published in the Fall, and 17 were stage productions.

Stories purchased in July with all available credits follow:

AFFECTIONATELY YOURS, an original story by Fanya Foss and Allen Leslie, purchased by Warner Brothers.

APE, THE, a play by Adam Hull Shirk, purchased by Monogram as a vehicle for Boris Karloff, Kurt Siodmak will adapt the play.

BALLERINA, a novel by Lady Elinor Smith, purchased by Paramount as a vehicle for Loretta Young. Gregory Ratoff will produce.

BARNYARD FOLLIES, an original story by Robert T. Shannon, acquired by Republic.

BITTERSWEET, the Noel Coward stage production, acquired by Metro-Goldwyn-Mayer as a vehicle for Jeanette MacDonald.

BLACK CAT, THE, an original story by Robert Neville, purchased by Universal.

BOLIVAR, THE PASSIONATE CONQUERRER, an original story by Thomas Russell Ybarra, acquired by MGM from Norman McLeod.

BOTANY BAY, a forthcoming novel by James Norman Hall, purchased for production by Paramount.

CAPTAIN FROM CONNECTICUT, THE, a novel by C. S. Forrester, acquired by Paramount.

COME LIVE WITH ME, an original story by Virginia Van Upp and Paterson McNutt, acquired by Metro-Goldwyn-Mayer as a vehicle for James Stewart and Hedy Lamarr.

CURSE OF CAPISTRANO, THE, a series of short stories by McCulley, acquired by Twentieth Century-Fox as starring vehicles for Tyrone Power. The late Douglas Fairbanks, Sr., starred in the pictures before, at that time called the "Zorro" series.

DARK IS THE NIGHT, an original story by Jay Drattler, purchased by Columbia.

DIVORCES, a play by Victorian Sardou, acquired by Paramount. Melvyn Douglas and Merle Oberon will be starred with Ernest Lubitsch directing. Sol Lesser will produce.

DON QUIXOTE, the Cervantes classic, acquired by Frank Capra and Robert Riskin.

DOUBLE DATE, an original story by Erna Lazarus and Scott Darling, bought by Universal.

EAST OF THE RIVER, an original story by John Fante and Ross Wills, purchased by Warner Brothers. Roual Walsh will direct and William Lundigan will have a leading role in the picture.

EDGE OF RUNNING WATER, a mystery novel by William Sloane, purchased by Columbia as a vehicle for Boris Karloff.

STORY PURCHASES OF YEAR COMPARED

Month	Originals	Books	Plays	Totals
August, 1939	19	13(a)	1	33
September	23	4	2	29
October	13	13(b)	6	32
November	12	5(c)	3	20
December	17	16(d)	3	36
January, 1940	40	15(e)	6	61
February	32	14(f)	10	56
March	10	10(g)	..	20
April	38	27(h)	4	69
May	21	18(i)	4	43
June	12	7(j)	1	20
July	27	17	9	53
TOTALS FOR 12 MONTHS	264	159(k)	49	472

(a) Including 3 published magazine stories and 1 film.
(b) Including 2 published magazine stories, 1 newspaper serial and 1 film.
(c) Including 1 published magazine story and 2 films.
(d) Including 2 published magazine stories, 2 films and 1 radio script.
(e) Including 4 published magazine stories and 1 radio program.
(f) Including 3 published magazine stories and 1 newspaper comic strip.
(g) Including 2 published magazine stories, 1 newspaper comic strip and 1 film.
(h) Including 4 published magazine stories and 1 film.
(i) Including 2 published magazine stories, 3 newspaper comic strips and 2 radio scripts.
(j) Including 1 published magazine story, 1 radio script and 1 film.
(k) Including 24 published magazine stories, 1 newspaper serial, 5 comic strips, 5 radio scripts and 9 films.

FEELING LIKE A MILLION, an original story by Jack McGowan, bought by Metro-Goldwyn-Mayer as a vehicle for Ann Sothern.

FLIRT, THE, a novel by Booth Talkington, purchased for production by Universal.

FOUR CHEERS FOR MOTHER, a stage production by Phil Dunning and L. A. Lighton, purchased by Warner Brothers.

GOOD LIFE, THE, a novel by Clara Clemens Gabrilowitsch, purchased by Producers' Corporation of America.

GOOD MEN DON'T MARRY, an original story by Robert E. Kent, purchased by Warner Brothers as a potential vehicle for Ernest Truex.

GREEN ARCHER, THE, a novel by Edgar Wallace, purchased by Larry Damour, to be produced as a serial for Columbia. J. C. Cutting and Morgan Coxe are preparing the screen play.

GYPSY CAVALIER, an original story by Edith Watkins, to be produced by International Pictures in color and to be released through Monogram. Gilbert Roland, Pedro De Cordoba and Bert Roach will have leading roles in the picture, with Alexis Thurn-Taxis directing.

HOW'S YOUR MAP?, an original story by Bartlett Cormack, purchased for production by RKO.

LADY EVE, an original story by Monck Hoffe, acquired by Preston Sturges as a vehicle for Joel McCrea and either Barbara Stanwyck or Madeleine Carroll. The picture will be produced for Paramount.

LADY FROM CHEYENNE, an original story by Jonathan Finn and Theresa Oakes, purchased by Frank Lloyd as his picture for Universal.

LEGACY, a novel by Charles Bonner, acquired by Columbia. Howard Estabrook will adapt it to the screen with Robert Sherwood pro-

LIFE IS A SONG, an unpublished original story by Pamela Harris, purchased by Fox.

LOVE INSURANCE, a novel by Earl Derr Biggers, acquired by Universal as a vehicle for Robert Cummings. Jerome Kern has written the incidental score.

MARRIED BACHELOR, an original story by Manny Seff, acquired by MGM.

MELODY IN THE MOONLIGHT, an original story by Bradford Ropes, acquired by Republic and being adapted to the screen by Sig Herzig.

MORNING IS NEAR US, THE, a novel by Susan Glaspell, acquired by Columbia. B. P. Schulberg will produce.

MURDER WILL OUT, an original story by Lou Lusty, purchased by RKO.

MY HOME TOWN, an original story by Lester Friedman, purchased by Lindsley Parsons for production at Monogram.

MY LIFE, an autobiography by Isadore Duncan, purchased by Bernard Schubert from Majestic Pictures.

NICE GIRL, a play by Phyllis Duganne acquired by Universal. Ralph Block and Frederick Kohner are preparing the screen play.

NOTHING BUT THE TRUTH, a legitimate farce of two decades ago, the piece was dramatized by James Montgomery from a novel by Frederich Isham. It was first filmed in 1920 and was made again in 1929 with Richard Dix. Paramount will remake the picture.

ONE SUNDAY AFTERNOON, the stage play by James Hogan, made into a motion picture a few years ago by Paramount. The screen rights have been purchased by Warners.

PONY POST, THE, an original story by Sherman Lowe, purchased by Universal.

RIDERS OF DEATH VALLEY, an original story by Oliver Drake, purchased by Universal.

SKY RAIDERS, an original story by Harry Fried, purchased by Universal.

STRANGE VICTORY, a novel by Rose Franken and William Brown Meloney, published under the pen name of Franken Meloney. The story has been purchased by Sol Lesser.

TEMPORARY HUSBAND, THE, a French stage production by Zaida Linsk, acquired by Wesley Ruggles for production at Columbia.

TOMORROW NEVER COMES, an original story by Robert Lees and Frederic I. Rinaldo, purchased by Twentieth Century-Fox.

TRADING POST, a novel by Milton Krims, purchased by Century Pictures.

UNTITLED, an original story by A. Dorian Otvos, acquired by Universal as a starring vehicle for Marlene Dietrich and George Raft.

UNTITLED, an original story by Felix Jackson, acquired by Universal as a vehicle for Irene Dunne.

UNTITLED, an original story by Vera Caspary, acquired by Universal as a vehicle for Baby Sandy.

WILDCAT OF PARIS, an original story by Alex Gottlieb, purchased by Universal.

WILD GEESE CALLING, a novel by Stewart Edward White, purchased by 20th-Fox.

WOMAN HUNT, a novel by Mary Webb, purchased by Alexander Korda.

YOUNGEST PROFESSION, THE, a forthcoming novel concerning autograph collecting. The book was written by Lillian Day and purchased at a reported price of $20,000.

Exchange Decline Cancels Improved Chinese Business

by B. W. PALMERTZ
in Shanghai

Gauged by grosses from pictures released in the first four months of this year in Shanghai and North China, film business in this territory has improved considerably in spite of the European conflict and the continuance of the Sino-Japanese war. On the debit side of the ledger, however, is the fact that the improvement does not reflect in increased remittances from distributors because of a tremendous drop in exchange.

Admissions Increased

Shanghai's four first run theatres have increased their admission prices lately without a noticeable drop in attendance. Even in smaller theatres, where Chinese audiences are in the majority, business is better. The improvement can only be attributed to the fact that even with the increased prices, the cinemas are still the cheapest form of entertainment the public can find here. During the past six months the cost of living has gone up more than 200 per cent, and the average man in the street looks for entertainment which will give him the most for the least amount of money. The theatres have been the answer.

The distributors, however, are not receiving revenue commensurate with the increased business as measured in Chinese dollars on account of the drop in exchange. For instance, in January, 1940, the rate of the Chinese dollar to the gold dollar was C$12.74 to US$1.00. In February it was C$14.67 to US$1.00. In March the rate was C$15.00 to US $1.00, while in April it soared to C$16.66 to US$1.00. Today the exchange has dropped to C$20.00 to US$1.00. These rates, of course, apply only to Shanghai.

In North China, which includes Tsingtao, Tientsin and Peiping, most of the business is done in Federal Reserve Bank Currency (a Japanese sponsored bank) and the FRB dollar is even lower than the Chinese National dollar.

It must also be taken into consideration that the drop in exchange has made commodities relatively higher and the distributors today face greater overhead including office rental, staff salaries as well as an increase in freight and customs duties. The duty now compared with January, has increased about 42 per cent due to the exchange.

Japanese Areas Lost

Prior to 1937 the whole of China was open to business and the American distributors had a clear field. Especially in smaller cities, theatres were built wired for sound and the Chinese were becoming more and more educated and interested in American films.

Due to the hostilities, however, there are today only five key cities that can be served regularly by the American distributors. These are Shanghai, Tsingtao, Tientsin, Peiping and Hongkong. Of course, films are still being sent to some cities in the interior such as Yunnanfu, Chungking and Chengtu, but with the risk of losing the prints on account of the continual bombardment of these cities. The service is very irregular and films can only be sent by plane from Hongkong.

In the Japanese occupied areas which include big cities like Nanking, Amoy, Swatow and Canton, hardly any American films are being shown at present. Also Hankow, the big interior city on the Yangzte River is cut off because of the closure of this river to foreign shipping. In the occupied areas theatres are still operating, but these show only Chinese and Japanese pictures with a few independent English and French productions.

A film company has been started with a Japanese-Chinese backing, which distributes in these territories in much the same way as the Japanese controlled industry in Manchukuo. This company has approached the American distributors, offering to handle their films for distribution in these places, but so far no arrangements have been made.

Later on, if the new Central Government of China under Wang Ching Wei is able to control the Republic of China, no doubt American distributors will find it to their advantage to again serve all these places. It may then, however, be too late.

THEATRES LIKELY BOMBING PLACES

Motion picture theatres, particularly those presenting pictures of "controversial, political, racial or religious character," are listed in a New York State Police Bulletin as likely places for bombings, along with railroad stations, factories, churches, bridges and river locks.

The State Police laboratory will print an article concerning bombs and how to handle them in a forthcoming issue of its official publication. It is believed to have been prompted by the recent bombing at the New York World's Fair.

New Company Releasing 52 Early Day Comedies

Fifty-two early day comedies are to be released in the current year by the recently formed Motion Picture Jubilee Productions, New York, John J. Balaber, executive director, said this week.

The present plans call for the release of eight slapstick comedies (four featuring the late Ben Turpin, and four starring Snub Pollard) and the rest in September. All are synchronized one and two reelers.

Shea Theatre Opens

The Niagara theatre, Buffalo, newest of the houses in the Shea theatre circuit, was formally opened Thursday. The house, in the heart of the city's Italian colony, will present double features with programs changing three times weekly. City officials, led by Mayor Thomas I. Holling, attended.

In the basement of the theatre is a modern air-conditioning and heating plant, enabling the theatre to regulate its temperatures the year around. Plans for the structure and the entire architectural scheme was designed by Henry L. Spann.

Warners Set Up New Ad Service

Warners home office advertising and publicity department has instituted a new plan to assist theatremen in getting early starts on campaigns for the company's forthcoming features. Special advance proof sheets of both ad and scene stills will be sent to all branches, field men and theatre ad men several weeks before the regular pressbook on the feature.

This advance service will be in addition to the initial set of ad and scene mats which they have always received.

The first set of advance proofs on "River's End," have been mailed out.

No Actual Radio Confiscation in Event of War

by FRANCIS L. BURT
in Washington

The United States Government will not take over the broadcasting industry, even if this country goes to war, it was said last week by James Lawrence Fly, chairman of the Federal Communications Commission, in Washington.

Plans Now Underway

Plans for the coordination of all forms of communications, for national defense purposes, are now being worked out, as is known, and shortly will be made official by a proclamation to be issued by President Roosevelt, but these plans do not contemplate any interference with the activities of broadcasters, Chairman Fly declared.

"The Government is not qualified to take over broadcasting," the chairman asserted flatly.

"There is no occasion now, and I hope there never will be, for the radio industry to be alarmed," he said.

Under the defense program, the broadcasters, as well as other interests in the communications field will have committees representing them before the coordinating body, which probably will consist of representatives of the State, Commerce, Navy, War and Treasury Departments, the Federal Communications Commission and possibly one or two other Federal agencies having an interest in communications.

Complete details of the program have not been disclosed, but so far as broadcasting is concerned, it has been indicated that its role will be that of a medium of dissemination—to be the vehicle by which, in the case of necessity, the Government promptly can reach all of the people with such news, information and instructions as may be required by the situation.

However, Mr. Fly stressed, it is planned to "leave private operations in private hands as at present."

"It would be unfortunate," he said, "if the commercial operations of the broadcasters were at all influenced. There is no reason why the commercial operations should not go on absolutely unimpeded."

No Problem Seen

The chairman emphasized that "no problem" is involved in the handling of broadcasting, and that even in the event of war, the effect on the stations should be "very limited."

"Should we ever get into a war, there are some things the Government would do," he explained, "but I should think they would be particular things rather than any action of sweeping character affecting the broadcasting industry."

Complete cooperation with the Government in any plans to promote national defense has been pledged by the radio industry. Even though details of the FCC's proposed plan have not been announced broadcasting executives are showing a willingness to help. The only reservation being the hope that any proposal would not interfere with the rights of the individual stations.

Emergency conditions now confronting the nation will keep the Federal Communications Commission in full activity throughout the summer, Mr. Fly said. Whereas, in the past, it has been the custom for the commission to recess all but emergency matters through the hot months, plans are now being worked out by which any problems which may arise suddenly may be immediately dealt with.

LOEW AD DIRECTORY IS EXTENDED TO 5 PAPERS

New York Circuit Reports That New Plan Replacing Mailing Piece Is Success So Far

The Loew New York circuit's directory advertising in that city's daily newspapers, inaugurated last week in the *Journal-American* co-incident with the ending of *Loew's Weekly* and marking the end of direct mail advertising by the circuit, this week was scrutinized by the company's advertising executives, declared a success so far, and then extended, on Thursday, to the *Evening Post,* the *World-Telegram,* the *Times,* and the *Sun.*

Adopted Permanently

The directory lists all Loew metropolitan theatres, and the features being shown. It has been tried several times in past years but it now has been adopted permanently, replacing the weekly mailing piece which cost the company an estimated $400,000 per year. The *Weekly,* reached a peak of 1,200,000 copies distributed but which did not prevent an estimated 6,000 telephone calls daily to Loew neighborhood theatres by patrons who apparently did not read it thoroughly.

The circuit is to apply the money formerly appropriated for the *Weekly* to the newspaper advertising. The public, which spent an estimated $100,000 per year on telephone calls, may now save that amount or go more often to the theatre.

At the Loew home offices this week, it was said that it was too early to check the results of the directory type advertising and that it would take several weeks of checking telephoned requests for information at the neighborhood houses.

Flossie Flynn, head telephone operator at the Broadway home office of the company, said on Friday, July 26th, that the volume of the requests for information had not slackened. She said that at first, the operators gave the information, and then added, "see the Journal American" but after noting the indignation of those who were told to see the newspaper, the telephone girls ceased adding this admonition.

Estimated 1,500,000 Readers

The Loew directory, which on Thursday will be in five of New York's daily newspapers, will reach an estimated 1,500,000 persons daily. It was said by Loew officials that more of the city's newspapers might be added.

Noting that the one New York daily newspaper which does not accept paid advertising, *PM,* had already started a directory of neighborhood theatres, Oscar A. Doob, in charge of advertising and publicity for the Loew circuit, in a letter to the *Motion Picture Daily,* on Tuesday, said:

"The fact that *PM* does not accept any paid advertising puts this directory on a strictly news basis, and not merely as an adjunct to advertising.

"PM wants to build circulation; and its smart editors feel that the movies can help."

URGE RESPITE THROUGH FILMS

Neighborhood Theatres of Minneapolis in a recent Sunday issue of the Minneapolis Star-Journal *inserted an ad calling on the readers "to forget the thoughts and worries of this troubled world" by making frequent visits to their favorite neighborhood theatre. The message, which was placed along side of the regular neighborhood theatre advertising copy of the individual theatres, assured the patron of "complete relaxation with the most modern comforts and carefully selected programs."*

National Decency Legion Classifies Eleven Films

Of 11 pictures reviewed and classified by the National Legion of Decency in its listing for the current week four were approved for general patronage, three were listed as unobjectionable for adults, three were cited as objectionable in part and one was condemned. The films and their classification follow:

Class A-1, Unobjectionable for General Patronage: "Fugitive from Justice," "Gun Code," "Military Academy" and "The Sea Hawk." Class A-2, Unobjectionable for Adults: "Girls of the Road," "Gold Rush Maisie," "The Man I Married." Class B, Objectionable in Part: "A Date with Destiny," "South of Pago Pago," "They Drive by Night." Class C, Condemned: "Reefer Madness" (Tell Your Children).

Paramount Signs Pal for Six Animated Subjects

Paramount has signed George Pal to produce six one reel animated character subjects for the company's new season schedule. The series will be known as the "Merry Models." Mr. Pal uses plastic figures instead of drawings, three-dimensional characters who perform against a background of actual sets, to the accompaniment of synchronized music, songs and special effects. He expects to begin production on his first subject, a western based on a story by Victor McLeod, in three weeks.

Honor M. E. Comerford

A precedent set in 1924 by the late M. E. Comerford was continued in Scranton this week when the annual Comerford Day was observed at the Scranton Boys' Club Camp. Friends of the late head of the Comerford circuit journeyed to the camp for the event. John J. O'Leary was co-chairman in charge of the observance.

Fox Signs Carter

Twentieth Century-Fox has signed Negro actor Ben Carter to a long-term contract.

Flippen Resigns as AGVA National Head

Jay C. Flippen, vaudeville comic, resigned from the presidency of the American Guild of Variety Artists, vaudeville performers' union, last week, being succeeded, as acting president by Dewey Barto of the team of Barto and Mann.

Mr. Flippen gave pressure of private business as the reason for the resignation; however, the guild has been torn by factional disputes and his resignation is one of many, seven of the 21 members of the executive board having resigned also last week.

The national board convenes on next Monday and may then select a permanent president.

Hoyt S. Haddock, executive secretary of the union, which has been, among many things, negotiating with the New York circuits for a closed shop contract, has been on the Coast; his arrival back in New York next Monday is expected to result in adoption or rejection of the contract, and in a resolution of the factional disputes.

Mohawk Makes Deals

Mohawk Pictures Corporation, which is distributing 19 pictures from the former Grand National Pictures schedule, reported this week that it had sold rights to the Illinois, Indianapolis, Wisconsin, and St. Louis territories to James Jovaney, head of Imperial and Superior Pictures; to the Louisiana and Mississippi territories, to Fred Goodrow, of Atlantic Pictures, of New Orleans; and that the company's present group of features is headed by James Cagney in "Something to Sing About," and includes two Stuart Erwin comedies, six Tex Ritter westerns, and 10 action melodramas.

North Carolina Promotions

Herbert F. Kincey, general manager of North Carolina Theatres, Charlotte, N. C., has promoted Emil Bernstecker, former manager of the Carolina and city manager in Charlotte, to district manager of the eastern theatres; Neil McGill, Imperial manager, to succeed Mr. Bernstecker at the Carolina and Sanford Jordon, Broadway manager to city manager in Lexington, N. C. Dewanner Stallings becomes Imperial manager; Clyde Wooten, Danville, Va., becomes manager of the Broadway in Charlotte. Roy L. Smart, former district manager, is handling buying and booking, and Harry Harding, booker, is now district manager in Charlotte.

Contracts Renewed

Anne Baxter and Robert Conway, Twentieth Century-Fox players, have had their contracts renewed by the company. Miss Baxter will appear in the forthcoming "The Great Profile," starring John Barrymore, and Conway is currently working in Jane Withers' latest film, "Youth Will Be Served."

Form New Company

International Pictures, Inc., has been formed in Hollywood to produce pictures in English and Spanish. Alexis Thurn-Taxis is president; Edward V. Rawlings, vice-president in charge of production, and C. David Biedermann, vice-president in charge of sales. The company will make "Gypsy Cavalier," starring Gilbert Roland, and it will be released by Monogram.

...i Raider
...ts 2 Ships
...f W. Indies
...July 19 (UP).—The ...today

BRITISH SHIPS SUNK OFF THE AMERICAS

...aider Sinks 2 British Ships ...est Indies; Sea Hunt Begins

Special Cable to THE NEW YORK TIMES.

July 19—The Admiralty ...ight a radio warning ...in the Atlantic to look ...ed German com... ...already sunk ... from the United States to Britain. Such operations by the Germans had been expected here. It was anticipated that German raiders would become active again when ... supplies of war material or... ...America last Autumn be...

...s Sunk Near West Indies

...essels Reported Destroyed by Nazi ...aider at Large in Atlantic.

...July 18 (A. P. ...

...itish Ships Sunk ...ear West Indies ...ttacked by Nazi ... Says

NAZI RAIDER AT LARGE?

By HANSON W. BALDWIN

...ense in the official Ger... ...munique yesterday re... ...another sea drama, per... ...trable in intensity to the ...th of the Admiral Graf ...be in the making. The ...

With practically all of the coast of Western Europe in German hands it should be relatively easy for some German warships to elude the British blockade during periods of low visibility and escape to dis...

...I RAIDER SINKS ...O BRITISH SHIPS

Germany's two 10,000-ton pocket battleships, "Admiral Scheer," are reported to be loose in the ...c. The "Deutschland" has already contributed ...isode to naval history: the capture of "The City ...

...ny Raider Match the "Wolf"?

...will Nazi Germany's modern sea-raiders equal th... "Wolf," the "Moewe," and Felix von Luckner's ...mer, the "Seeadler"—which for two years torm... ...fleet with their elusiveness and harried Allied ... today, threw a tight blocka... ...disregarding the advice to ...

Nazis Sink 2 Ships In Neutrality Zone

Raider Sinks 2 Ships ...— the West Indies

...DON, July 19 (AP).—Two ...ships, the ...ships, the King ...the region of

PARAMOUNT CRASHES THE FRONT PAGE WITH "MYSTERY SEA RAIDER"

Put it on your screen while it's RED-HOT NEWS!

Paramount Pictures

with **Carole Landis • Henry Wilcoxon • Onslow Stevens**

Directed by Edward Dmytryk • Screen Play by Edward E. Paramore, Jr. • A Paramount Picture

IN THE BRITISH STUDIOS

by AUBREY FLANAGAN
in London

Secrecy Campaign

Despite secrecy, so far as publicity is concerned, "Piccadilly," latest Associated British production, is now completed at the Welwyn Studios under the aegis of producer Walter Mycroft. "Piccadilly" is set in peace time London, with no hint of war clouding it until the final passages. Set in Soho, cosmopolitan quarter of London's West End, the story has a murder theme, with the adventures of a woman crime reporter running through it as a background. Harold Huth directed the film, which is from a screen play by J. Lee Thompson and Lesley Storm, and Claude Friese-Green was responsible for the camera work.

Judy Campbell, one of Britain's latest screen discoveries, has the role of crime reporter, with Henry Edwards, veteran of Britain's screen constellation, playing the part of a Scotland Yard detective. Opposite Miss Campbell is Sebastian Shaw as an author of crime thrillers. Others in the cast include George Hayes, who portrays a lunatic actor, and Niall MacGinnis. The story has no connection with the E. A. Dupont earlier film of the same name.

With the completion of "Piccadilly," the Associated British unit now goes to work on the screen version of "The Farmer's Wife," rustic comedy set in Devonshire, and author of which is British dramatist Eden Philpotts. Casting is proceeding and the picture will be directed by Leslie Arliss, who with Norman Lee has written the script.

Twentieth Century-Fox To Make Seven

Immediately following the ratification of the new financial Quota scheme, Francis L. Harley, chief of 20th Century-Fox in Britain, announced a program of high grade British films to be made here at a total cost of £400,000 for seven pictures. All the films will be made in direct line with the new Quota scheme which encourages the production of high quality pictures in this country by American interests. The schedule provides for seven pictures, but so far only three titles have been announced: "Inspector Hornleigh Goes To It," "Kipps" and "The Ghost Train."

The Hornleigh film, which will include in its cast Cockney Comedian Gordon Harker and Scotsman Alistair Sim, with Phyllis Calvert as the feminine lead, will be directed by Walter Forde. It will be one of two Hornleigh pictures to be produced in 1940.

One of the most ambitious subjects of Harley's programme will be the screen version of H. G. Wells' immortal novel "Kipps." The cast will include Michael Redgrave, Margaret Lockwood and Phyllis Calvert. No other details have yet been arranged.

Radio and stage comedian Arthur ("I-thangyou") Askey is to play the lead in a new version of "The Ghost Train," which is to be made on lavish lines and which will be directed by Carol Reed.

During Robert T. Kane's absence in Hollywood Mr. Harley will be in complete charge of 20th Century-Fox's production interests. The pictures will be made under the title of 20th Century Productions Limited and all will be produced at Shepherds Bush Studios, where Maurice Ostrer is in charge of production and Edward Black is producer.

Meanwhile at Shepherds Bush Studios the Maurice Ostrer team are still at work on the Crazy Gang comedy "Balloonatics," in which the Flanagan & Allen, Naughton & Gold, Nervo & Knox sextette have the role of balloon barrage men carried away into enemy territory. Marcel Varnel is directing.

BEST SELLERS AND RENTERS

"Stars on the Sea", F. Van Wyck Mason's first novel since his "Three Harbours", led the listing of the best sellers for the period May 13th to June 18th, according to the July issue of The Retail Bookseller, *house organ of The Baker & Taylor Company, New York. "How Green Was My Valley" led the Best Renters listing for June.*

Ten Best Sellers

(Based upon a count of sales from May 13th to June 18th)

1. Stars on the Sea, by F. Van Wyck Mason.
2. Quietly My Captain Waits, by Evelyn Eaton.
3. Night in Bombay, by Louis Bromfield.
4. Kings Row, by Henry Bellamann.
5. Before Lunch, by Angela Thirkell.
6. How Green Was My Valley, by Richard Llewellyn.
7. The Whispering Cup, by Mabel Seeley.
8. Stars Still Shine, by Lida Larrimore.
9. Tamarack, by Edith Roberts.
10. There Is Always Love, by Emilie Loring.

Ten Best Renters

(Based on nationwide reports—June)

1. How Green Was My Valley, by Richard Llewellyn.
2. Kings Row, by Henry Bellamann.
3. Native Son, by Richard Wright.
4. Kitty Foyle, by Christopher Morley.
5. Night in Bombay, by Louis Bromfield.
6. Mr. Skeffington, by Elizabeth.
7. This Side of Glory, by Gwen Bristow.
8. Their Own Country, by Alice Tisdale Hobart.
9. Chad Hanna, by Walter D. Edmonds.
10. Bethel Merriday, by Sinclair Lewis.

Sistrom Supervising RKO Production

William Sistrom who came here early in the year to supervise RKO-Radio's new production line-up and who left for America some months back has now returned "to supervise RKO-Radio's new production line-up." states that Company's publicity department.

Sistrom, it is stated, is to make films "on a scale comparable with the foremost features on the company's 1940-41 programme."

Harrison Working In "Major Barbara"

Owing to the calling-up to military duties of Andrew Osborn, Gabriel Pascal has now placed Rex Harrison under contract to play the role of Adolphus Cusins in the screen version of "Major Barbara." Cusins is the penniless but audacious professor of Greek who courts and eventually marries Wendy Hiller, in the role of a Major in the Salvation Army, withal the daughter of a millionaire armament lord.

Rex Harrison, who recently refused a Hollywood offer to play in Walter Wanger's "Personal History," has recently been appointed to the Royal Air Force, but has been told that he will have time to complete his work in "Major Barbara" before being called to the Colours.

Sutro Unit In Canada

In Canada at the moment is a unit despatched by Ortus Films, chief of which is John Sutro. The unit has gone to shoot sequences for "49th Parallel," picture in which both the Dominions Office and the Canadian Government are interested, and which is allegedly to dramatise the role of Canada in the world.

The Odeon Public Relations Department, which represents Mr. Oscar Deutsch, a financial father of the enterprise, states: "Mr. Vincent Massey, High Commissioner for Canada, is giving every help to ensure that this story is worthy to be the forerunner of others about the Dominions, and it is almost inevitable that one of the stars should be Raymond Massey, the Commissioner's brother."

Michael Powell is directing and the names of Elisabeth Bergner (now, it is stated, a British citizen) and Leslie Howard have been mentioned for leading roles.

▽

"Information Please" is the title of a series of shorts now being produced by Concanen Films Ltd., with the co-operation of the War Office who have afforded producers Derrick de Marney and Dan Birt a free hand in preparing the script. The unit has already filmed the work and manoeuvres of British Local Defense Volunteers (colloquially known as "Parashots").

BRITISH INDUSTRY FEARS EXCHANGE CRISIS AFTER NEW RULES EXPIRE

Criticism of Quota Provisions Linked to Expectation of Confusion When Withdrawal Permits End in October

by AUBREY FANAGAN
in London

Sitting back to survey in perspective the wartime scene as illumined recently by the new defence order establishing an alternative quota process for American distributors, the industry is coming slowly but surely to the conclusion that though the best has been made of a bad job it is maybe not such a good best after all.

Crisis Seen in October

Criticism of the financial quota is still fierce—from the producer and labor points of the trade compass. Those among them who have welcomed what crumbs of comfort it has afforded however, have been slow to realize that the currency restrictions which exist color it a sickly hue. The situation after October next is, at the moment of reporting, dubious.

The recent issue of a permit for the Americans to use money from their frozen credits for the acquisition or production of British films is operative only until October 31st when the wider exchange agreement between the Americans and the Treasury expires. No continuance of that agreement has been provided for or even discussed. Since the majority of British film makers are counting on American money for their continued existence, it can be understood that the opinion exists that after October 31st major British production may cease entirely.

Credit Bank Promised

Most comforting of all assurances, however, has been the formal and emphatic promise of the Board of Trade, as voiced by Sir Andrew Duncan, that the Credit Bank, for the use and aid of independent British producers, is not abandoned. It is the Government's intention to proceed with this and to bring it into being immediately the situation—governed at all times by the international situation—is ripe. Indeed the Films Council has been asked by Sir Andrew Duncan to appoint a committee to assist the Board of Trade officials in drawing up an appropriate bill for presentation to Parliament.

Exhibitor doubts about the continuance of a sufficiency of product have been to a great extent laid at rest by the promise of the Board of Trade, already recorded in these columns, that if the supply of British films is inadequate for them to observe their quota commitments, they will be exonerated from their legislative duties. It is not surprising, then, that the exhibitor group have declared themselves as uninterested in percentage decreases. They see a note of salvation in the Credit Bank, and plead in its favor.

Most crucial of all considerations—though it has not been recognized as such in every trade section—is the question of currency control. As recorded above, the basic agreement under which the Americans have been allowed to remit a nominal fifty per cent of their monies to the U. S. expires at the end of October. No plans have been made to continue it, no discussions have taken place with the Treasury on its continuance, nor on an alternative scheme. The recent order permitting monies frozen here to be used to purchase British films was hailed on all sides as a valuable concession which, it would have seemed from the chorus of praise, was a virtual salvation of the industry. Only the Americans realized immediately that it, too, expired in October. After that they would be unable to secure release of their monies to make or acquire the super quality films provided for in the Alternative Quota scheme.

Obviously distributors arrange their programmes on a long term basis. Producers, too, are geared up for the production of numbers of films on a like long term basis. One film in fact must take a minimum of two months to prepare and produce. In most cases it takes considerably more. Any margin that is left between close of production and October 31st must be minute. In that margin many producers will have to concentrate the selling of their films.

The situation puts an immediate brake upon British production and upon the production plans of the foreign distributors here. It is known that the Board of Trade favors action which will make the situation clear and permit the carrying out of the intentions of the Films Act, and its recent addition, the financial quota scheme. Unless financial elasticity is allowed there is the danger that major production here may cease, for it would be uneconomic for the distributors to fulfil their quota by other than the most inexpensive single quota means under the old Act. Since they have the option of observing either plan the situation is admitted in enlightened circles as serious. How serious not all trade groups have yet realized.

Aid Voluntary Producer

One thing is agreed upon by all sections it would seem, and that is that a Credit Bank will assist voluntary production, and exhibitors and labor, more than mere pious words and legislative promises. Producers and labor have both lamented the absence from the recent alternative quota scheme of any plans to aid the voluntary producer. It has been pointed out that the scheme is essentially an alternative, and not a substitute for the Act which still operates. Critics who complained that the times were not ripe for the Government to take money from the production of armaments and national defence, and hand it over to the motion picture industry, have been answered by the reminder that the Credit Bank will be a Credit Bank and not a charity dole. From it appropriate and accredited producers could secure credits to enable them to launch their films, credits with Government and City backing, which would be strictly on a loan basis, and not gifts from the national exchequer. Sufficient safeguards are contemplated to remove all risks.

Most vociferous in their complaint against the recent alternative quota scheme have been the Labor group, the Film Industry Employees Council, who have canvassed all Members of Parliament for aid in securing further legislative adjustment. Though their Films Council representatives might have taken Sir Andrew Duncan's word that the Credit Bank would be materialized as a sincere promise, they have told M.P.s that nothing has been done to help the British producer. The new scheme they say "completely ignores the volnntary British producer who is the life blood of the British industry." . . . Indeed "if most of the American companies take advantage of the alternative proposals . . . film production in this country will drop by twenty-five per cent . . . it will mean the reduction of the present quota from 22½ per cent to about 14 per cent."

Quota Pro and Con

Their solution for this is that "The provision of the Act . . . that the actual total footage of films registered for renters quota must be at least half the notional footage (i.e. two or three times their actual length) be made a condition of the alternative quota proposals laid down in the new order."

It has ever been a firmly nailed plank in the labor platform that more and ever more quota films be an essential of film legislation, on the thesis that the more quota films the Americans are called upon to make, the more employment there will be in the studios. The theory has been challenged as a fallacy only in the London trade daily *Today's Cinema* where it has been argued that the more the Americans are called upon to concern themselves with production the less rosy will be the outlook for the independent British producer. Though the paper courageously contends the sanest and most constructive step would be to remove from the American distributor the onus of making British films at all, thus giving the whole of the field to the independent British producer, the new scheme is seen a happy *via media,* inasmuch as it has reduced the percentage of the American quota without reducing the screen time available for British films, thus increasing the exhibitor demand for independently made British films.

CONTRACTS CANCELLED FOR CLOSED HOUSES

Satisfaction has been expressed in exhibitor circles that those theatre operators who have been suffering because of the military protection of their districts have received sympathetic cooperation from members of the Kinematograph Renters Society. Some 15 applications for special treatment in distress cases have been considered by the KRS and it is known that members of the distributor group have cancelled contracts willingly for houses which have been closed.

Korda Will Retain British Unit Intact

Alexander Korda is retaining intact his British production organization, Alexander Korda Productions, Ltd., Basil Bleck, his attorney, said in New York last week. Mr Bleck indicated that Mr. Korda expects to return to England, probably in the early fall.

Meanwhile, his American producing company, Alexander Korda Films, Inc., plans three pictures for the new season. "The Thief of Bagdad" has been completed, and the next film, to star Vivien Leigh, will go into work about the middle of August. The tentative title is "Womanhunt."

Mr. Bleck indicated that although the producer has been giving consideration to the possibility of producing in Canada, he is of the opinion that technical facilities thus far are lacking in the Dominion for large scale production.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

Candidate Wendell Willkie didn't require much make-up when RKO Pathe filmed him for their "Information Please" short. They said he's quite "photogenic," has the right contour, etc. Nor did they have much trouble with him. He only "squawked" once —when they tapped the Willkie countenance with the usual large fluffy powder puff that is used to dry up facial moisture caused by the heat of the lights.

The Republican Presidential nominee was made up and filmed by RKO in the studio of Fox Movietonews in New York's Hell's Kitchen. It's a rental place, used for odd movie jobs: trailers, advertising films, screen-tests, anything. A few days later, Mrs. Eleanor Roosevelt, the wife of one Democratic Presidential nominee, was also "made-up," in the same place, for appearance in a prologue to "Pastor Hall," an anti-Nazi film about to be distributed by "Jimmy" Roosevelt, son of the President. She sat in the same barber chair, in the same room, for make-up, where Candidate Willkie had his face fixed.

▽

The newly outfitted Studio theatre, formerly called the Sonotone, in downtown Chicago, has a "perfume bar" in its lobby. Reminds us of the old nickelodeon days when the highly-scented flit-gun sprinkled "ashes-of-roses", of a sort, between shows.

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Maybe it's the heat. Anyway, legislators in Louisiana passed a bill raising the salary of state censors. Governor Samuel Jones vetoed it, because the state doesn't have any censors. It does have a law for censoring, but it was never enacted, censors were never appointed. There were no salaries to raise.

▽

A "Jean Arthur Dog Show" was put on by Columbia Pictures in connection with its finishing of location filming of Wesley Ruggles' new film, "Arizona," at Tucson, Arizona.

The show was held in the lobby of the Santa Rita Hotel, was billed as "Jean Arthur's Mutt Show," and included all the canine actors who appeared in the production. This goofy assortment of crossbreds had been corraled for the purpose of providing local color on the Old Tucson set.

The Columbia star had been playing "Lady Bountiful" to this fine collection of stray pooches ever since the company went on location. Following regulation dog show precedent, blue, red and white ribbons, emblematic of first, second and third placings were awarded in all classes. Miss Arthur officiated as judge.

After the show each dog was provided with a three-year paid up city dog license, and a new home, which guaranteed its future safety from the city poundmaster.

▽

Nothing surprises us any more. Columbia Broadcasting's Connie Crowder, who plays "Doris Cameron" in CBS's "Right to Happiness" air show, hates to get up in the morning, as who doesn't. But this little lady has rigged up a contraption that goes Rube Goldberg one better. Before going to bed she places her alarm clock on a glass jar standing in a pail of ice water. When she reaches to turn off the alarm in the morning, the ice water jolts her drowsiness as her hand drops into it. What keeps the ice water ice water during the night is something she doesn't explain, if she can.

DALTON "BODIES" MAKE GOOD

Universal and interested participants put on a wham of a "field day" premiere for the new production of "When the Daltons Rode", out in the Daltons' native Coffeyville, Kansas, sector, last week.

There were receptions and welcomes, banners and ballyhoo, all climaxed by a whopper of a parade.

Down Main Street they rode and marched. Floats colored the "spectacle", particularly one carrying four "bodies" stretched out on a rolling platform, to represent the four leaders of the Dalton gang. The truck pulling the float broke down. The "bodies", responding to the emergency, after a bit of prodding, unlimbered, jumped to the pavement and pushed the funereal float to the side of the road.

Survival-of-the-Fittest Department, being a movie note from the New York Herald-Tribune:

> Donald Dillaway, former actor who turned agent, tried to place a client in a role in "I'm Still Alive", at RKO. The casting director didn't like the actor client but offered the part to Mr. Dillaway, who promptly accepted. Dillaway is now out of the agency business.

▽

Starting out with his own name of John Florence Sullivan, then switching to Freddie St. James in his early vaudeville days, that out-spoken Boston Irishman of radio now reaches 30 years of trouping as Fred Allen.

▽

The "ten most *exciting* persons in the world" is something in the line of numerical nominations that has been overlooked, according to Wesley Ruggles, who has supplied this great deficiency with his own list, to compete with the polls of the "ten best dressed," "ten most interesting," etc.

According to the director, currently piloting the super-western "Arizona," for Columbia, the world's ten most *exciting* persons (and the word *"exciting"* is something to be reckoned with these days,) are:

1. Winston Churchill.
2, 3. Mr. and Mrs. Franklin D. Roosevelt.
4. Fiorello LaGuardia.
5. Tallulah Bankhead.
6. Westbrook Pegler.
7. Lana Turner.
8. J. Edgar Hoover—and, unfortunately,
9. Adolf Hitler.
10. Benito Mussolini.

▽

Republic Pictures has a picture coming up which they're calling "Sing, Dance, Plenty Hot."

Fine-Goings-On Department:

Pauline Alpert, Station WOR pianist, was making a recording the other day. The job had to be completed in one afternoon, so she stayed on to hear the recording played back. It was alright, except for a faint but persistent click-click-click throughout the waxing. Engineers turned the equipment inside out looking for the defect. Finally they made another recording. Same thing: click-click-click.

After an hour of exasperting searching they discovered the cause. Pauline was wearing a gown with buttons that kept hitting the keys. The job had to be done that afternoon, so they had Pauline divest herself of the dress and make the recording—sitting in her underwear.

▽

Selevision, a new electrical installation which they say combines the advantages of telegraphy, sound, light and printing, was publicly demonstrated for the first time the other day in the Hotel Waldorf-Astoria, New York. The machine operates on the lines of the American Telephone and Telegraph Company.

Use of this new machine will make it possible for a farmer in Florida or California to sell a carload of fruit almost immediately after it is packed, and, at the same time, obtain the competitive bids of all carload buyers.

The carload will be inspected while the fruit is being graded and packed. A certificate made out by the government inspector will describe the fruit so completely that buyers a thousand miles away can buy with as much confidence as if they had seen samples. This certificate is flashed to all buyers during the day of packing, and the next morning they gather at the Selevision machines to conduct the sale.

▽

Paramount put on a special show for Republican Presidential candidate Wendell L. Willkie—who, by the way, still has to "make" Who's Who—at Colorado Springs. They screened "The Great McGinty," said he "laughed heartily" at the experiences of McGinty, a "bum" who became a governor. At election he voted as many as 32 times—McGinty did.

▽

Up from the deep plains country of Texas, Hollywood Press-agent Joe Shea sends word of some real recognition of exhibition competition. Resigned to the inroads of the yearly rodeo, one Peyton Priddy went to town to make the best of it at his Palace theatre in the little town of Canadian, Texas, in the Panhandle.

Mr. Priddy took substantial advertising space in the local *Hemphill County News*, to tell the countryside that they MUST see the 18th annual rodeo. "It's to be the liveliest, the brightest and best for some time," Priddy shouted in print, and, showing a real sense of Texas hospitality, he invited visitors and townsfolk to use his telephones, to pick a cool spot in his auditorium to rest, to use the Palace as their headquarters. There were no strings. He kept the theatre open all day, turned on the house lights, turned off his show, 'til night-time, cancelling the regular matinee.

▽

Every year Robert Kessler puts on a whopper of a baby show in front of the Philadelphia Benn neighborhood theatre. He's a bachelor.

WE POINT *with* PRIDE!



'Pride and Prejudice' riproaring comedy . . . plenty of real laughs . . . Not since 'Goodbye Mr. Chips' has Greer Garson had such a role."
—**Louella O. Parsons, *Nationwide Columnist***

Delightful . . . brought to life by one of the finest groups of characterizations in recent memory. The production by Hunt Stromberg is truly magnificent; the direction by Robert Z. Leonard marked with adroit master craftsmanship . . . Due for considerable boxoffice attention . . . Greer Garson exquisite." —**Hollywood Reporter**

'As up-to-the-minute as today . . . Well done and splendidly acted . . . Directed with skill."—**Box Office Magazine**

'An altogether delightful and moving romantic comedy . . . For the prospective audience of millions who have read and re-read Jane Austen's tale, there has been added the attractive lure of big marquee names."
—**Motion Picture Daily**

'The cast guarantees good representation at the boxoffice." —**Showmen's Trade Review**

'Delightful comedy . . . offers two hours of charming entertainment . . . Robert Leonard turns out his most brilliant work . . . Greer Garson demonstrates again her stellar calibre . . . Laurence Olivier in a role as impressive as any he has played . . . This type of comedy should be most welcome and is calculated to please women especially."
—**Daily Variety**

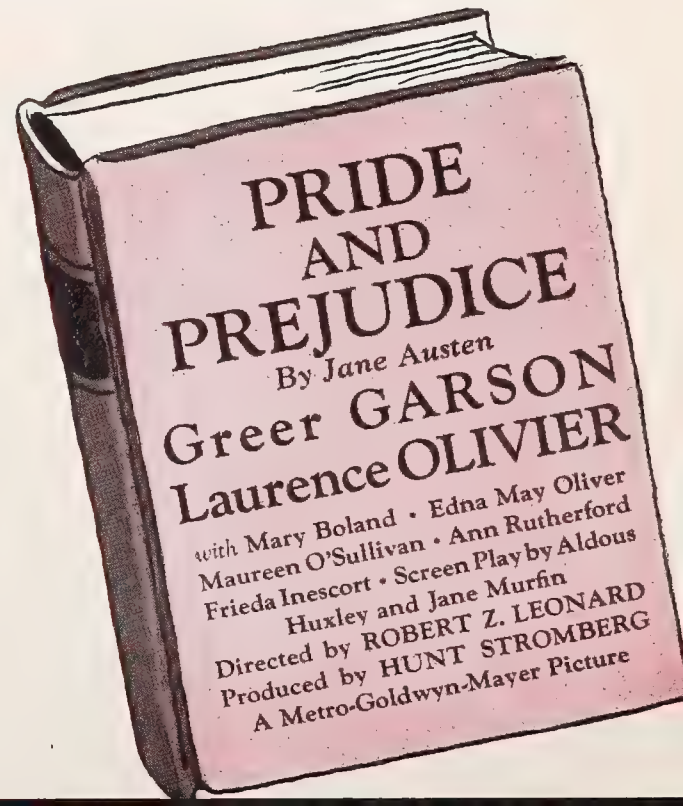
'Audiences are going to get a real lift out of this M-G-M production . . . Greer Garson's first real opportunity since 'Goodbye Mr. Chips.' Olivier in excellent form." —**Harrison Carroll, *Los Angeles Herald Express***

"One of the most charming pictures to reach screen in many months . . . Greer Garson reveals herself expert in characterizations glistening with comedy . . . Laurence Olivier is at his romantic best." —**Edwin Schallert, *Los Angeles Times***

"Lavishly mounted picturization of Jane Austen's famed novel."
—**The Exhibitor**

"Handsome production . . . acted with consummate skill . . . performers at their best . . . Robert Z. Leonard has done a splendid job."
—**Harry Mines, *Los Angeles News***

"Splendid entertainment; cast, production and direction topnotch."
—**Film Daily**



OPENS AUGUST 8th AT RADIO CITY MUSIC HALL

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"Nobody's Children"	Director: Charles Barton.	Edith Fellows, Lois Wilson, Janet Chapman, Billy Lee, Lillian West, Georgia Caine, Walter White.	Shooting
"I'm for Rent"	Director: D. Ross Lederman.	Anita Louise, Roger Pryor, Frances Robinson, June McClay, Paul Fix, Eleanor Soohoo, Selmer Jackson, George Anderson, Jeni LeGon, Myra Marsh.	Shooting
"Into the Crimson West"	Director: Sam Nelson.	Bill Elliott, Evelyn Young, Richard Fiske, Dub Taylor, Kenneth Harlen, Roy Teal, Robert Burns, Jim Thorpe.	Shooting
METRO-GOLDWYN-MAYER			
"Philadelphia Story"	From the stage play by Philip Barry. Director: George Cukor.	Katharine Hepburn, Cary Grant, James Stewart, Virginia Weidler, Ruth Hussey, Roland Young, Mary Nash.	Shooting
"Go West"	Original story, Bert Kalmer, Harry Ruby. Director: Edward Buzzell.	Marx Brothers, Lee Bowman, Lynne Carver, Mitchell Lewis, Walter Woolf King, Marion Martin.	Shooting
"Bittersweet"	From the operetta by Noel Coward. Screen play, Lesser Samuels. Director: W. S. Van Dyke, II.	Jeanette MacDonald, Nelson Eddy, Diana Lewis, Ian Hunter, Arthur Lukas, Janet Beecher, Karen Verne.	Shooting
"Flight Command"	Director: Frank Borzage.	Robert Taylor, Walter Pidgeon, Ruth Hussey, Shepperd Strudwick, William Tannen.	Shooting
"Third Finger Left Hand"	Director: Robert Z. Leonard.	Melvyn Douglas, Myrna Loy, Lee Bowman, Bonita Granville, Donald Meek, Raymond Walburn, Felix Bressart, Ann Morriss, Sidney Blackmer.	Shooting
MONOGRAM			
"Queen of the Yukon"	Original story, Jack London. Screen play, Joseph West. Director: Phil Rosen.	Charles Bickford, Irene Rich, George Clevealnd, June Carlson, Dave O'Brien, Melvyn Lang, Guy Usher.	Shooting
PARAMOUNT			
"Moon Over Burma"	Director: Louis King.	Dorothy Lamour, Robert Preston, Preston Foster, Doris Nolan, Albert Basserman.	Shooting
"Arise My Love"	Director: Mitchell Leisen.	Claudette Colbert, Ray Milland, Dick Purcell, Walter Abel.	Shooting
"Touchdown!"	Director: H. Bruce Humberstone.	Wayne Morris, Virginia Dale, Lillian Cornell.	Shooting
"Love Thy Neighbor"	Producer-director: Mark Sandrich.	Jack Benny, Fred Allen, Mary Martin, Eddie "Rochester" Anderson, Verree Teasdale.	Shooting
"Virginia"	Producer-director: E. H. Griffith.	Madeleine Carroll, Fred MacMurray, Carolyn Lee, Stirling Hayden, Marie Wilson.	Shooting
PRODUCERS RELEASE CORP.			
"Marked Men"	Original story, Harold Greene. Screen play, George Bricker. Director: Sherman Scott.	Warren Hull, Isabel Jewell, John Dilson, Paul Brier, Charles Williams, Lyle Clement, Charles St. John.	Shooting
REPUBLIC			
"The Girl from Havana"	Original screen play, Karl Brown. Director: Lew Landers.	Dennis O'Keefe, Claire Carlton, Steffi Duna, Victor Jory, Gordon Jones, William Esmonds.	Shooting
RKO RADIO			
"They Knew What They Wanted"	From the Theatre Guild Play, "They Knew What They Wanted" by Sidney Howard. Adaptation, Robert Ardrey. Director: Garson Kanin.	Charles Laughton, Carole Lombard, William Gargan, Frank Fay, Harry Carey, Joe Bernard, Janet Fox.	Shooting
"Too Many Girls"	From the musical comedy by George Marion, Jr. Producer-director: George Abbott.	Lucille Ball, Richard Carlson, Desi Arnaz, Eddie Bracken, Frances Langford, Hal LeRoy, Ann Miller, Moroni Olsen, Ernest Truex, Eppie Person, Ivy Scott, Harry Shannon.	Shooting
"Little Men"	From the novel by Louisa May Alcott. Screen play, Mark Kelley, Gene Towne, Graham Baker. Director: Norman McLeod.	Kay Francis, George Bancroft, Jack Oakie, Jimmy Lydon, Charles Esmond, Ann Gillis, Richard Nicholls.	Shooting
"Mexican Spitfire Out West"	Screen play, Charles E. Roberts, Jack Townley. Director: Leslie Goodwins.	Lupe Velez, Leon Errol, Donald Woods, Elizabeth Risdon, Lydia Bilbrook, Dick Hogan, Jane Patten, Charles Quigley.	Shooting
TWENTIETH CENT.-FOX			
"Youth Will Be Served"	Original story, Ruth Faskin, Hilda Vincent. Screen play, Wanda Tuchock. Director: Otto Brower.	Jane Withers, Jane Darwell, Robert Conway, Joe Brown, Jr., Elyse Knox, Clara Blandick, Lilyan Porter, Dorothy Moore, Linda Gage, Sessel Johnson, Cammilla Johnson.	Shooting
"Yesterday's Heroes"	Original story, William Brent. Screen play, William Conselman, Jr., Irving Cummings. Director: Herbert I. Leeds.	Robert Sterling, Jean Rogers, Ted North, Katharine Aldridge, Louis Howard, Emma Dunn, George Irving, Russell Gleason, Harry Hayden, Pierre Watkins, Isabel Randolph.	Shooting
"Charlie Chan in New York"	Director: Harry Lachman.	Sidney Toler, Marjorie Weaver, Sen Yung, Joan Valerie, John Sutton, Donald MacBride.	Shooting
"Charter Pilot"	Director: Eugene Forde.	Lynn Bari, Lloyd Nolan, Arleen Whelan, George Montgomery.	Shooting
"The Californian"	Director: Rouben Mamoulian.	Tyrone Power, Linda Darnell, Basil Rathbone, Gale Sondergaard, Chris-Pin Martin, Eugene Pallette, Robert Lowrey, Montagu Love, Donald Meek.	Shooting
UNITED ARTISTS			
"The Son of Monte Cristo" (Edward Small)	Screen play, George Bruce. Director: Rowland V. Lee.	Louis Hayward, Joan Bennett, George Sanders, Florence Bates, Clayton Moore.	Shooting
"Roadshow" (Hal Roach)	From the novel by Eric Hatch. Screen play, Gordon Douglas, Harry Langdon, Mickell Novak. Director: Hal Roach.	Adolphe Menjou, Carole Landis, John Hubbard, Charles Butterworth, Patsy Kelly, George E. Stone, Margaret Roach.	Shooting
UNIVERSAL			
"A Little Bit of Heaven"	Original story, Grover Jones. Screen play, Grover Jones, Daniel Taradash, Harold Goldman. Director: Andrew Morton.	Gloria Jean, Robert Stack, Nan Grey, Hugh Herbert, Stuart Erwin, C. Aubrey Smith, Eugene Pallette.	Shooting
"Hired Wife"	Original story, George Beck. Screen play, Richard Connell, Gladys Lehman. Director: William Seiter.	Rosalind Russell, Brian Aherne, Virginia Bruce, Robert Benchley, Charles Smith, Hobart Cavanaugh.	Shooting
"Seven Sinners"	Screen play, Harry Tugend. Director: Tay Garnett.	Marlene Dietrich, John Wayne, Mischa Auer, Broderick Crawford, Oscar Homolka, Albert Dekker, Anna Lee, Antonio Moreno, Noble Johnson, Henry Victor.	Shooting
WARNER BROTHERS-FIRST NATIONAL			
"Meet John Doe"	Screen play, Robert Rskin. Producer-director: Frank Capra.	Gary Cooper, Barbara Stanwyck, Edward Arnold, Walter Brennan, Spring Byington, James Gleason, Henry O'Neill, Irving Bacon, Rod LaRocque.	Shooting
"Honeymoon for Three"	Director: Lloyd Bacon.	George Brent, Ann Sheridan, Jane Wyman, Osa Massen, Charles Ruggles, William T. Orr, Lee Patrick.	Shooting
"Santa Fe Trail"	Director: Michael Curtiz.	Errol Flynn, Olivia de Havilland, Raymond Massey, Ronald Reagan, Alan Hale, Big Boy Williams, Henry O'Neill, John Litel, William Lundigan.	Shooting
"Calling All Husbands"	Director: Noel Smith.	Ernest Truex, Lucille Fairbanks, Virginia Sales, Chales Halton, Florence Bates.	Shooting

THE HOLLYWOOD SCENE

Summer Upturn

Weekend saw 43 features in production in Hollywood, the total up 2 from the 41 of the week before, which was an increase of 9 over the week before that. Shooting had ended on 4 pictures, started on 6.

FINISHED

UNIVERSAL
Argentine Nights
The Leather Pushers

Man from Cheyenne
WARNERS
City for Conquest

STARTED

COLUMBIA
I'm for Rent
Into the Crimson West

MGM
Third Finger, Left Hand

RKO-RADIO
Mexican Spitfire Out West

20TH CENTURY-FOX
The Californian

PRODUCERS RELEASING
Marked Men

Warners finished 3 short subjects and started 3 more. Columbia started another. Studios in the town have 17 shorts in the cutting rooms.

Brown Dissents

It is by the cutting of overhead costs which contribute nothing to screened results, and not by cutting salaries, that the problem raised by decrease in grosses may be solved, MGM producer-director Clarence Brown told MOTION PICTURE HERALD this week in Hollywood. Taking issue with a statement by Edward Small to the effect that in his opinion salaries should be reduced by 40 per cent because grosses have declined to that extent, Mr. Brown declared "hidden costs" of pictures could be reduced to effect economies dictated by circumstances of the time, without recourse to the cutting of salaries or diluting the quality of product.

"Reduction of wages," he declared, "should be resorted to only as a final expedient. Every studio has reducible overhead items which in many instances constitute deadwood. By eliminating them, or reducing them, savings of as much as 40 per cent can be achieved."

Brown, now preparing "Come Live with Me," vehicle for James Stewart and Hedy Lamarr, sees as outgrowth of the industry's cost reduction program an increase in the number of directors given producer ratings.

"Placing entire responsibility for costs on the director," he said, "gives them added incentive for paring expenses. The director is the logical person to shoulder the burden of financial matters as well as artistic matters."

In the next few years, Mr. Brown said, the number of producing directors will be more than trebled, due to the necessity for "streamlining" production methods.

"Combining the producer-director duties in one person is an ideal method of 'streamlining' production," he said. "A director, by virtue of his actual work and experience, is perhaps the best judge of the relation of cost to what appears finally on the screen."

Concentration on themes which appeal to the Americas was predicted also by Mr. Brown, who averred in the coming year very few pictures will have Continental flavour.

Producer and director of "Young Tom Edison" and "Edison the Man," Mr. Brown nevertheless believes biographical subjects are on their way out as film material.

"The life stories have to be dramatized in a good many instances," he said, "and, as a result, some film patrons quarrel with the liberties taken. But not to have taken the liberties would mean, in many instances, dull entertainment, and poor showmanship.

"So the remedy is simple—no more biographical topics."

FILMS FOLLOW THE CUSTOMERS TO TIBET

Del Goodman, Far Eastern manager of Twentieth Century-Fox and of 18 years' service in that territory, told the press while in Hollywood on his way to New York that demand for films in his area is on the increase in the face of war conditions, but barriers against withdrawal of revenues are multiplying in proportion.

"Despite disturbed conditions," he said, "we are pushing ahead and developing the market as best we can, looking toward a more peaceful era.

"We are selling pictures in all sections of the East with the exception of Japanese-controlled China. We have even managed to extend our operations and have followed evacuated Chinese civilian populations to the border of Tibet."

Chaplin Unmoved

Not all the discouragement, disparagement, disbelief aimed by Charles Chaplin in word and type by acquaintances and columnists since events across the sea gave rise to the thought that Adolph Hitler is not a subject for comedy at this time have dissuaded the comedian, who replies neither to inquiry nor suggestion, from proceeding according to announcement with "Production No. 6." On the contrary, he now has added to the sum of knowledge on the venture that the film will be released as "The Great Dictator," no matter what you may have read in the papers, this title having been released to him by Paramount, which owned it, and that he will have been in conference this week with Murray Silvertsone, United Artists head, and Lynn Farnol, director of U. A. publicity and advertising, on details of the exploitation campaign for the picture, outcome of these conferences to include, perhaps, release date of the film.

Cutting of the picture has been completed, says the comedian, and scoring is proceeding under direction of Meredith Wilson, radio composer and orchestra leader for whom August 27 has been set aside by the governors of the San Francisco Fair as "Meredith Wilson Day,' on which occasion he will perform for the first time in public a Chaplin composition entitled "Prelude to the Great Dictator." That is not described as a part of the exploitation campaign.

All Star Cast

Announcement of August 19th as date and Selznick-International Studios as place for commencement of shooting on the feature to be produced and distributed for benefit of British and American charities this week brought into focus of tangibility a project applauded by the community when reported in preparation a number of months ago, whereupon diners in the town's cafes, accountants in some of its studios, plied pencils in computation of the cost which would be represented by the salaries of the cast if they were to be paid for the services they have pledged themselves to donate.

As of now, with more pledges expected, the cast consists of Brian Aherne, Freddie Bartholomew, Madeleine Carrol, Ronald Colman, Gracie Fields, Errol Flynn, Joan Fontaine, Greer Garson, Cary Grant, Sir Cedric Hardwicke, Charles Laughton, Anna Lee, Vivien Leigh, Herbert Marshall, Victor McLaglen, Ray Milland, Merle Oberon, Maureen O'Hara, Laurence Olivier, C. Aubrey Smith and Claude Rains.

Estimators who went on from there to calculate the cost of employing Edmund Goulding, Alfred Hitchcock, Zoltan Korda, Frank Lloyd, Victor Saville and Herbert to collaborate in directing a film, plus A. J. Cronin, John Van Druten, James Hilton, Aldous Huxley, W. P. Lipscomb, R. C. Sheriff and Dodie Smith to write it and Robert Stevenson to produce, are still at it.

Proceeds from exhibition of the feature, to be entitled "The Rafters Ring" and to cover 220 years of English history ending in 2,000 A. D., are to be donated to British and American charities. RKO-Radio is to advance the cost of production, at bank loan rate, and distribute the film at cost. Terms on which exhibitors may obtain it have not been revealed.

▽

MGM has given a term contract to DONALD MEEK, retaining him as "Bartholomew the Bee Man," in the "Nick Carter" series.

JANE WITHERS' next at 20th Century-Fox will be "Owners Up," trotting race story by Thomas Langan and Roy Chanslor, Oliver Morosco and Walter Dietrich will produce.

RKO has signed WILLIAM GARGAN to a term contract.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Captain Caution

(UA-Roach)

Maritime Melodrama, 1812

The ships in Hal Roach's production of Kenneth Roberts' novel are such as sailed the seas, under British flag and American, in the year of 1812, and the men who sail them live, fight and die in the tradition of that era. They are plotters and heroes, fighters all, and after a bit of singing for purposes of atmosphere at the start of the film, there is never a moment of repose until the dastards have been done to death and the good ship "Olive Branch" pointed toward America. Action, speed, dash and more action, with men battling in boatloads, in groups and en solo, with cannon, pistol, knife and fist—that is "Captain Caution," named for a hero who has none of it in him.

The role which gives the film its name is played by Victor Mature, seen in other Roach pictures, who comes to grips with Bruce Cabot, cast as a slaver, pirate and internationalist for profit, in the melee which follows upon the last of several ship-to-ship battles which make up the picture. Their fight recalls that "Spoilers" brawl of some decades back as has no other filmed since. It is the keynote of the production and an item for showmen to concentrate upon in exploitation.

Although the story is concerned with American and British ships in 1812 and the war of that year enters into it, the war is not refought for the occasion and neither is the dialogue tempered to fit 1940 circumstances. On the contrary, the American girl whose father is killed by a British shell and who sets out to sail her vessel as a privateer against the British for vengeance, speaks the words her counterpart of 1812 might have spoken. There are no hands-across-the-sea concessions.

Presented as a Richard Wallace-Grover Jones production, the hyphenation designating director and writer, the film contains a number of characterizations that rate billing in their own right. Leo Carillo as a French-Canadian furnishes a blend of humor and bambast; Vivienne Osborne, an etching of Parisian vivacity; El Brendel a demonstration in dialect set to music, and Pat O'Malley a bit that stands out above many.

The film is a departure from routine in setting, subject matter and treatment, a film full of action, color and thrill.

Previewed at the Village theatre, Westwood, without fanfare or ostentation, but to the resounding satisfaction of all present.—WILLIAM R. WEAVER.

Produced and distributed by United Artists. Producer, Hal Roach. Richard Wallace, director. Screenplay by Grover Jones. Norbert Brodine, director of photography. Photographic effects, Roy Seawright. Film editor, James Newcomb. Art director, Nicolai Remisoff and Charles D. Hall. Set director, W. L. Stevens. Sound recording, William Randall. Assistant director, Harve Foster. Gowns by Walter Plunkett. P. C. A. No. 6439. Running time when seen in Hollywood, 85 minutes. Release date Aug. 9, 1940. General audience classification.

CAST

Dan Marvin.....Victor Mature
Corunna.....Louise Platt
Argandeau.....Leo Carrillo
Slade.....Bruce Cabot
Captain Dorman.....Robert Barrat
Victorine.....Vivienne Osborne
Lieut. Strope.....Miles Mander
Slushy.....El Brendel
Chips.....Roscoe Ates
Sad Eyes.....Andrew Tombes
Mr. Potter.....Aubrey Mather
Newton.....Alan Ladd
Fish Peddler.....Pat O'Malley
Captain Stannage.....Lloyd Corrigan
Captain Decatur.....Ted Osborn
Landlady.....Ann Codee
English Officer.....Romaine Callender
American Consul.....Pierre Watkins
Travers.....Clifford Severn, Jr.
Blinks.....Bud Jamison

Mystery Sea Raider

(Paramount)

Nazis in the Carribean

This melodrama opens with the torpedoing of a passenger-liner hours after Britain's declaration of war, identifying a German submarine as responsible for that disaster, then moves to New York where a German agent, instrumental in arranging the first shipwreck, finances an American freighter which, once at sea, he mans with a German crew picked up from a submarine and operates from then on as a sea raider plying the Caribbean, sinking French and British ships and establishing oil-supply stations for U-boats. The time is now and the Bahamas are mentioned by name, location in that area by inference.

Ways and means by which the operation of a sea raider under present international circumstances might be conducted give the film timeliness of interest. There is no masking of national identities, the German spy being known as such to the audience throughout, but there is no denouncing of Hitler or Nazism or Germany in the manner of other war films of contemporary distribution and no atrocities are depicted. War is treated of as terrible in its effects upon the lives of the characters in the story, but no sides are taken in the one now going on.

Henry Wilcoxon plays the hero, owner of the ship used as a sea raider, Onslow Stevens the German agent who directs its operations, and Carole Landis the girl in the case. Eugene Zukor produced the picture, directed by Edward Dmytryk, from a screen play by Edward F. Paramore, Jr., based on a story by Robert Grant.

Previewed at the Paramount theatre, Los Angeles, where it was accepted without audible manifestations of approval or disapproval by a midweek audience.—W. R. W.

Produced and distributed by Paramount. Producer, Eugene Zukor. Edward Dmytryk, Director. Screenplay by Edward E. Paremore, Jr. Based on a story by Robert Grant. Film editor, Archie Marshek. Sound mixer, Hugo Grenzbach. Art directors, Hans Dreier and Robert Odell. Photographed by Harry Fischbeck. P. C. A. No. 6572. Running time when seen in Hollywood, 75 minutes. Release date, Aug. 9, 1940. General audience classification.

CAST

June McCarthy.....Carole Landis
Captain Jimmy Madden.....Henry Wilcoxon
Carl Cutler.....Onslow Stevens
Maggie Clancy.....Kathleen Howard
Blake.....Wallace Rairden
Sven.....Sven Hugo Borg
Commander Bulow.....Henry Victor
Lieut. Schmidt.....Roland Verno
Lerner.....Louis Adlon
Lieut. Felder.....Will Kaufman
Capt. Norberg.....Monte Blue
Capt. Howard.....Matthew Boulton
Capt. Van Wyck.....Gohr Van Vleck
Capt. Benoit.....Jean Del Val
Flossie Lamare.....Kay Linaker

When the Daltons Rode

(Universal)

Frontier Action

Universal decided it wanted, at this time, a picture running the scale of entertainment elements from comedy to tragedy, from action to romance to suspense. So Harold Shumate was put to work on an original screenplay telling of the Dalton gang, which terrorized Kansas and surrounding territory during the middle of the last century, and George Marshall, who directed the studio's "Destry Rides Again," was assigned to guide the new film.

The result is "When the Daltons Rode," and it now can be reported that at last week's preview in Hollywood opinion was unanimous that all that the studio hoped for was delivered. There is more action and tragedy compressed into the picture's 81 minutes than has been seen on the screen in one picture for years. It tells of a family of four sons torn from their mother by a series of incidents which places them outside of the law. It tells also of romance and a gang of criminals, hardened by a world turned against them, plundering trains, banks and stage-coaches. It tells of their annihilation at what was to be their last "job." And it uses vigor, straightforwardness and brutality to depict the story of the Daltons, some of whose adventures were admittedly fictionized. Paralleling the underlying story of romance is the comedy, both of which temper the force of the action.

Brian Donlevy, Broderick Crawford, Stuart Erwin and Frank Albertson portray the Dalton boys. Randolph Scott plays the attorney who attempts to aid them in their court fights, and who falls in love with one of the youths' sweethearts, played by Kay Francis. Andy Devine is seen as the hired hand who joins the gang and is used chiefly for comic effect.

Others in the cast include George Bancroft, Mary Gordon and Harvey Stephens.

Shumate used as his script basis the book written by Emmett Dalton, sole survivor of the gang's "last stand," and Jack Jungmeyer, Sr.

Previewed at the Pantages theatre, Hollywood. The audience was enthralled completely, and sat on the edge of its collective seat throughout. It applauded long and loudly at the finish, and during the unreeling, especially for some of the outstanding stunt work.—V. K.

Produced and distributed by Universal. Directed by George Marshall. Original screenplay by Harold Shumate. Based on "When the Daltons Rode," by Emmett Dalton and Jack Jungmeyer, Sr. Photographed by Hal Mohr. Art director, Jack Otterson, Associate, Martin Obzina. Musical director, Charles Previn. Musical score by Frank Skinner. Edited by Ed Curtiss. Assistant director, Vernon Keays. P. C. A. Certificate No. 6543. Running time, when seen in Hollywood, 81 minutes. Release date, July 26, 1940. General audience classification.

CAST

Tod Jackson.....Randolph Scott
Julie King.....Kay Francis
Grat Dalton.....Brian Donlevy
Caleb Winters.....George Bancroft
Bob Dalton.....Broderick Crawford
Ben Dalton.....Stuart Erwin
Ozark.....Andy Devine
Emmett Dalton.....Frank Albertson
Ma Dalton.....Mary Gordon
Rigby.....Harvey Stephens
Sheriff.....Edgar Deering
Wilson.....Quen Ramsey
Nancy.....Dorothy Grainger
Photographer.....Bob McKenzie
Hannah.....Fay McKenzie
Judge Swain.....Walter Soderling

Busman's Honeymoon

(MGM-British)

Detection Yarn

A detective with an Oxford accent and a handle to his name is not necessarily any more of a box office draw in Britain than one in a derby and heavy boots. He is a novelty, doubly so when played by an American star. Here then the star value of Robert Montgomery, with Miss Constance Cummings as an extra attraction, plus the novelty infused into the "whodunnit" theme, plus the pulling power of Metro British pictures, means that this fourth of a quartette is sound box office material for the wartime era. There is no trace of the war in "Busman's Honeymoon" save a brief allusion to evacuated children. Probably in the U. S. the film, being one version of the life of the English leisured, will have additional features of attraction.

Though it measures up to the best Metro standard, the editing staff—surely with no ulterior quota footage motive—have been easy on the scissors. The story is long in starting and ambles on in a more than leisurely way. It is slick enough in its sophisticated dialogue and smooth treatment of situation, has a constant sparkle of laughter and some boldly tinted character touches. The Devonshire setting, with its thatched cottages and warm accents, its mincing parson, its choir practice and its public house, should be as fascinating to American audiences as a Virginian homestead is to ours.

Montgomery makes no effort to disguise his American origins, though he is cast as Lord Peter Wimsey, a detection-gifted aristocrat who finds himself caught up in a murder mystery in his honeymoon village. There is little to this particular murder, which seems plain sailing all along, but the parson and the policeman, a Scotland Yard man, and a chimney sweep are all dragged in—only to see Lord Peter diagnose it in a forenoon.

An afternoon audience attended the trade show, registered many and long laughs, but did not seem unduly mystified or, for that matter, unduly worried about it. The general consensus of exhibitor opinion was that it was an agreeable effort but overlong.—AUBREY FLANAGAN.

Produced and distributed by Metro-Goldwyn-Mayer British. Directed by Arthur B. Woods. Screen play by Monckton Hoffe, Angus MacPhail and Harold Goldman. Associate Producer, Harold Huth. Running time, when seen in London, 99 minutes. Adult audience classification.

CAST

Lord Peter Wimsey.....Robert Montgomery
Harriet Vane.....Constance Cummings
Inspector Kirk.....Leslie Banks
Bunter.....Sir Seymour Hicks
Frank Crutchley.....Robert Newton
Polly.....Googie Withers
Puffett.....Frank Pettingell
Aggie Twitterton.....Joan Kemp-Welch
Rev. Simon Goodacre.....Aubrey Mallalieu
Constable Sellon.....James Carney
Noakes.....Roy Emerton
Mrs. Ruddles.....Louise Hampton
Simpson.....Eliot Makeham
MacBride.....Reginald Purdell

Charlie Chan at the Wax Museum

(Twentieth Century-Fox)

Murder Mystery

Added to the mystery, suspense and thrill of the crime and detection which the Chinese criminologist furnishes in each number of this series is, in this instance, the fascination of the wax museum, on the sightseeing-bus route in Manhattan, in which the murders are committed and the murderer captured. Effect of this on a Hollywood audience was to intensify interest and response.

The proprietor of the wax museum conducts it as a blind for an operating room in which he, a former surgeon, alters the faces of criminals seeking escape from the law. To him comes one of these who, convicted by "Chan," forces him to lure the detective to the museum for participation in a radio broadcast, planning to kill him. "Chan" is spared by coincidence, another detective occupying the chair intended for him, and from there on suspicion switches from one to another of a dozen suspects, including the wax dummies present.

Walter Morosco and Ralph Dietrich are down as associate producers and Lynn Shores directed from a screen play by John Larkin.

Previewed at the Uptown theatre, Los Angeles, where it evoked more than the standard number of squeals, shudders and laughs from a manifestly pleased audience.—W. R. W.

Produced and distributed by 20th Century-Fox. Associate producers, Walter Morosco and Ralph Dietrich. Directed by Lynn Shores. Screen play by John Larkin. Photographed by Virgil Miller. Edited by James B. Clark. P. C. A. Certificate No. 6383. Release date, October 4, 1940. Running time, when seen in Los Angeles, 63 minutes. General audience classification.

CAST

Charlie Chan.....Sidney Toler
Jimmy Chan.....Sen Yung
Dr. Cream.....C. Henry Gordon
Steve McBirney.....Marc Lawrence
Lily Latimer.....Joan Valerie
Mary Bolton.....Marguerite Chapman
Tom Agnew.....Ted Osborn
Dr. Otto von Brom.....Michael Visaroff
Mrs. Rocke.....Hilda Vaughn
Willie Fern.....Charles Wagenheim
Carter Lane.....Archie Twitchell
Grenock.....Edward Marr
Inspector O'Matthews.....Joe King
Edwards.....Harold Goodwin

Golden Gloves

(Paramount)

Melodrama

Built with compactness and a wealth of human values, Paramount's "Golden Gloves" is the story, fictionized somewhat, of the start of the Golden Gloves amateur boxing tournaments. It offers for contrast a story of a young love against a background of action.

Leads are enacted by Richard Denning, Jean Cagney, Robert Paige and J. Carrol Naish. Support includes William Frawley, Edward S. Brophy, Robert Ryan, George Ernest, James Seay, Sidney Miller and others.

William C. Thomas is the associate producer, whose idea of making a film on the amateur tournament was developed by Maxwell Shane and Lewis R. Foster. Edward Dmytryk directed.

"Taggerty," a racketeer exploiting amateur fighters, arouses the ire of "Matson," a sports reporter, by his methods. "Matson," fired from his job by the sports editor, who is in the pay of "Taggerty," joins another paper's staff and talks the publisher into conducting a properly supervised amateur tournament. He is aided by "Crane," an amateur boxer, who is in love with "Mary." After several misunderstandings, the romance is smoothed out, the tournament is successful and "Taggerty" is defeated.

Previewed at the Paramount theatre, Los Angeles, to a most enthusiastic audience.—V. K.

Produced and distributed by Paramount. Associate producer, William C. Thomas. Directed by Edward Dmytryk. Screen play by Maxwell Shane and Lewis R. Foster. Based on a story by Maxwell Shane. Assistant director, Stanley Goldsmith. Photographed by Henry Sharp. Art direction by Hans Dreier and William Flannery. Musical direction, Sigmund Krumgold. Edited by Doane Harrison. P. C. A. Certificate 5979. Running time, when seen in Los Angles, 70 minutes. Release date, Aug. 2, 1940. General audience classification.

CAST

Bill Crane.....Richard Denning
Mary Parker.....Jean Cagney
Joe Taggerty.....J. Carrol Naish
Wally Matson.....Robert Paige
Emory Balzar.....William Frawley
Potsy Brill.....Edward S. Brophy
Pete Wells.....Robert Ryan
Joey Parker.....George Ernest
Gumdrop Wilbur.....David Durand
Jimmy.....James Seay
Sammy Sachs.....Sidney Miller
Jerry Kolker.....Johnny Morris
Kid Lester.....Frank Coghlan, Jr.
McDonald.....Alec Craig
Sgt. Piersall.....Thomas E. Jackson
Jenny.....Lorraine Krueger
Mrs. Parker.....Leona Roberts
Folger.....John Gallaudet
A. P. Barton.....Pierre Watkin

Sing, Dance, Plenty Hot

(Republic)

Comedy with Music

Fabricated of humor, song and dance, with story and plot backgrounding but never overshadowing these, this is a picture in the tradition of "light, summery entertainment" and a midweek Hollywood preview audience liked it a lot. It fulfills, whether by coincidence or design, the present Hollywood definition of box office requirements, offering entertainment and nothing else.

Ruth Terry and Johnny Downs, as socialite and hoofer, do most of the singing and dancing, handling musical numbers of the swing persuasion by Jule Styne, George R. Brown and Sol Meyer. Comedy interludes, of which there are many, include two or three shared by Billy Gilbert, here seen in song and in a straight role as well as in his sneeze routine, and Barbara Allen, who is Vera Vague to radio audiences, a circumstance of exploitation significance.

Directed by Lew Landers with speed and conciseness, the story by Bradford Ropes and Vera Caspary has to do with the staging of a benefit for an orphanage by a producer intent upon receiving more of the proceeds than are due him. He is caught up with in time and the project succeeds. It is a Robert North production.

Previewed at the Forum theatre, Los Angeles, where it pleased as above noted.—W. R. W.

Produced and distributed by Republic. Producer, Robert North. Director, Lew Landers. Story by Vera Caspary and Bradford Ropes. Screen play by Bradford Ropes. Songs by Jule Styne, George R. Brown and Sol Meyer. Musical direction, Cy Feuer. Dance direction, Larry Ceballos. Photographed by Ernest Miller. Edited by Edward Mann. P. C. A. Certificate No. 6424. Release date, August 11, 1940. Running time, when seen in Los Angeles, 70 minutes. General audience classification.

CAST

Irene.....Ruth Terry
Johnny.....Johnny Downs
Susan.....Barbara Allen (Vera Vague)
Hector.....Billy Gilbert
Evelyn.....Claire Carleton
Judy.....Mary Lee
Agatha.....Elizabeth Risdon
Scott.....Lester Matthews
Henderson.....Leonard Carey

Pastor Hall

(United Artists)

Tragedy under Hitler

Appearing in person before an audience of journalists invited to the Samuel Goldwyn studios to view the first feature picture to bear his name, James Roosevelt described this importation as type of film "difficult to sell," explained that he had chosen it for his initial enterprise "first, because it is entertainment" and "second, because it leaves with you something you will remember for many days to come," then requested his hearers to "cooperate by passing the word along."

Lights went off and Mrs. Franklin Delano Roosevelt, on the screen, delivered a foreword written by Robert E. Sherwood excoriating aggression, oppression and curtailment of freedom of worship.

Neither Mr. Roosevelt nor his mother named Hitler or Germany.

The picture names both.

Produced this year in England and based on an unproduced play by the late German dramatist, Ernst Toller, the film depicts life in a German village before the coming of Nazi stormtroopers and after. It tells its story in terms of events affecting the life of the village pastor, his daughter, their friends and acquaintances. It is said to parallel a case of record and ends in tragedy with the death of the minister who opposes Nazi doctrine and practice from his pulpit.

"Pastor Hall" is drawn as a kindly man beloved by his parishioners, who strives at first to cooperate with arriving Storm Troopers

(*Continued on page* 42)

MOVING RAPIDLY INTO BOX-OFFIC
IMPORTANCE...*RITA HAYWORTI*

was the cover of "Life"
in the July 15th issue



COLUMBIA PICTURES

SHE'S THE ANSWER TO WHAT'S NEW IN EXCITING ROMANCE...

when she teams up with

BRIAN AHERNE

and

CHARLES VIDOR

the star and director combination of "My Son, My Son"



THE LADY IN QUESTION

starring

BRIAN AHERNE

RITA HAYWORTH

with GLENN FORD · IRENE RICH · GEORGE COULOURIS

Screen play by Lewis Meltzer · Directed by CHARLES VIDOR

A COLUMBIA PICTURE

SHOWMEN'S REVIEWS OF FEATURES

(*Continued from page 39*)

commissioned to train the village folk to awareness of Nazi policy. He incurs the displeasure of their commander by declining to supply names of Jews, Catholics and residents in the community sought for disciplining, later by protesting the wrecking of a shop owned by a man whose grandmother was a Jewess, still later by conducting a burial service for a townsman turned Storm Trooper and executed as a traitor to the Third Reich for reasons not disclosed. The commander restrains his men from taking action against the pastor but tells the daughter of the evidence against her father and promises to spare him if she will yield to him. She declines and the pastor is sent to a concentration camp.

Episodes in the concentration camp, said to be taken from the British White Paper on the subject, excel in brutality, squalor, injustice and horror any included in the several American-made features indicting the Hitler regime. There are lashings as punishment, beatings for the amusement of the guards, killings without provocation. "Pastor Hall" survives these until the Storm Trooper, to whom the pastor's daughter now has promised to submit in exchange for her father's release, comes and tells him he is free to go if he will sign a pledge to preach no more against the Hitler regime. The pastor refuses, tries to rally the prisoners to resistance by his eloquence, is sentenced to 25 lashes every morning from then on.

The pastor's escape is finally arranged and his daughter attempts to persuade him to leave the country for America, but he returns instead to his pulpit and preaches a final sermon while the Troopers wait outside with guns ready to kill him "while attempting escape." (A secondary story thread depicts Nazi officialdom's indifference to the seduction of a 14-year-old girl in a work camp and her suicide.

Members of the press attending the preview, many or most of which had witnessed previews of "Four Sons," "The Mortal Storm" and other films in kind, gasped at some of the incidents depicted here, shuddered during the concentration camp sequences, told each other afterword that this picture has more impact and shock than any treatment of the subject to date.

Previewed at the studio.—W. R. W.

Produced by John Boulting. Distributed by United Artists for James Roosevelt. Directed and edited by Roy Boulting. Screen play by Leslie Arliss, Anna Reiner and Haworth Bromley. Based on a play by Ernst Toller. Photographed by Cecil Cooney. P. C. A. Certificate No. 02913. Release date, undetermined. Running time, when seen in Hollywood, 90 minutes. Adult audience classification.

CAST

Christine Hall.....Nova Pilbeam
General von Grotjahn.....Sir Seymour Hicks
Pastor Hall.....Wilfrid Lawson
Fritz Gerte.....Marius Goring
Werner von Grotjahn.....Brian Worth
Herr Veit.....Percy Walsh
Lina Veit.....Lina Barrie
Pippermann.....Eliot Makeham
Erwin Kohn.....Peter Cotes
Freundlich.....Edmund Willard
Nazi Pastor.....Hay Petrie
Heinrich Degan.....Bernard Miles

The Tulsa Kid

(Republic)

Action Western

Donald "Red" Barry, who was brought to the attention of the exhibitor and fans with his performance in "Wyoming Outlaw" and later seen in supporting roles in other western productions for Republic, is now the star of the "Action Westerns" series.

In self-defense "Bob Wallace" kills one of the local gang. "Montana," trigger-man for the band of outlaws is assigned by his boss to frame the young rancher and by that means gain control of the water-hole on the ranch. With the aid of "Tom Benton," one-time gunman who has taken the straight and narrow path, "Wallace" escapes. The plot branches from there into two separate themes, to prove the innocence of "Wallace" and help him keep control of his property and secondly, to turn "Montana" from the life he's been leading as a gunman to one of a respected rancher, both purposes being accomplished.

Different from most of Republic's western productions this one does not contain the familiar singing renditions of its star but rather depends on the action, of which there is plenty, to hold the interest of the audience.

Reviewed in the Republic projection room in New York at a screening for the trade press.—GEORGE SPIRES.

Produced and distributed by Republic, George Sherman, associate producer and director. Based on an original story by Oliver Drake and Anthony Coldeway. Al Wilson, production manager. Photographed by John McBurnie. Film editor, William Thompson. Musical director, Cy Feuer. P.C.A. No. 6457. Running time, 57 minutes. Release date, August 16, 1940. General audience classification.

CAST

Tom Benton.....Don "Red" Barry
Montana.....Noah Beery
Mary.....Luana Walters
Bob Wallace.....David Durand
Dirk Saunders.....George Douglas
Nick.....Ethan Laidlaw
Sam Ellis.....Stanley Blystone
Perkins.....John Elliott
Sheriff.....Jack Kirk
Snowball.....Snowflake

and

Jimmy Wakely and His "Roughriders"

Daybreak

(A. F. E. Corp.)

Dreary Drama

As explained in the house program for the theatre sponsoring the American premiere of this French film, this "production is the last to have come from free France." In such sad circumstances, the tragic tone of the vehicle is most timely and to the point. The dreary and depressing drama of murder and maniacs sounds a dirgeful requiem chord that Gallic gatherings is the States may wish to hear. However, for individuals who find no fun in attending wakes the woeful proceedings are a bit too sour to stomach.

Jean Gabin, who seems to be the first choice of French casting offices for portraying harrassed humanity is seen in the leading role of the harmless and romantic sand blaster who is driven to murder, insanity and suicide by the stings of jealousy and suspicion. Jacqueline Laurent, a wide eyed and petal faced young miss, Arletty in the role of an aging but still amorous vaudeville hall performer and Jules Berry as a sadistic animal trainer and pathological Lothario form a capable supporting background for M. Gabin's moving rendition of a murderer barricaded in his room as the Paris police close in on him. An effective musical score has been made for the production and there is some striking photographic work in several sequences, particularly of early dawn shots and tenement crowds.

The film begins interestingly enough with the murder of "Valentin" in the room of "Francois." While the police prepare to force the murderer out and in between bullet barrages, "Francois" via the flashback route recalls the steps leading to the fatal incident. From pathetic circumstances he has found a bit of happiness in the love of the beauteous "Francoise" but through the juvenile infatuation of the girl for the demented animal trainer, "Valentin," the romance begins to sicken with suspicion and jealousy. When "Valentin" visits "Francois" in his home to demand that the girl be allowed to see him, "Francois" is goaded into shooting his tormentor as he is implying the lax conduct of "Francoise." The unfortunate "Francois" loses his sanity under the stress of the police siege and ends his life.

Seen at an evening performance at the Little Carnegie Playhouse, one of New York City's upper class and art show shops, where a surprisingly large gathering for a sweltering summer night sat through the mournful meanderings of the picture with evident absorption, except for some small titters that ran through the audience in the form of nervous reaction as the plot screwed more tightly the agonies of the picture's protagonist.—JOSEPH F. COUGHLIN.

A Sigma production. Released in the United States by A. E. F. Corporation. Director, Marcel Carne. Scenario, Jacques Viot. Music, Maurice Jaubert, No P. C. A. Certificate No. Release date, July 29, 1940. Running time, 88 minutes. Adult audience classification.

CAST

Francois.....Jean Gabin
Francoise.....Jacqueline Laurent
Clara.....Arletty
Valentin.....Jules Berry
Police Officer.....Jacques Baumer
Concierge.....Mady Berry
Gaston.....Bernard Blier
A Singer.....Germaine Lix
Polo.....Perez

Doomed to Die

(Monogram)

Mystery, Comedy

"Doomed to Die" is the newest in the Mr. Wong series. The San Francisco detective of Oriental extraction is again played by Boris Karloff. The film has a fair share of mystery and suspense and a couple of murders in the bargain. The murderer is prominently in the cast, among several other suspects, for the audience to put the finger on, but it is unlikely that most of the fingerpointing will find its mark as accurately as "Wong's."

The comedy element of the series is still in the hands of Grant Withers as "Captain Street" of the San Francisco Homicide Squad and Marjorie Reynolds as the girl reporter.

"Wentworth" and "Fleming" are operators of rival steamship companies. "Wentworth" has consistently refused "Fleming's" proposal to combine the two companies and to allow his daughter, "Cynthia," to marry "Flemming's" son, "Dick." "Dick" and "Wentworth" have an argument in the latter's office over the marriage and "Wentworth" is shot. The police hold "Dick" for the murder.

"Wong" is called in on the case by "Bobbie," a friend of "Cynthia's," who believes "Dick" innocent. The trail leads to a Chinese servant of the "Wentworth's, who, when found, is dead. With "Street" protesting that "Dick" is the man they want, "Wong" continues his investigation and in a climactic scene in the "Wentworth" home points out the murderer and the reasons why.

Reviewed at the Rialto theatre, New York, on the eleventh day of a heat wave. Little reaction was noted.—PAUL C. MOONEY, JR.

Produced and distributed by Monogram. Directed by William Nigh. Associate producer, Paul Malvern. Screen play by Ralph Bettinson. Adaptation by Michael Jacoby from a story by Hugh Wiley. Photography, Harry Neumann. P. C. A. Certificate No. 6505. Running time, 68 minutes. Release date, August 12, 1940. General audience classification.

CAST

James Lee Wong.....Boris Karloff
Captain Street.....Grant Withers
Bobbie Logan.....Marjorie Reynolds
Dick.....William Stelling
Cynthia.....Catherine Craig
Fleming.....Guy Usher
Martin.....Henry Brandon
Wentworth.....Melvin Lang
Mathews.....Wilbur Mack

Screen Snapshots, No. 9
(Columbia)
Gags and Games

The newest number in the safaris to Hollywood is particularly refreshing and entertaining. Instead of the sacred tones usually reserved for annotating some of these pilgrimages to the lands of glamour, the baedeker is wired with the merrily mad gags of Ken Murray, radio funster of some repute. Snooping at the sporty screen star set, the spectator makes the rounds of various gaming places such as a tennis court where Judy Garland and Mickey Rooney demonstrate their talents, a golf links for a view of Richard Arlen, an all-star polo contest and a ping pong contest between John Howard and Marsha Hunt. In between transitions from one sport slant to another, Mr. Murray gags and clowns. The fan facts should be of some interest and for other sections of an audience not concerned with the playtime activity of picture personalities, the fresh flippancy of Murray patter should find a receptive ear.—Running time, 10 minutes.

Young America Flies
(Vitaphone)
Splendid and Timely

Material, timely in its content and splendidly handled in treatment, is the offering of this aeronautical subject, produced in cooperation with the Civil Aeronautics Authority. Using a representative group as it is to be found at Stanford University, the occupational study follows the embryonic wing candidates from classroom instruction on the fundamental principles of flying. The academic side of the preparation is supplemented when the students are enrolled in a Civilian Flying school and their actual experience in handling a ship begins. Further training is obtained in solo flights and an individual examination is given each candidate under the proctoring of a representative of the Civil Aeronautics Authority. A final written examination concludes the student's preparation. A starlet studded array of some of Hollywood's most engaging young folk enact the parts of the ambitious air aspirants and includes Jean Parker, Donald Woods, William Lundigan, and William Orr. Henry O'Neil is present as a professor of aeronautics.—Running time, 22 minutes.

Little Blabbermouse
(Vitaphone)
Merrie Melody Mixup

The mousey inhabitants of a drug store go on a conducted tour of their home after the establishment has been closed for the night. The excursion is under the supervision of a bloated and red nosed rodent whose similarity to a well known screen comedian is apparently coincidental and purely accidental. The trek via store's carrier system is informative and entertaining to the mice travelers until the outing is interrupted by the arrival of the shop's cat. The miniature's title refers to one of the passengers, a tiny mouse with a squeaky line of continuous chatter. The humor and situations are at times rather obvious and forced but should nevertheless raise up a chuckle or two.—Running time, seven minutes.

Patient Porky
(Vitaphone)
Looney Tune Bit

Porky, the porcine personality from the Looney Tune gallery, this time is troubled with an ailment that confines him to a hospital tenanted by animals. One of the bed inhabitants is a cat with ambitions of becoming a medico. The feline practitioner selects our friend Porky as the object of his special care. The unfortunate victim suffers some hectic experiences under the screwball administrations of the pussy sawbones but the audience should have an amusing time watching all the medical mixups.—Running time, seven minutes.

SHORT PRODUCT PLAYING BROADWAY

Week of July 27

CAPITOL
- Cat College ..... MGM
- Women in Hiding ..... MGM
- Information Please, No. 9 .. RKO Radio
- *Feature: New Moon* ..... MGM

CRITERION
- *Walt Disney Festival of Hits: "Snow White and the Seven Dwarfs" and four Disney shorts* ..... RKO Radio

MUSIC HALL
- Information Please, No. 12 .. RKO Radio
- *Feature: All This, and Heaven Too* ..... First National

PARAMOUNT
- Popular Science. No. 6 ..... Paramount
- Unusual Occupations, No. 6. Paramount
- Nurse Mates ..... Paramount
- *Feature: Untamed* ..... Paramount

RIALTO
- Bowling Skill ..... Paramount
- Females Is Fickle ..... Paramount
- *Feature: Doomed to Die* ..... Monogram

ROXY
- Love in a Cottage ..... 20th Cent.-Fox
- Action on Ice ..... 20th Cent.-Fox
- *Feature: Turnabout* ..... United Artists

STRAND
- A Gander at Mother Goose. Vitaphone
- Famous Movie Dogs ..... Vitaphone
- Riding into Society ..... Vitaphone
- *Feature: They Drive by Night* First National

Trifles of Importance
(MGM)
Passing Parade

John Nesbitt's latest Passing Parade subject has three items rather than the usual one. Here are enacted three things of trivial importance but which became matters of importance. The first recounts how the lapels on a man's coat, the tails of a full dress suit and the buttons on a man's coat came about, all trivial at the time, but still the fashion today; the second has to do with "doodling," the scribblings that some people are addicted to, and the third, with an organization at the University of Virginia, known as the Secret Seven, founded, it is said, by Thomas Jefferson. Running time, 10 minutes.

Behind the Guns
(Merton Park Studios)
British Ministry of Information

This Government sponsored short has a purpose—to encourage work in munitions factories. It attains its end more than competently. By dramatizing the work of those who labor in shipyards, aircraft factories, and arsenals, it emphasizes that the war may be won no less in the factory than on the battlefield and tints the artisan's role in heroic hues. Films about machinery and factories can be dull. There is hardly a dull moment in this. The human element is constantly underlined, editing and camerawork combined with an apt use of the sound track has achieved a near symphonic form, and there is a complete absence of that juvenile pseudo-artiness which marks the modern documentary. Cecil Musk and Montgomery Tully were producer and director respectively. The collaboration of the CEA and the Newsreels has secured a nationwide screening for the film. Running time, 21 minutes.—AUBERY FLANAGAN.

Matty Malneck and His Band
(Vitaphone)
Melody Moments

Matty Malneck and his orchestral assistants give out with a tune tickling round of musical moments in this current concert from the Melody Master podium. The recital runs the do-re-me gamut from a rendition of Hawaiian rondelays to a performance of the "William Tell Overture." Maestro Malneck obliges with several violin recitals. The purpose of the display is musical entertainment and this is offered without any impeding dialogue or interrupting vaudeville turns. The result of the effort is material that should lighten any program makeup, especially during sweltering summer sessions.—Running time, 10 minutes.

Shark Hunting
(Vitaphone)
Angling with Bow and Arrow

Howard Hill, billed as the world's greatest archer, pits his aim and accuracy against shark baiting in this interesting and exciting miniature subject. Mr. Hill's talent with his bow and arrow has been on display in previous pictorial studies. Now once again Mr. Hill demonstrates his steady aim and sure fire eye in making bull's eye shots at targets ranging from a cork top as it bobs unsteadily on the water to piercing the head of a man eater shark pursuing a pair of frantic swimmers as they struggle to escape the snap of the monster's sharp teeth. The archery exhibition makes for unusual and thrilling pictorial moments.—Running time, 10 minutes.

Going Places, No. 79
(Universal)
Pacific Curios

The Pacific Northwest is the locale of this educational subject on the inhabitants of the ocean and its shores and the curiosities forged and cast upon its beaches. In the caves near Florence, Oregon, hundreds of sea lions take shelter from the pounding surf and can be seen in their protective habitat from the many balconies frequented by tourists. Other curios that make up the remainder of the subject are Neptune's Marbles, spherical stones, found in "pot holes" along the coast where pounding waves shape them from the soft sand. The subject also contains scenes of the various clams that are found along these shores—Running time, 9¼ minutes.

Junior G-Men
(Universal)
Juvenile Chapter Play

Episode entertainment contained in this chapter play is especially pointed in the direction of juvenile appreciation and endorsement. Staffed chiefly with adventurous adolescents, the material should be close to the cinematic heart of all youthful admirers and aspirants to the romantic vocation of "G-Men." Initial installments reveal a gang of young toughies who mix blows and insults with a crowd of more refined youngsters who have incorporated themselves into a division of "Junior G-Men." The leader of the hoodlum mob happens to be the long lost son of an inventor who at present is being held captive by a secret and subversive organization attempting to establish a terroristic and dictatorial regime. The kids become involved with falling elevators, deadly explosives and runaway cars. The miniature mobsters are portrayed by the "Dead End Kids" with supplementary smart alecky assistance from the "Little Tough Guys." Billy Halop and Huntz Hall are the chief tenement roughnecks and through their long experience with such assignments snarl and swagger with expert fashion. Kenneth Howell is the young fellow from the other side of the tracks who runs the "G-Men" prep school.—Running time, 12 chapters, two reels each. Release date, October 1, 1940.

INCREASED USE OF COLOR SEEN FOR 1940-41 SEASON

But Flexible Schedules Make Determination of Trend Uncertain; Shorts Are Increased

War economies or no, there is every indication in Hollywood that there will be more features and short subjects in color during the 1940-41 season than during the season just closing. Exact determination of the number of productions to be tinted during the coming year cannot be made, however, because of the flexibility of production schedules arising from the effect of the war and related events on grosses both here and abroad.

Commitments Set

Technicolor, which processed 16 features, 67 cartoons and 24 shorts, exclusive of advertising films, last year, already has commitments for the new season for 15 features, 85 cartoons and 27 shorts. The company expects many more industrial films than the 41 processed last year.

Cinecolor, which last year processed two features, has commitments for at least four this year, continuation of the Fairbanks-Carlisle shorts for Paramount, and an extensive backlog of industrial film work.

A great upsurge in the amount of Cinecolor business is expected, according to A. L. McCormick, president of the corporation, when in two months its new three-color process is ready for the industry.

On the other hand, Dunningcolor finds itself stymied because of the war raging in Europe. Its newly developed three-color process using a single negative cannot be marketed for it is impossible to get certain materials necessary for the work from Holland, now under Nazi domination.

However, two short subjects produced and processed by Dunningcolor have been acquired by Paramount for release. The subjects are travelogues of Hawaii, and the first, "Pacific Paradise," is now being re-recorded and narrated by Paramount. Both will be dubbed in Spanish and Portuguese dialogue also.

Because of the blocking of importation of materials from Holland, Dunningcolor is at present primarily engaged in making slide films for commercial accounts.

Slot Machine Business Expected

A boom in the business done by Cinecolor and Technicolor is expected from the coin-operated, automatic projection field. Various companies now producing or planning production for the boxes are investigating color possibilities and several contracts are in the negotiation stage.

Latest color enthusiast is C. B. DeMille, who in using Technicolor for the first time with "North West Mounted Police," completed the Paramount release in nine days less than the scheduled time and for considerably less than the estimated budget. As a result, his next three pictures for Paramount, "Reap the Wild Wind," "The Queen of Queens," and "Rurales," will be in Technicolor.

Added stimulus to Technicolor business is expected as a result of the recently announced reduction of one cent per foot on release prints.

Technicolor cameras are currently in work on "Bambi" and "Fantasia," Walt Disney features; "Bittersweet," MGM; "Down Argentine Way," 20th Century-Fox, and Paramount's "Virginia."

Finished and scheduled for release soon are "The Return of Frank James," 20th Century-Fox; DeMille's aforementioned "North West Mounted Police"; "Queen of Destiny," Herbert Wilcox production, starring Anna Neagle and made last year in England; and Alexander Korda's "The Thief of Bagdad."

Technicolor contracts have been signed for the following: "Aloma of the South Seas" and "Shepherd of the Hills," Paramount; "Chad Hanna" and "Western Union," 20th Century-Fox; "Blood Will Tell," David Butler production for RKO.

The Cinecolor commitments are three to be produced for Monogram by Charles E. Goetz, who last year produced "Gentleman from Arizona" in that medium; and at least one, "Gypsy Cavalier," to be made for Monogram release by the newly formed International Pictures. The other picture processed in Cinecolor last year was Fine Arts' "Isle of Destiny," released by RKO.

Hinging on the inauguration of the three-color process, according to Cinecolor's President McCormick, are several feature deals with major studios.

Cinecolor expects to receive the bulk of 16 mm. automatic projection machine print business if and when the producers decide to use color. It will shortly announce to the trade a new process by which, it is claimed, true fidelity of 35 mm. sound can be given 16 mm. prints. The new method of reducing 35 mm. sound to 16 mm. prints has been in work for some time, and shortly will be available on a large scale, according to Mr. McCormick.

20th-Fox and Terry-Toons Sign Long Term Renewal

Twentieth Century-Fox and Terry-Toons have signed a long term renewal contract for the distribution of Paul Terry's animated cartoons. The current contract has one year to go. The distributing company has been handling the cartoons for seven years and, according to an announcement, the new contract will extend into the second decade, indicating that the deal is for at least two years.

With the current season schedule and the long term renewal to follow, the cartoon organization is committed to deliver more than 100 pictures for distribution by Twentieth Century-Fox.

Slot Machine Subjects

The first series of short subjects for coin-operated automatic projection machines scheduled to be made by James Roosevelt's Globe Productions have been completed. With Henry Henigson as production head, Globe has completed eight subjects for the Mills Novelty Company machines.

New Darmour Series

A series of "Ellery Queen" films will replace the Jack Holt pictures on the Larry Darmour schedule for Columbia release. Mr. Darmour has signed Manfred B. Lee and Frederick Dannay to write the screen plays.

Hellinger Option Renewed

Warner Brothers have renewed Mark Hellinger's option, as associate producer, for one more year.

FROM READERS

SERVICE BEYOND LINE OF DUTY

To the Editor of the Herald:

About two weeks ago we were playing a picture from Universal called "Alias the Deacon" which was to come to us by express, the last express train to arrive here in time for our opening. Upon the arrival of this train we found that the print was not aboard, and realizing that we were practically out of business without it we called the Indianapolis Universal branch. The booker there went into action at once and in checking with their shipper and the express company found that they had been misinformed and that the print was still lying in their office. The booker called me back in about ten minutes saying that their salesman, Bill Sherman, had been located and that he was going to drive the print down to us. We are about eighty miles from Indianapolis and the time was getting short and we were a bit worried about Bill Sherman getting here in time. But when the time came for us to open, in comes Bill with the print and were we relieved. He had to step on it all the way here too.

We feel that this was a swell thing for Bill Sherman to do for us and we do feel that it is something new for film salesmen to deliver film. It's things like this that will cause Bill Sherman to attain greater things.

—*C. W. MASSY,*
State Theatre,
Worthington, Ind.

REPORTS ON WAR DRIVE

To the Editor of the Herald:

I have been taking your Motion Picture Herald ever since the time it was called the *Motion Picture World* and I would like to know if you would publish the results of the Win the War campaign held in my theatre July 15th. The *Motion Picture Digest* of Canada did not mention the Strand Theatre, Dryden, in their report and I think the people of Dryden should be given credit for such a splendid effort.

The Strand, Dryden, sold stamps and certificates to the value of $2,055, actual cash collected $1,666, number of seats 265, 260 occupied at $7.00 each. I hold a receipt from the Royal Bank of Canada, Dryden Branch, for the amount mentioned herein.

—*M. BAILEY,*
Strand Theatre,
Dryden, Ont., Canada.

To Celebrate Anniversary

The Motion Picture Operators, Local 396, IATSE, of Binghamton, N. Y., will celebrate its 25th anniversary September 10-11. The New York State Projectionists Association will hold a convention in Binghamton at the same time in connection with the local's jubilee.

Karp in New Post

Jacob Karp, a Paramount executive for 11 years and for the last five years head of the studio legal department, has been appointed assistant to Y. Frank Freeman and Henry Ginsberg in the executive operation of the studio.

FDR'S ELLIOTT THREATENS TO GET U.S. AFTER BROADCASTERS OVER ASCAP

President's Son, as Executive of Texas Network, Signs with Society and Attacks Radio Industry as Monopoly

Elliott Roosevelt, the President's son, has taken up the defense of the American Society of Composers, Authors, and Publishers, in the society's fight with the organized broadcasting industry, over music royalties.

On Friday, July 26th, in the board room of the society in Rockefeller Center, amidst newspaper and radio trade press men, Elliott Roosevelt, as president of the independent Texas State Network, set his hand to the new five year ASCAP contract, which supplants the present contract with broadcasters at the end of this year. He then assailed the broadcasters for "attempting to muzzle the American songwriter" and challenged the National Association of Broadcasters, to "discipline" him.

Hailed as Victory

The ceremony attendant upon Mr. Roosevelt's signing of the new ASCAP contract apparently was dictated by the Society's view of Mr. Roosevelt's adherence as a victory, its first major one in the fight with the National Association of Broadcasters, which has been boiling for about five months, and which has been marked by the Association's establishment of a new music source for radio, screen, and stage, Broadcast Music, Inc. Mr. Roosevelt's network is the first to sign the new ASCAP contract.

Mr. Roosevelt charged that the Broadcasters' Association was controlled by the chains in New York, that it had threatened individual broadcasters with discipline if they dealt with ASCAP, and that, if similarly threatened, he would act through the Federal Communications Commission and the courts.

"The air waves belong to the American people," he said, "and I challenge the right of any self-appointed, self-anointed rulers of the air to dictate to the people of Texas what they may or may not listen to on their radios."

Assails BMI

Broadcast Music, also, was assailed by Mr. Roosevelt:

"Exclusively plugging the music of subsidized songwriters and subsidized subsidiaries is definitely in their own interest, without regard for the FCC, or the public, or the rights of other songwriters. If this discrimination is permitted, there is nothing to stop the chains from ultimately swallowing the music industry. It would thereby exert an unhealthy control of tremendous investments involved in allied industries, such as motion pictures, the theatres, dance halls, hotels, night clubs, and other activities too numerous to mention, which depend in great part for music to safeguard investments."

In Mr. Roosevelt's Texas chain are stations KFJZ, Fort Worth; KABC, San Antonio; KCMC, Texarkana; KPLT, Paris; KBST, Big Spring; KRBC, Abilene; KGKL, San Angelo; WACO, Waco; KNOW, Austin.

Mr. Roosevelt charged the big chains had ignored the FCC regulations anent monopoly, and now controlled numerous affiliates and subsidiaries, such as artists' bureaus, concert bureaus, lecture bureaus, recording companies, networks, and affiliated stations and that they also controlled individual stations through long term contracts.

Even while Elliott Roosevelt was signing the new ASCAP contract last Friday, the NAB, its creation, BMI, and its components, the National Broadcasting Company and the Columbia Broadcasting Company proceeded with their campaign to make radio broadcasting independent of ASCAP music. On the same day, Paul W. Kesten, vice-president of the CBS, in a letter to advertising agencies and their clients, called for help to thwart "ASCAP's $4,400,000 squeeze-play" against radio.

Mr. Kesten described the broadcasting industry fight against ASCAP as one "to protect radio advertisers and broadcasters alike from a $4,400,000 holdup, over and above an unjustified $4,300,000 toll paid in 1939 for the privilege of broadcasting music which ASCAP controls."

CBS Attacks Society

The letter outlined the growth of ASCAP tolls, charging in conclusion that in 1939 radio paid ASCAP 40 times as much per dollar of revenue as did any other user of music. It also detailed the organization and operation of BMI, asserting that over 300 stations representing approximately three quarters of the business done by the entire industry, had together with the networks, contributed over $1,250,000 to BMI.

Mr. Kesten noted that the network, and other NAB members, were not to be dependent only on BMI music. He listed the catalogues of the Society of European Stage Authors and Composers, the A. P. Schmidt Company, the Associated Music Publishers, A. Ricordi and Company, of Milan, the E. C. Schirmer Music Company, and others.

The CBS letter followed by one week letters, also to advertisers and their agencies, from the newly elected NBC president Niles R. Trammell, similarly apprising the recipients of progress to date, and also telling them that, after Wednesday, all orchestras broadcasting on NBC sustaining programs shall schedule at least one non-ASCAP composition during each of their NBC broadcast periods.

The NAB refused to allow a representative of ASCAP to address its annual convention, which begins next Monday in San Francisco. The reply of Neville Miller, president of the NAB, to John G. Paine, general manager of ASCAP, in which was contained the refusal, was understood to be somewhat sarcastic.

This week, band leaders through the country were appraising the NBC and CBS orders anent the increased use of non-ASCAP music, and the possibility they might have to eliminate the Society's music entirely by the year's end. They noted that this was the first time band leaders had been told by the networks what they might play.

Broadcast Music, Inc., this week continued to sign new composers, to plug its music among band leaders and member stations, and to try to gain the music catalogues of Robins, Feist, and Miller, MGM publishing houses; though success of the latter endeavor is regarded now as doubtful, after weeks of negotiation.

George Marlo, general professional manager of BMI, last week announced the retention of Billy Chandler and Jerry Lewin as contact men in New York; of Harry Hume, as the same, in California; and of James Cairns, in that capacity, in Chicago.

ASCAP Paris Man Jailed

New York friends of Hugo Bryk, representative of ASCAP in Paris, said this week that they heard he has been in a concentration camp since the Germans occupied that city.

U.S. Probing Ascap Directly, Questioning All Members

Again charging that its harassment is instigated by the radio networks against which it is battling for control of the supply of music to radio, the American Society of Composers, Authors and Publishers this week was subjected to questionnaires from the United States Department of Justice. They went to individual members, in New York and elsewhere, and are part of a quiet investigation of the Society's alleged monopoly of music, which the Department has been pursuing for several years. The Government also has been conducting a federal grand jury investigation of ASCAP.

The questionnaires ask individual ASCAP members whether they were allowed discretion in determining terms of contracts between the Society and music publishers and also whether, before joining the Society, they found difficulty in having their works played because they did not belong to it. There are also other questions.

Membership in ASCAP is by application, after the applicant has had five songs published by music publishers who are ASCAP members.

The Society lists the Department's investigation, and this latest manifestation of it, as part of the persecution to which it has been subjected since it began to fight with the broadcasters openly, after revealing the terms of its new five-year contracts, which are to take effect at the expiration of the present contracts, December 31st. The National Association of Broadcasters, about five months ago, established Broadcast Music, Inc., which, it hopes, will supplant ASCAP as a music source; that was one harassment, the Society feels. Gene Buck, the Society's president, was arrested on February 22nd, in Arizona, in a royalty dispute with a Montana station. That was another harassment, the Society says.

Plan to Combat Slot Machines

The first territorial meeting to draft plans to combat 16mm slot machine competition will be held in Pittsburgh shortly, it was indicated this week. Invitations will be extended to exhibitors in the Pittsburgh and West Virginia territory, and to all exchange managers in Pittsburgh.

New Strength Seen

The Western Pennsylvania affiliate of Allied is back of the move but it also has additional strength for at a meeting recently at the allied quarters in Pittsburgh representatives from the Warner and Harris circuits attended.

A 16 mm. coin-operated machine has been placed in the Oakwood Grill in the suburban Homewood district of Pittsburgh. The machine has eight film subjects of approximately three minutes running time each, the slot taking a dime for each exhibition.

Local 171, operators, claims jurisdiction over coin-operated movie machines and will demand servicing of all 16 mm. projectors which may be installed in the Pittsburgh district. The number of units to be serviced by one operator will depend on the location of the machines.

The city council of Champaign, Ill., has repealed two ordinances requiring licenses for coin vending machines, musical devices and film amusement machines. Approximately 2,300 citizens signed petitions protesting the ordinances, claiming they were unreasonable and would tax the operators out of business. Film theatre owners will present a vigorous protest at the next council meeting.

The New York State censor board plans to watch closely the use of slot machine films in the state. "Any motion picture film which is displayed with admission charge in New York State is subject to review and needs a state seal," Irwin Esmond, censor chief, told MOTION PICTURE HERALD'S Albany correspondent this week.

The Chicago police censor has ruled that all 16 mm films exhibited commercially in that city must be submitted for examination. Because the censor's office is without 16 mm projectors, distributors and exhibitors must bring their equipment for the screenings.

Briggs Again President Of Pathe Laboratories

Pathe Laboratories, Inc., directors reelected O. Henry Briggs president, at their annual meeting, on Tuesday, in Bound Brook, New Jersey, immediately following the annual stockholders' meeting.

Kenneth M. Young was elected board chairman; George Bonwick was made treasurer; Arthur W. Miller, vice-president, and M. M. Malone, secretary and assistant treasurer. Mr. Young was formerly vice-president and treasurer.

Relected to the board by the stockholders were Messrs. Briggs, Bonwick, and Miller, Robert M. McKinney, and Mr. Young.

Lansburg to Kansas City

Paramount has appointed William Lansburg its home office advertising representative in Kansas City. He had been at the studio advertising department in Hollywood.

Jordan Promoted

W. E. Jordan, manager of the Chicago office of Films, Inc., for the last four years, has been promoted to the New York headquarters, as national sales promotion manager. Carl J. Ross succeeds him in Chicago.

British Section for International Center

The British Government has accepted an invitation to establish a British Section of the International Film Center on an experimental basis, according to the Center, which has its headquarters in New York. The organization is a non-profit group, which has for its purpose the dissemination of educational films to foreign countries, and arranging for the international interchange of films.

The proposed British section would cooperate in bringing to this country and making available for general distribution British films of educational value. The International Film Center, an affiliate of the American Film Center, is endowed by the Rockefeller Foundation. Richard Ford has been named by the British Government to head the British section. Donald Slesinger is executive secretary and active head of the American organization.

IN NEWSREELS

MOVIETONE NEWS—No. 92, Vol. 22.—Roosevelt at Hyde Park....Willkie in Wyoming....Airplane propellers turned out in mass production....Britain evacuates civilians in Hong Kong to Manila.... Royal jewels go on auction block to help England.... Style show at New York Fair....New York's maze of highways seen from air....Trotting race....Bull throwing fiesta in Spain....Lew Lehr.

MOVIETONE NEWS—No. 93, Vol. 22.—British and Italian warships battle in Mediterranean....Nazi planes downed in attack on convoy in English Channel....Roosevelt visits Norfolk shipyard....Frankfort Arsenal speeds up production of shells....Liner America arrives in New York....Tennis....Racing ....Lew Lehr.

NEWS OF THE DAY—No. 290, Vol. 11.—Rumanains in Balkan exodus....British evacuate citizens in Hong Kong....Australian reinforcements in Britain ....Railroad pulls up tracks on bridge to allow boat to pass....Mass airplane production....West Pointers get practice on big guns....School of love making ....Willkie attends rodeo in Wyoming.

NEWS OF THE DAY—No. 290, Vol. 11.—Nazi bombers attack British convoy in English Channel.... Mediterranean sea battle filmed....U. S. speeds up munitions output....Liner America gets New York welcome....Wrestling....Challedon wins Hollywood classic.

PARAMOUNT NEWS—No. 95. — Speeding mayor breaks 21 records....Hull gives peace plan to Americas....Minneapolis Aquatennial....Railroad pulls up tracks for passage of one little boat....Old-time harvesters bring in record wheat crop....Willkie at Wyoming rodeo....Roosevelt at Hyde Park.... With Britain's fleet.

PARAMOUNT NEWS—No. 96.—Luxemburg royal family arrives in Annapolis on U. S. Cruiser Trenton ....Willkie in Salt Lake City....Oklahoma City police quartet wins harmonizing contest....Liner America on first voyage....President visits Norfolk navy yard....Italian-British sea battle in Mediterranean....Planes bomb convoys in English Channel.

RKO PATHE NEWS—No. 107, Vol. 11.—21 nations in Pan-American conference....Mussolini reviews troops in France....Bessarabians flee Red Army advance....English tavern open for business despite bombing....Italians aim to split British fleet....U. S. plane industry in high gear....Garner quits capital for Texas....Boat wins right-of-way battle with railroad....Fire threatens Frisco waterfront.

RKO PATHE NEWS—No. 108, Vol. 11.—Nazi planes attack British convoy....U. S. defense speeded up at Frankfort Arsenal....President inspects Norfolk navy yard....Germans burn lumber yards....Liner America on first voyage....Challedon wins coast turf classic.

UNIVERSAL NEWSREEL—No. 896, Vol. 12.—Rush production of propellers....West Pointers fire big coast guns....New York has first "air raid" drill ....Mussolini lauds Alpine troops....Pan-American conference....Willkie at Wyoming rodeo....Garner quits capital for Texas....Amazons in novel role ....Mules help reap wheat crop....Railroad tracks ripped up for passage of small boat....Bathers go in for ice skating....Play golf in snow.

UNIVERSAL NEWSREEL—No. 897, Vol. 12.—Scenes of a bombing attack by Nazi "Stukas" against British ships in the English Channel....President visits Norfolk navy yard....Willkie in Salt Lake City.... Work rushed at the Springfield, Mass., rifle factory on the Garand Rifle....Frankfort Arsenal speeds up shells for big guns....New York welcomes liner America....Film stars see turf classic....Ancient Aztec statue found....Wrestling....Flames gut London wood yard.

Film Troubles in Mexico Mounting

by JAMES LOCKHART

in Mexico City

Mexico's motion picture industry problems are increasing and there are many here who doubt that the industry will be able to survive much longer unless something drastic happens. These troubles are attributed to a variety of reasons, among them, poor organization and quality, bad distribution, labor conflicts and favoritism in the casting of players.

Production Drops

These circumstances, it is claimed, caused production to drop from 60 films in 1938 to 38 in 1939. Thirty-four of the pictures made in 1939 were not exhibited as compared with 26 not exhibited in the preceding year. The number of Mexican producers who were active slumped from 48 in 1938 to 22 last year. At the end of last year only seven of the 24 Mexican distributors functioning in 1938 were still in business.

However, the exhibiting branch of the business is holding up well. Figures covering the grosses of theatres in Mexico City show that their receipts for the first 10 months of last year was $3,006,000 as compared with $1,515,000 in the corresponding period of 1935.

Nuisance Tax in Offing

A nuisance tax is in the offing for exhibitors throughout Mexico, a levy of two cents a year per seat urged by the national song writers' union which feels that the cinema is not giving its members sufficient return. However, the exhibitors are not so very much excited because this tax would apply only when Mexican pictures are exhibited.

Roberto Soto, Mexican stage comedian, who recently got half way through the production of his first picture and ran out of money, has returned to the stage in order to raise money to finish the picture.

A series of representative national dances, including "El Jarabe Tapatio," the national Mexican dance, are being made in Mexico City by Max Urban and Floyd W. Boulton. The subjects are to be widely exhibited in Mexico and the United States, it is said.

Production of pictures exclusively for children and enacted entirely by children is the object of a syndicate of businessmen of Orizaba, Vera Cruz state. The company, headed by Carlos Sanchez, wealthy tobaccoman, is scheduled to start production about September 15th.

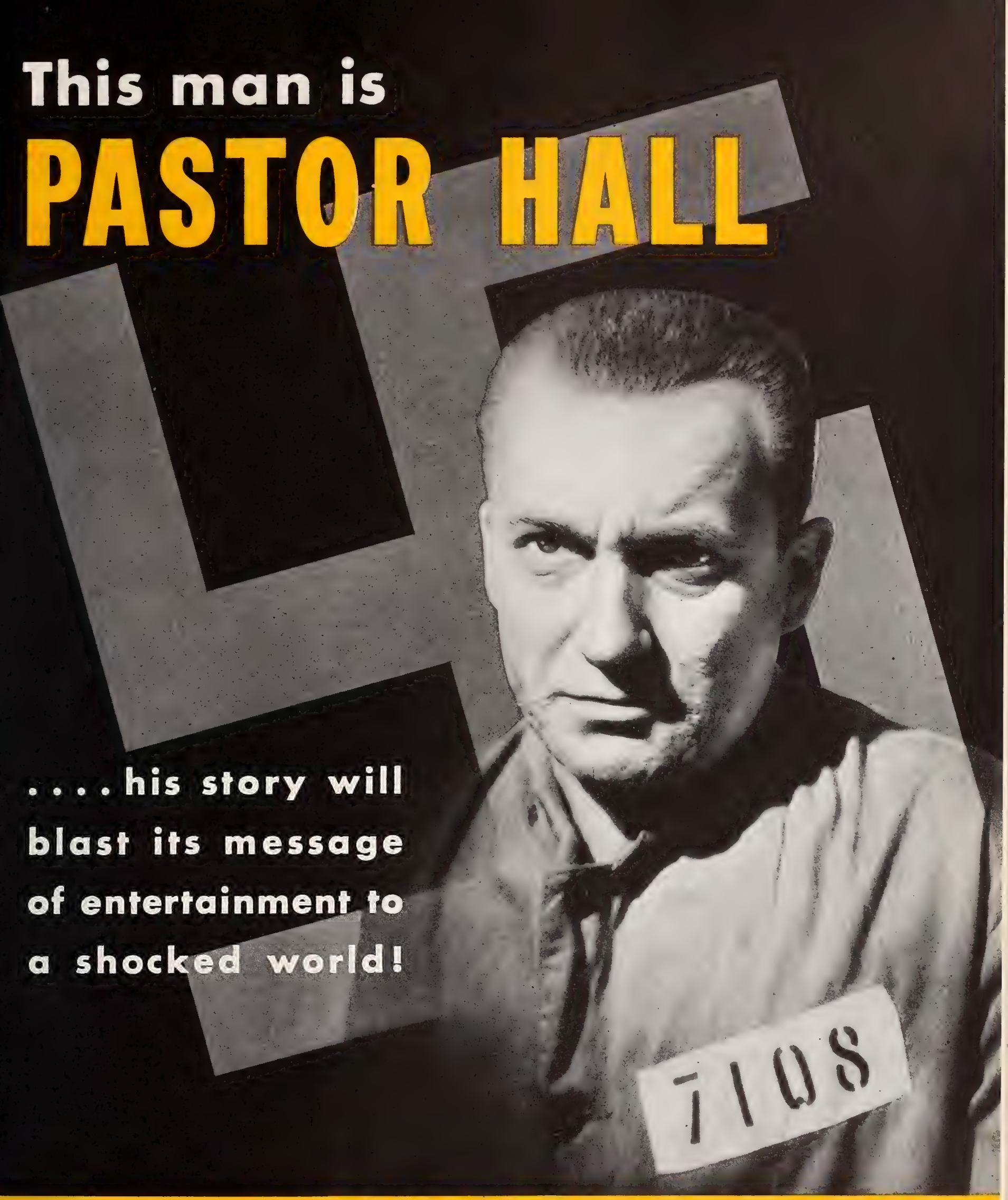
President Lazaro Cardenas has ordered ratification of the Pan American agreement exempting educational films from import and export duties.

Warners Set Pooling Deal in Philadelphia

A pooling deal in the Germantown area of Philadelphia has been set between William Goldman, for the Bandbox theatre and Warner Theatres, for the Germantown theatre. The Germantown will play first run in the area for Twentieth Century-Fox and Columbia product, with the Bandbox playing shows after the Germantown on a continuous run basis.

The Bandbox had been using Twentieth Century-Fox and Columbia product, but the house has a small seating capacity, while the Warner Germantown is now being renovated and enlarged. Mr. Goldman, who operates an independent theatre circuit in the state, is a former Warner zone chief.

This man is PASTOR HALL



....his story will blast its message of entertainment to a shocked world!

"Filled with dynamite. So stirring, powerful and daring it left the preview audience limp!" — *Louella Parsons* **"Most powerful film I have ever seen!"** — *Thornton Delehanty, New York Herald-Tribune.* **"I can't remember when I have been so stirred!"** — *Sheilah Graham, North American Newspaper Alliance.* **"Wilfrid Lawson definitely in line for the Academy Award!"** — *Jay Emanuel Publications.*

James Roosevelt presents* "PASTOR HALL," *released thru United Artists.

U. S. FILMS 80 PER CENT OF AUSTRALIAN RELEASES

Censorship Report Shows an Increase in Imports; 76 of 498 Are from Great Britain

by LIN ENDEAN
in Sydney

Hollywood films in 1939 continued to dominate the Australian market. Of a total of 498 subjects imported, 400 came from the United States film capital, the report of W. Creswell O'Reilly, chief Commonwealth film censor, reveals. England contributed 76 and other countries 22. In the short subjects field Hollywood had 791, England 676 and other countries 536.

In New South Wales the entertainment tax reports indicate a total annual attendance of more than 17,000,000. The population of the state is 3,000,000.

The 1939 censorship report, in contrast with the reports for recent years, kept strictly to figures, steering clear of matters of a seriously contentious character. It was noted, however, that the Australian film quota in the states of New South Wales and Victoria had "signally failed" (which is denied by local producers) and interests hopeful of dragging the department into controversy with the object of obtaining "cheap publicity" on censored films was condemned.

418 Given Full Approval

Censorship approved 418 features, made cuts in 59 and rejected 21 in the first instance, eventual appeal resulting in nine of them getting approval and twelve being ousted definitely—nine Hollywood, one British and two from other countries.

The report records that the percentage of British films imported was slightly higher (15.3 per cent against 13 per cent) than in 1938, and that the percentage of British films in which cuts were made was more than twice that of the American percentage, but it was the first year since 1934 that the rejection percentage was better than that of the U. S.—1.3 against America's 2.25 per cent.

A breakdown of the feature imports shows that 3,099 reels, totalling 2,654,155 feet were imported from U. S. A.; 585 reels, totalling 516,447 feet from England; 210 reels, totalling 188,572 feet from other countries.

The total importation of standard films of all classes—scenic, topical, educational, medical, commercial and dramatic—was 1,701, breaking down to 5,405 reels, and 4,464,620 feet, 3,438,317 from the U. S., 714,412 from England, and 311,891 from other countries.

American Films Show Increase

An interesting comparison of the year-by-year feature importation is shown in the figures for the past four years: 1936—348 from America; 103 from England; two from other countries; total, 453. 1937—397, 103 and 1. 1938—403, 61 and 3. 1939—400, 76 and 22. It will be seen that while English imports dropped, both the U. S. and continental features progressed.

"So far present conditions have not lessened the volume of censorship work, and, while standard films are slightly fewer, the reels and footage are greater than in 1938," says the report. "This means that feature films are tending to be longer, and one recent film probably created a record by taking over three and a half hours to screen. While the U. S. and Great Britain declined in number, other foreign feature films increased from 3 to 22. These are notable for novel technique and the introduction of unusual methods of treatment in theme and dramatic development.

"The quota legislation of New South Wales and Victoria, designed to encourage local film production, signally failed last year to effect its purpose, as only two locally made features were presented for the issue of Export Permits," Mr. O'Reilly's report continues. "For the three previous years the figures were 7, 4 and 3, respectively.

"The classification of films by Censorship into 'Suitable for General Exhibition' and 'Not Suitable for General Exhibition' (or 'Suitable for Adults'), made as the result of a 'gentleman's agreement' (for Victoria in accordance with legislation) is made known to the public by endorsement on all publicity, and appears to be well observed by distributors and exhibitors. During last year it was arranged that the indication of classification (by the letters 'G' and 'A' respectively) should be extended to the brief announcements appearing in the daily press. Whether much heed is paid to it by parents and others is of course another question, and there is the difficulty attaching to the impossibility of always showing pictures of the same classification on any given double-program.

"Cheap Publicity" Hit

"Members of the Censorship have refrained from entering into any Press controversy over the advisability or otherwise of cutting or rejecting any particular films. Such controversies are probably started in the hope that cheap publicity may be gained if the pictures were eventually shown.

"The number of complaints received regarding the pictures which have been shown is remarkably small. We consider it fortunate that the regulations, under we operate, are general in their terms, and allow a wide discretion to be exercised under world conditions and community customs which are subject to fluctuations and change," the report concludes.

Customs Duty Increased

The Federal Government has increased customs duty a further 10 per cent, an impost which F. McNeil Ackland, secretary of the M. P. D. A., estimates will cost distributors an extra £35,000 per year. This means that the U. S. film handlers are now operating under the heaviest governmental levies in the history of their activity in this country. Duty, taxation, the depreciation of, and restriction on, money sent to New York are elements which are making the road to profit a hurdle-packed highway.

Taxes, Attendance Listed

Indicative of two things—the vastness of the motion picture public, and the importance of its distribution to the state's revenue—is the table of Entertainment Tax returns issued by the New South Wales government. Embracing horse-racing, picture theatres, legitimate theatres, dancing and skating halls and miscellaneous shows, such as boxing, wrestling, football, circus, cycle and motor racing, concerts, athletic contests, lectures, cricket, baseball, etc., the list shows that in the period from 1931 to 1938 picture houses paid £357,966 ($1,789,830 at par).

For the year 1938 picture theatres paid taxes of £62,623 ($313,115 at par), legitimate and other theatre ventures paid £14,005 ($70,025 at par). The total taxable attendance for the year at picture theatres was 13,432,611, nearly eight times the attendance for the next highest figure, which was for shows under the miscellaneous heading—1,728,842. Racing, as in America, a high-priced sport and more or less the accepted national pastime, could boast of only 1,225,684 taxable customers over the year, involving a payment of £42,184—or £20,438 less than that by picture theatres. Legitimate and other shows dropped approximately 70,000 attendances on the 1937 figure, while skating and dancing added many thousands to their respective totals in the same contrast. The lift in picture theatre attendances in higher-priced sections, since 1931, is eloquent of the screen's sustained and advancing popularity. The figures are: 1931—7,931,410; 1932—6,731,163; 1933—7,527,753; 1934—8,053,646; 1935— 9,727,466; 1936—11,254,940; 1937—12,329,523; 1938—13,432,611.

It is to be pointed out that the 13,432,611 are actually the patrons who paid admissions at the higher scale, an estimate of this number added to the payees on popular admissions, on which taxation is not levied, jacking the total up by nearly two-thirds—a proof of emphatic picture-mindedness on the part of the state's population of just under 3,000,000! The other, and smaller states, scale on a favorable comparative basis.

"WIND" ADMISSION SCALES REDUCED

What is regarded in British exhibition circles as the first concrete signs of victory in the "Gone with the Wind" battle are forthcoming from Blackpool, pleasure resort on the northeast coast of Britain. There the film opened July 15th at an Associated British house at admissions ranging from 9d. to 1/6d. for matinees to 1/0d. to 3/0d. for evening performances. It is the first time the Metro picture has been shown at less than the prices which it was claimed, when the film was screened in London, would be the only prices at which patrons could secure admission for over a year.

Jones Heads Vancouver Branch of Pioneers

Bill Jones, of the RKO exchange, was elected chairman of the Vancouver Branch of the Canadian Picture Pioneers at a meeting in the Hotel Vancouver held recently. Jack Muir, Strand theatre, was elected secretary. The branch plans to elect their various committees after they have completed their organization plans.

Attending the meeting were: Willis P. Dewees, president of W. P. Dewees, Ltd.; Robert Scott, Lyric theatre; Bill Hansher, Paramount Film Service; Jake Dawson, Plaza theatre; Frank H. Gow, Famous Players Corporation, and Sydney B. Taube, member of the board of directors of the Canadian Picture Pioneers, and representative of the National Executive at Toronto who called the meeting.

"Heart of Show Business"

John H. Harris of Pittsburgh, chief barker of the Variety Clubs of America, this week put into distribution a booklet on the organization entitled "The Heart of Show Business." The human interest story of the origins of Variety is told in words and pictures. Also the committees and organization structure are represented, along with the constitution and general information.

HOLLYWOOD INFORMALITY

In a community where informality is an obligation and everybody knows everybody, or pretends to, it was no trick for the marquee compositor of the Forum theatre to bill the RKO Radio short in one line of his space as:
INFOR. PLEASE with WEN. WILLKIE

Golf Tournament In New Haven

More than 50 prizes for golfers and non-golfers and a full day of golf, special luncheon, dinner and entertainment await Connecticut film people and their out-of-State guests at the fifth annual film golf tournament sponsored by Connecticut MPTO to be held Tuesday at the Race Brook Country Club, Orange. President Arthur H. Lockwood, Herman M. Levy, chairman of the event, and a committee of film notables in the territory are making the arrangements.

Harry F. Shaw, Loew-Poli division manager, will be master of ceremonies and Hy Fine, M. & P. district manager, will head the entertainment bill.

A nine-hole qualifying round in the morning will be followed by luncheon at the clubhouse, the 18-hole championship match, full-course dinner, award of prizes and entertainment. Fee for the day is $5.00. Among the donors of prizes are: William A. Scully, RKO, Maurice N. Wolfe, Warner Brothers, Altec Service, Tim O'Toole, Alexander Films, Box Office, National Screen, Progressive Premiums, Modern Theatre Equipment, J. Johnson, Adolph G. Johnson, Herman Pickus, Phil Furst, E. J. Warner Posters, Metro Premium, American Seating, National Carbon.

Canadian Government Gets $695,448 from War Stamps

The Canadian Government on Tuesday acknowledged receiving $695,448 from National Theatre Night, an evening in which patrons were admitted to patriotic shows in 975 theatres upon production of war savings stamps as admission. Returns were still coming in this week.

Over 604,000 seats were occupied at the shows. On the night of the shows, 392,274 war certificate folders, each having spaces for $4 worth of stamps, were given to patrons.

The highest average sale of war stamps per theatre was recorded in Nova Scotia, the figure being $1,120. The theatres of that province also secured the highest number of stamp sales per seat, the figure approximating $1.90.

It is expected that the total to be gained by the Government from the drive will run into millions of dollars; because, while many patrons bought only two 25 cent stamps to secure admission to the shows, many of them are expected to fill out their certificates.

Acquire "Shark Woman"

"Shark Woman," an exploitation motion picture produced by B. F. Zeidman, has been acquired for national distribution by World Pictures Corporation, New York.

NEW COMPETITION SEEN FROM ICE SHOW UNITS

New Traveling Show Booked for 20-Week Run; Henie Unit To Resume Tour

by M. H. ORODENKER
in Philadelphia

Ice shows, which in the past few years, have become increasingly a competitive factor to the motion picture box-office, will, with the coming season, undoubtedly prove competitive to an even greater degree. For the first time, the Arena Managers' Association, recently organized among managers of arenas and auditoriums throughout the country, will sponsor an ice show of their own, "Ice-Capades of 1941," on a cross-country tour.

Tour Arranged

According to Pete Tyrrell, business manager for the Association and manager of the Philadelphia Arena, the ice show will go on the road for at least 20 weeks, starting in November and continuing until the end of March. Over 60 per cent of the tour is already set, opening November 6th for a week at the Duquesne Gardens in Pittsburgh with successive weeks following until Christmas at the Philadelphia Arena, New Haven Arena, Providence Auditorium, the Gardens in Boston, and the Forum in Montreal.

Starting in February, the "Ice-Capades" will play weekly engagements at the Riverside Stadium, Washington, Toledo Auditorium, Hershey Park Arena, Hershey, Pa.; Springfield, Mass., Coliseum, and the Arena in Cleveland. A swing into the west will fill the playing time between Christmas and the February dates, weekly engagements already being booked for the Coliseum in Tulsa, Okla.; St. Paul Auditorium; and the Arena in St. Louis. Preference is given to the weekly engagements, although one and two-day stands may be booked.

The cast of the new ice show, to number 60, will be principally the same as presently appearing with the "Ice-Capades of 1940," which opened a 45-day engagement on July 19th at the Atlantic City Convention Hall under the auspices of the Association. Rehearsals for the new show start shortly in Atlantic City, the spectacle to be staged and produced by Russel Markert, who stages the Radio City Music Hall productions in New York. The present "Ice-Capades" will play a return engagement at the New Orleans Auditorium, September 5-23.

Sonja Henie Tour

The new season will also find Sonja Henie headlining a "Hollywood Ice Revue," which has already a minimum route of 20 weeks as well for the coming season, sponsored by Arthur Wirtz, manager of the Chicago Stadium, and a member of the Arena Managers' Association. In addition to the Chicago Stadium, Mr. Wirtz operates stadiums in Omaha and Indianapolis, and the itinerary for the Sonja Henie show will include weekly engagements in New Orleans, Houston, Dallas, Atlanta, Philadelphia and San Francisco.

In New York, Mr. Wirtz, as president of Sonart Productions, Inc., in which Miss Henie is also associated, has exclusive use of the Rockefeller Center Theatre for ice productions for four years after the close of his first show, which is scheduled to reopen the house on October 1st and continue for a 40-week season. Miss Henie recently renewed her contract with Mr. Wirtz, giving him exclusive rights so long as she gives personal appearances on skates.

In Philadelphia this week, sports promoter Ray Fabiani opened his sun-proof, outdoor skating rink, Philadelphia Ice Gardens, on the site of the old "Phillies" Ball Park. Harry Losee, who directed Miss Henie's skating sequences in pictures, has been engaged by Mr. Fabiani to stage an "Ice Varieties of 1940" show for the Gardens, to be produced by Fortune Gallo, opera impressario. In addition, the Gardens offers a combination of ice skating and dancing four nights weekly.

Academy Sciences Branch Appoints Section Chairmen

The executive committee of the Sciences Branch, Academy of Motion Picture Arts and Sciences, has appointed the following section chairmen: Harold McCord, film editors; Peter Mole, Equipment; Thomas Moulton, sound; Jack Otterson, art directors, and Ray Wilkinson, photographic.

In announcing the appointments, Nathan Levinson, chairman of the branch, said that in line with the policy of the Academy board of governors, the executive committee and the new section chairmen will immediately inaugurate a comprehensive program of membership activities designed to increase the value of membership in the Academy to its scientific groups.

The committee also announced resumption of publication of the *Technical Credits Bulletin.* The first issue is now in preparation and will include credits for all productions completed by all studios between January 1st and June 30, 1940, as well as a complete listing of all credits for the past two years of members of the Sciences Branch.

Radke Fails to Secure Patent Suit Dismissal

Application for dismissal of the suit against them by the Photometric Production Corporation, was denied to Albert A. Radke, the Radke Patents Corporation, Leonard Day, and Warner Brothers Pictures, Inc., by Federal Judge John W. Clancy, on Tuesday, in New York Federal Court. The defendants charged the plaintiff had failed to state a cause of action.

The Photometric company's suit charges that Mr. Radke, while employde by the American Development and Operation Company, developed a patent described as "methods and means of optically recording sound"; and that the company had assigned its claim to Photometric.

Cameo Changes Hands

Consolidated Film Enterprises has acquired the Cameo theatre on 42nd Street, Broadway, formerly the showcase for Soviet films. The theatre, which was closed about three months ago, was operated by Matty Radin. Following renovation, including additional lobby space, the circuit will reopen the house about the middle of next month as the Bryant. No definite policy has been set yet.

FOUR REPORT PROFITS, UNIVERSAL GETS LOAN

B. F. Keith, KAO Corporations Issue Annual Statements, and Declare Dividends

The B. F. Keith Corporation and subsidiary companies for the 52 weeks ended June 29, 1940, reports a net profit of $504,140.64 after all charges including a settlement of lease obligations in the amount of $400,000. This compares with a net of $830,360.13 for the same period last year.

KAO Profit $877,780

The Keith-Albee-Orpheum Corporation and subsidiary companies show a net profit of $877,780.65 for the 52 weeks period ending June 29th after all charges including settlement of a lease obligation in the amount of $400,000. This is equal to $13.80 per share on 63,586 shares of 7 per cent cumulative convertible preferred stock. This compares with a net of $1,134,710 for the same period last year.

The following figures are in part estimated and subject to audit and adjustment at the end of the calendar year, as has been the companies' practice heretofore:

B. F. Keith Corporation

	26 Weeks ended June 29, 1940	26 Weeks ended July 1, 1939
Profit before provision for Depreciation and Income Taxes	$566,517.20	$679,100.31
Depreciation	239,541.35	263,088.22
	$326,975.85	$416,012.09
Provision for Income Taxes	65,220.00	83,125.00
Net Profit after all charges.	$261,755.85	$332,887.09

KAO Corporation

	26 Weeks ended June 29, 1940	26 Weeks ended July 1, 1939
Profit before provision for Depreciation and Income Taxes	$891.482.36	$1,036,703.09
Depreciation	343,784.71	370,381.48
	$547,697.65	$ 666,321.61
Provision for Income Taxes	120,635.00	140,412.48
Net Profit after all charges.	$427,062.65	$ 525,909.13
Per share on 7% Cumulative Convertible Preferred Stock.....		
1940 63,586 shares	$ 6.71	
1939 64,304 shares		$ 8.18

The board of directors of Keith-Albee-Orpheum Corporation has declared a dividend, out of operating surplus, of $1.75 per share on the 7 per cent cumulative convertible preferred stock for the quarter ended March 31, 1938, payable October 1st to the holders of record of said stock at the close of business September 16th.

$1,500,000 Universal Loan

Universal has arranged for a $1,500,000 loan from the First National Bank of Boston. Of the loan, $1,000,000 will be used to retire a mortgage of that amount on the Universal studio properties. The mortgage is held by Consolidated Film Laboratories. The balance of the loan will provide additional working capital for the company.

The company's earnings for the current fiscal year continuing at a steady rate of improvement over recent years, maintaining a trend established with the advent of the company's new management, headed by Nate J. Blumberg, early in 1937. The company's net profit for the 39 weeks ended last Saturday is estimated to be in excess of $1,700,000.

That the company expects to attain domestic self-sufficiency by September 1st was indicated in a letter in June to stockholders from J. Cheever Cowdin, chairman of the board.

INDUSTRY AIDING RED CROSS DRIVE

Theatrical interests in the Seattle region have united to organize their part in the state drive in the $10,000,000 *national American Red Cross war relief drive. Theatre owners, operators and exchanges met this week under the leadership of Frank L. Newman, Sr., and the following committee heads were chosen to plan the local campaign.*

John Hamrick, for the circuits; Leroy V. Johnson, for independent theatre owners; L. J. McGinley, film exchanges; B. F. Shearer, theatre equipment; Jack Flannery, screen service groups, and Basil Gray, theatre unions.

The Century Circuit, Brooklyn, devoted the entire proceeds of the morning performances last Friday and Saturday at four theatres to the Brooklyn Chapter of the Red Cross.

Max Milder, head of British activities for Warner Brothers, has arranged for the evacuation of 44 children of Warner employees in London to this country, it was reported from London last Monday. They will be guests of the American company.

SEC Educational Action

Securities of Educational Pictures, Inc., were last week ordered delisted from the Chicago Board of Trade by the Securities and Exchange Commission on the ground that the company failed to file an annual report as required by the Securities Exchange Act.

An order for the proceedings was issued by the SEC March 22, last, and the president of Educational explained that the company, which had filed a petition in bankruptcy on January 30th failed to file its annual report because of lack of funds for an independent audit. When the hearing was called, no one appeared for the purpose of opposing the delisting.

Stock Registered in 1937

Educational Pictures registered its common and preferred stock on the Chicago Board of Trade in 1937. The preferred stock, the commission's order stated, apparently has never been issued and it appears that the common stock is held by a very small number of persons. The record indicates that there has never been a transaction in the stock on the Chicago Board of Trade.

GTE Net Up

General Theatres Equipment Corporation and subsidiaries, excluding Cinema Building Corporation, report consolidated profit for the three months ended June 30th of $195,637, after provision for depreciation and estimated federal income tax. The net compared with $182,686 for the corresponding period in 1939.

For the first six months of the current year, consolidated net profit was $402,318, compared with $328,230 for the first half of 1939. The company had $592,297 shares of capital stock outstanding on June 30th.

Heywood-Wakefield Profit

Operations of Heywood-Wakefield theatre and auditorium seat manufacturers, for the first six months ended June 30th resulted, after provision for all charges, in a net profit of $75,005 compared with a loss of $125,519 for the same period a year ago, the company announced this week. Shipments were 11 per cent in excess of those in the corresponding period of 1939.

Sonotone Reports Profit

Sonotone Corporation for the six months ending June 30th reports net profit, before surtax on undistributed profits, of $135,304, equal to 17 cents each on 792,878 shares of common, as compared with $111,395, or 14 cents each on 788,878 common shares in the corresponding period a year ago. The company markets hard of hearing devices for private sale and for use in theatres.

Both Fairs in Radio Tribute

More than 500 independent and network stations will carry the one-hour program, "This Is Radio," which will climax Broadcast Day at the New York World's Fair and the Golden Gate International Exposition in San Francisco Sunday. The program, which will be heard from 8 to 9 p. m., will feature star performers.

Coast-to-Coast Link

Most of the program will emanate from the Court of Peace at the New York Fair with San Francisco and studios in Hollywood, Chicago and other cities linked. Dr. John S. Young and R. C. Coleson, radio directors of the New York and San Francisco fairs, respectively, will be masters of ceremony.

The broadcast will open with an ode to radio by John La Touche. Included in this part of the program will be the National Broadcasting Company Symphony Orchestra, Paul Whiteman, Frank Black, Howard Barlow, Morton Gould, Frank Munn, Virginia Rea, Parker Fennelly, Arthur Allin, Clifton Fadiman, Ted Husing, Graham McNamee, Conrad Thibault, Dorothy Gordon, Major Edward Bowes, Raymond Gram Swing, Tommy Riggs, James Melton, Richard Crooks, Amos 'n' Andy, Joe Penner, Orson Welles, Frances Langford, Fannie Brice, Morton Downey and others.

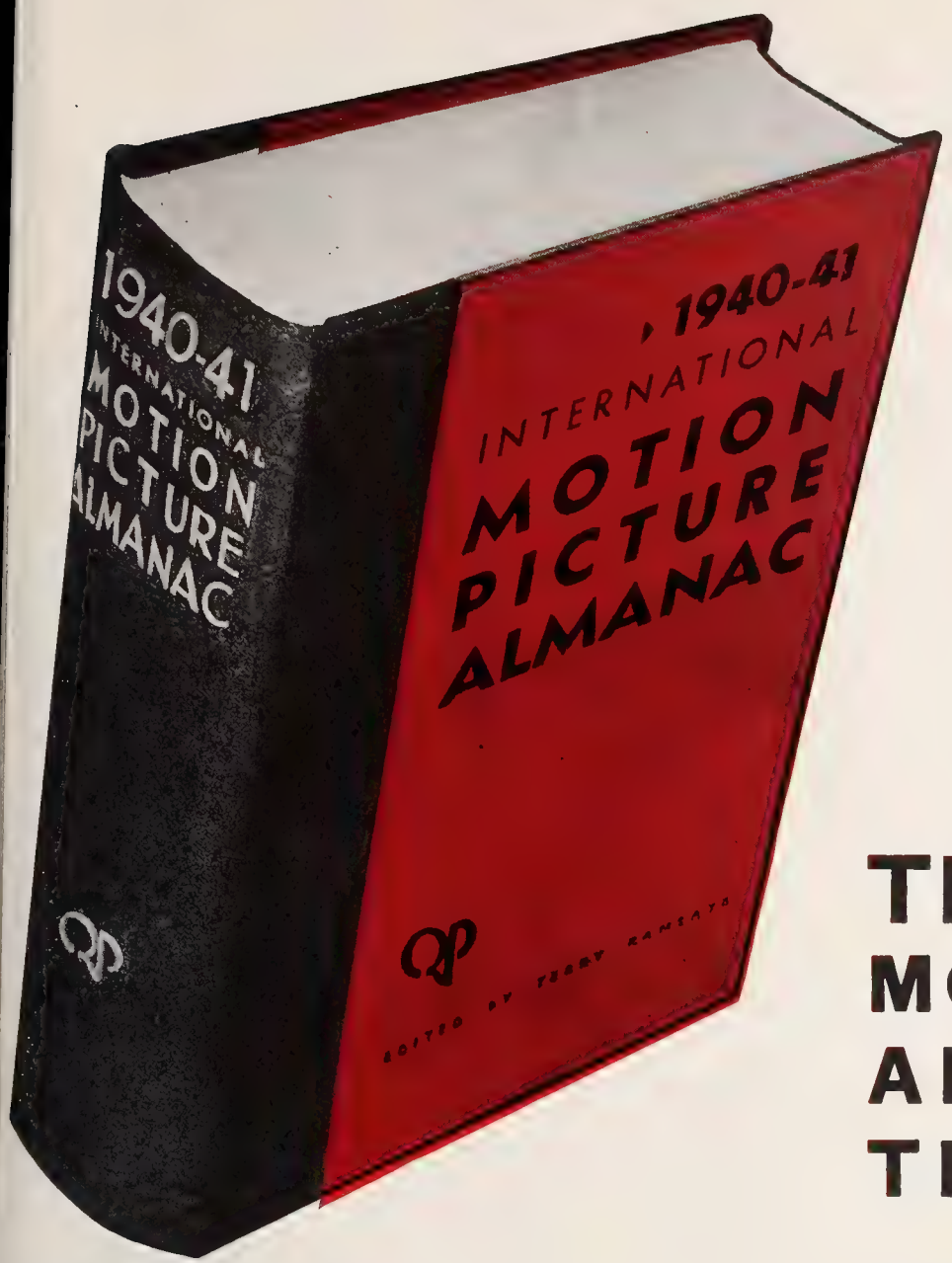
Following this, there will be a dramatic presentation by Norman Corwin. Speakers on "Freedom of Radio" will include Rabbi Jonah B. Wise, Walter W. Van Kirk, executive director, Federal Council of Churches; Roger Baldwin, of the American Civil Liberties Union; James L. Fly, Federal Communications Commission chairman; Harold V. Milligan, president, National Council of Women; John W. Studebaker, U. S. Commissioner of Education, and William Green, president, American Federation of Labor.

Pacent May Join Erpi

Louis Pacent, Jr., son of Louis Gerard Pacent, sound equipment manufacturer, is expected to join Electrical Research Products, Inc., following his father's path. Young Mr. Pacent is a recent graduate of Columbia University.

Open Coast Office

William Liebling and Aubrey Wood, authors and actors' representatives, have opened an office in Beverly Hills, Cal.



Edited by TERRY RAMSAYE

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WHAT THE PICTURE DID FOR ME

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Columbia

BABIES FOR SALE: Glenn Ford, Rochelle Hudson—Played this picture on Bank Night to better than average business. The title seemed to draw them in and everyone seemed well pleased with this picture. Running time, 64 minutes. Played July 11-12.—Ritz Amusements, Inc., Ritz Theatre, North Vernon, Ind. Small town patronage.

ISLAND OF DOOMED MEN: Peter Lorre, Rochelle Hudson—An action program picture that seemed to please on bargain night. Running time, 61 minutes. Played July 9-10.—Ritz Amusements, Inc., Ritz Theatre, North Vernon, Ind. Small town patronage.

TOO MANY HUSBANDS: Jean Arthur, Fred MacMurray, Melvyn Douglas—One of the best to come out this year. A comedy that will please all and you will be glad to play it. It will make you forget your troubles. Running time, 84 minutes. Played June 6-7.—B. F. Jackson, Delta Theatre, Ruleville, Miss. Small town patronage.

First National

FLIGHT ANGELS: Virginia Bruce, Wayne Morris, Dennis Morgan, Jane Wyman, Ralph Bellamy—A dandy airplane picture with plenty of action and clever dialogue. Will please in any small town. Running time, 74 minutes. Played July 6-8.—Ritz Amusements, Inc., Ritz Theatre, North Vernon, Ind. Small town patronage.

FLIGHT ANGELS: Virginia Bruce, Dennis Morgan, Ralph Bellamy, Jane Wyman, Wayne Morris—An aviation picture that should more than please your box office with the draw. Morris finally came down and did his share of work to uphold this swell little action drama. Good in any spot and a swell show. This Morgan boy is going to end up at the top of the heap before the season is over. Watch him. Running time, 75 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

'TIL WE MEET AGAIN: Merle Oberon, George Brent, Pat O'Brien, Geraldine Fitzgerald, Frank McHugh, Binnie Barnes—As fine a picture as any one could hope to see. A really excellent story, well acted, and my patrons were very well satisfied. A good two reel comedy with this feature and you have an excellent program. Running time, 99 minutes. Played July 4-6.—Mike Kieryluk, Vimy Theatre, Vegreville, Alberta, Canada. Small town patronage.

Metro-Goldwyn-Mayer

EDISON, THE MAN: Spencer Tracy, Rita Johnson, Gene Lockhart, Charles Coburn—A grand picture and best business for some time.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

FLORIAN: "Florian," Robert Young, Helen Gilbert—Didn't do a thing in this situation and I had thought it would be a natural. People who saw it thought it was good but that didn't help either. A fair picture that you could do a lot of advertising concerning an intelligent horse who is good. Steals the show, as a matter of fact. Running time, 91 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

NEW MOON: Jeanette MacDonald, Nelson Eddy, Mary Boland—Had a very nice run on this but it didn't break any records. Not their best picture by any means but it has enough action to keep most everybody's interest, even if they don't care for the singing. Those who saw it liked it. Running time, 104 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

PHANTOM RAIDERS: Walter Pidgeon, Florence Rice—Good enough action but no draw at the box office. Running time, 70 minutes. Played July 19-20.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

THEY ALL COME OUT: Rita Johnson, Tom Neal—Here is a company that does not make poor pictures. There is some good in every one they make. We shelved this last season but finally picked it up and we had one of the finest audience reactions that we have ever had on any picture. If you skipped this one, by all means go back and pick it up. Tops in prison pictures. Running time, 63 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

TWENTY MULE TEAM: Wallace Beery, Leo Carrillo, Marjorie Rambeau—Just a high class western that failed to draw mid-week. Beery and Leo Carrillo excellent as usual. Running time, 83 minutes. Played July 10-11—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

TWO GIRLS ON BROADWAY: Lana Turner, George Murphy, Joan Blondell—Very good musical. Business fair. Running time, 73 minutes. Played July 5-6.—R. Navari, Liberty Theatre, Verona, Pa. City and suburban patronage.

WATERLOO BRIDGE: Robert Taylor, Vivien Leigh—It fell like a dud for us. Poorest receipts we have had in a long time and it is a good picture. The story is not pleasant, but it is a picture that is true to life. Possibly the public would rather have a bunch of hokum because they certainly stayed away from this one in droves. Running time, 108 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

WOMEN, THE: Norma Shearer, Joan Crawford, Rosalind Russell, Paulette Goddard, Mary Boland, Joan Fontaine, Virginia Weidler—This was so good the length wasn't noticed. (It was really too long.) That Russell girl was grand. So were the others.—Frank Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

YOUNG TOM EDISON: Mickey Rooney, Fay Bainter, Virginia Weidler, George Bancroft—One of Mickey's finest pictures. It will surely be enjoyed by all who see it. Give us more of this kind, Metro. Running time, 85 minutes. Played June 9-10.—B. F. Jackson, Delta Theatre, Ruleville, Miss. Small town patronage.

Paramount

LIGHT OF THE WESTERN STARS: Victor Jory, Russell Hayden, Noah Beery, Jr.—Played on Saturday to better than average business. This is an exceptionally good western with good story in the hands of capable actors. Running time, 65 minutes. Played July 13.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

ROAD TO SINGAPORE, THE: Dorothy Lamour, Bing Crosby, Bob Hope—If you are suffering from bad business just book in this picture. It has nearly everything that goes to make a good show. Running time, 85 minutes. Played June 20-21.—B. F. Jackson, Delta Theatre, Ruleville, Miss. Small town patronage.

SAFARI: Madeleine Carroll, Douglas Fairbanks, Jr.—Good picture and good business. Running time, 86 minutes. Played July 9.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SANTA FE MARSHAL: William Boyd, Russel Hayden—Good picture. Running time, 86 minutes. Played July 12-13.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WAY OF ALL FLESH: Akim Tamiroff, Gladys George, William Henry, Muriel Angelus—Good enough picture but business so bad I didn't get film rental. Winchell said of this picture "Tamiroff wore whiskers and so did the story." Running time, 82 minutes. Played July 17-18.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Republic

THREE FACES WEST: John Wayne, Sigrid Gurie, Charles Coburn—Very good picture from Republic which did only average business due to hot weather. Republic pictures are getting better and this is as good as those from the majors. Running time, 81 minutes. Played July 21-22.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RKO Radio

ABE LINCOLN IN ILLINOIS: Raymond Massey, Ruth Gordon, Mary Howard—A very good picture but no draw, especially in a small town. Running time, 109 minutes. Played July 2-3.—Joe Schindele, Granite Theatre, Granite Falls, Minn. Small town patronage.

FLYING DEUCES, THE: Laurel and Hardy—Played with "The Road to Singapore." See report on "The Road to Singapore." They still laugh and roar at the antics of Laurel and Hardy and we are still for them strong.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

MY FAVORITE WIFE: Irene Dunne, Cary Grant, Randolph Scott, Gail Patrick, Granville Bates, Donald MacBride—One of the top pictures of the year is "My Favorite Wife." Dunne and Grant were each superb and delicate scenes handled in a very clever and interesting manner. Enoch Arden was outdone in this picture and Granville Bates as the Judge and Donald MacBride were each exceedingly funny. Randolph Scott was clever and the equal in many respects to Dunne and Grant. Gail Patrick and the other players did their various parts exceedingly well. All seeing the picture, both old and young, will enjoy 88 minutes, every one of 'em, to the fullest extent, and will very reluctantly leave the big, beautiful Criterion after the finis has been reached. Running time, 88 minutes. Played July 18-24.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

PINOCCHIO: Disney Feature Cartoon—Did poor business with this one. "Snow White" at least had good music. This one doesn't rate your best playdates. Exhibitors expecting "Snow White" business on this one are in for a big disappointment. Running time, 87 minutes. Played May 9-11.—Mike Kieryluk, Vimy Theatre, Vegreville, Alberta, Canada. Small town patronage.

Twentieth Century-Fox

DAY-TIME WIFE: Tyrone Power, Linda Darnell, Warren William, Binnie Barnes—Good program fare. They'll all like it except the kids. Plenty comedy of sophisticated type. Played July 5.—Frank Saibin, Majestic Theatre, Eureka, Mont. Small town patronage.

LILLIAN RUSSELL: Alice Faye, Don Ameche, Henry Fonda, Edward Arnold, Warren William, Leo Carrillo, Weber and Fields—This is an excellent production with Alice Faye on a par as in "In Old Chicago." The rest of the cast was also good but it missed badly at the box office. Running time, 126 minutes. Played July 14-16.—R. Navari, Liberty Theatre, Verona, Pa. City and suburban patronage.

LILLIAN RUSSELL: Alice Faye, Don Ameche, Henry Fonda, Warren William, Leo Carrillo, Weber and Fields—A fine picture but cost us about 50 per cent of the gross.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SWANEE RIVER: Don Ameche, Andrea Leeds, Al Jolson—Grand show. Beautiful coloring. Everybody pleased.—Frank Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

TOO BUSY TO WORK: Jed Prouty, Spring Byington, Joan Davis—An enjoyable picture to slightly increased business. Played June 29.—C. W. Mills Arcade Theatre, Sodus, N. Y. Family patronage.

20,000 MEN A YEAR: Randolph Scott, Margaret Lindsay, Preston Foster—Exciting and satisfactory. Business moderate. Played July 3-4.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

VIVA CISCO KID: Cesar Romero, Jean Rogers—Poor business and not so good a feature. Fox will have to give this series a big kick in the pants if they want it to do anything but pass out completely. Running time, 70 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

YOUNG AS YOU FEEL: Jed Prouty, Spring Byington—Played with "The Man Who Wouldn't Talk."

I double billed two small ones and did just a fair business. Patrons were satisfied and so was I. Running time, 59 minutes. Played May 27-29.—Mike Kieryluk, Vimy Theatre, Vegreville, Alberta, Canada. Small town patronage.

United Artists

CHUMP AT OXFORD: Laurel and Hardy—Doubled this with "Shooting High" and was well received. I believe Hal Roach should continue with this series because the public still enjoys these comedians. Running time, 63 minutes. Played July 7-9.—R. Navari, Liberty Theatre, Verona, Pa. City and suburban patronage.

HOUSE ACROSS THE BAY: Joan Bennett, George Raft, Lloyd Nolan, Gladys George—Poorest Friday-Saturday business on this in three years. A few of the ladies thought it was fair but not even that thought was to be found among the males. Joan Bennett hasn't a bit of draw in this situation and practically all of her pictures are box office flops here. Running time, 74 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

MY SON, MY SON: Brian Aherne, Madeleine Carroll, Louis Hayward, Laraine Day—I would recommend this for any audience for a change from action but not entertaining for the younger set who these times comprise most of the audience. Sound poor on my print. Running time, 110 minutes. Played July 18.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

REBECCA: Laurence Olivier, Joan Fontaine, George Sanders, Judith Anderson—A picture strictly for sophisticates. Opinion very mixed. Some liked but the majority of our small town audience did not think so much of it. Business just average. Would not play same best days of week because of no star power. Running time, 130 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SAPS AT SEA: Laurel and Hardy—Was very well enjoyed on a bargain night. This house hasn't heard so much laughing for quite some time and how they did laugh. Good business and lots of happy and carefree people made this a grand show for us. Running time, 60 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

SLIGHTLY HONORABLE: Pat O'Brien, Edward Arnold, Ruth Terry, Broderick Crawford—Plenty of comedy and thrills in this one but the title seemed to keep them away. Go after it. Don't be afraid of it. Running time, 85 minutes. Played July 12-13.—R. Navari, Liberty Theatre, Verona, Pa. City and suburban patronage.

Universal

ALIAS THE DEACON: Bob Burns, Mischa Auer, Dennis O'Keefe—A swell little comedy that all the Bob Burns fans enjoyed. This remake of the same picture of a few years back is just as good, if not better. A real laugh hit. Running time, 72 minutes. Played July 13-15.—Ritz Amusements, Inc., Ritz Theatre, North Vernon, Ind. Small town patronage.

HALF A SINNER: Heather Angel, John King—Just an average program picture played on bargain night to ordinary business. Seemed to please. Running time, 59 minutes. Played July 12.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

IF I HAD MY WAY: Bing Crosby, Gloria Jean—A typical Crosby picture with Gloria Jean and many old timers from vaudeville. Dandy picture that didn't draw as expected. Running time, 87 minutes. Played July 6-8.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

MA! HE'S MAKING EYES AT ME: Tom Brown, Constance Moore—A dandy Bank Night picture. Will sure please them if you can get them in.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

RIDERS OF PASCO BASIN: Johnny Mack Brown, Bob Baker, Fuzzy Knight, Frances Robinson—Better than average of Universal's westerns. Did only fair business. Running time, 55 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Warner Brothers

GAMBLING ON THE HIGH SEAS: Wayne Morris, Jane Wyman, John Litel—Small action picture which failed to draw. Running time, 56 minutes. Played July 16.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

IT ALL CAME TRUE: Ann Sheridan, Jeffrey Lynn, Humphrey Bogart, Zasu Pitts—A very good picture. Did not gross what it should but what does.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

PRIVATE LIVES OF ELIZABETH AND ESSEX, THE: Bette Davis, Errol Flynn, Olivia de Havilland—A fair picture, slightly overplayed by Bette Davis. Errol Flynn always good in this town. A little bit of extra push should make this a fair grosser. Running time, 106 minutes. Played May 2-4.—Mike Kieryluk, Vimy Theatre, Vegreville, Alberta, Canada. Small town patronage.

ROARING TWENTIES, THE: James Cagney, Priscilla Lane, Humphrey Bogart, Jeffrey Lynn, Gladys George—Here is a sad story, mates. We expected some real business on this but the war jitters which broke out about this time played havoc with receipts; at least we use this alibi for the poor business we did on this and the same can be said for "Remember the Night," "That's Right, You're Wrong," "His Girl Friday" and other fine pictures played during June. We certainly can't blame the pictures for the poor showing. So we will blame it on the war.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

ROARING TWENTIES, THE: James Cagney, Priscilla Lane, Jeffrey Lynn, Humphrey Bogart, Gladys George—Just right up the alley for my customers. Action, suspense, comedy and a real good story. Play it in any spot. Running time, 100 minutes. Played July 11.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

Short Features

Columbia

BOOBS IN THE WOODS: Andy Clyde—A scream. Most timely. Vacationists will enjoy this immensely. —Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

COMMUNITY SING, NO. 3: College Songs—This was pretty good but our patrons do not go for community sings. Running time, 10 minutes.—Joe Schindele, Granite Theatre, Granite Falls, Minn. Small town patronage.

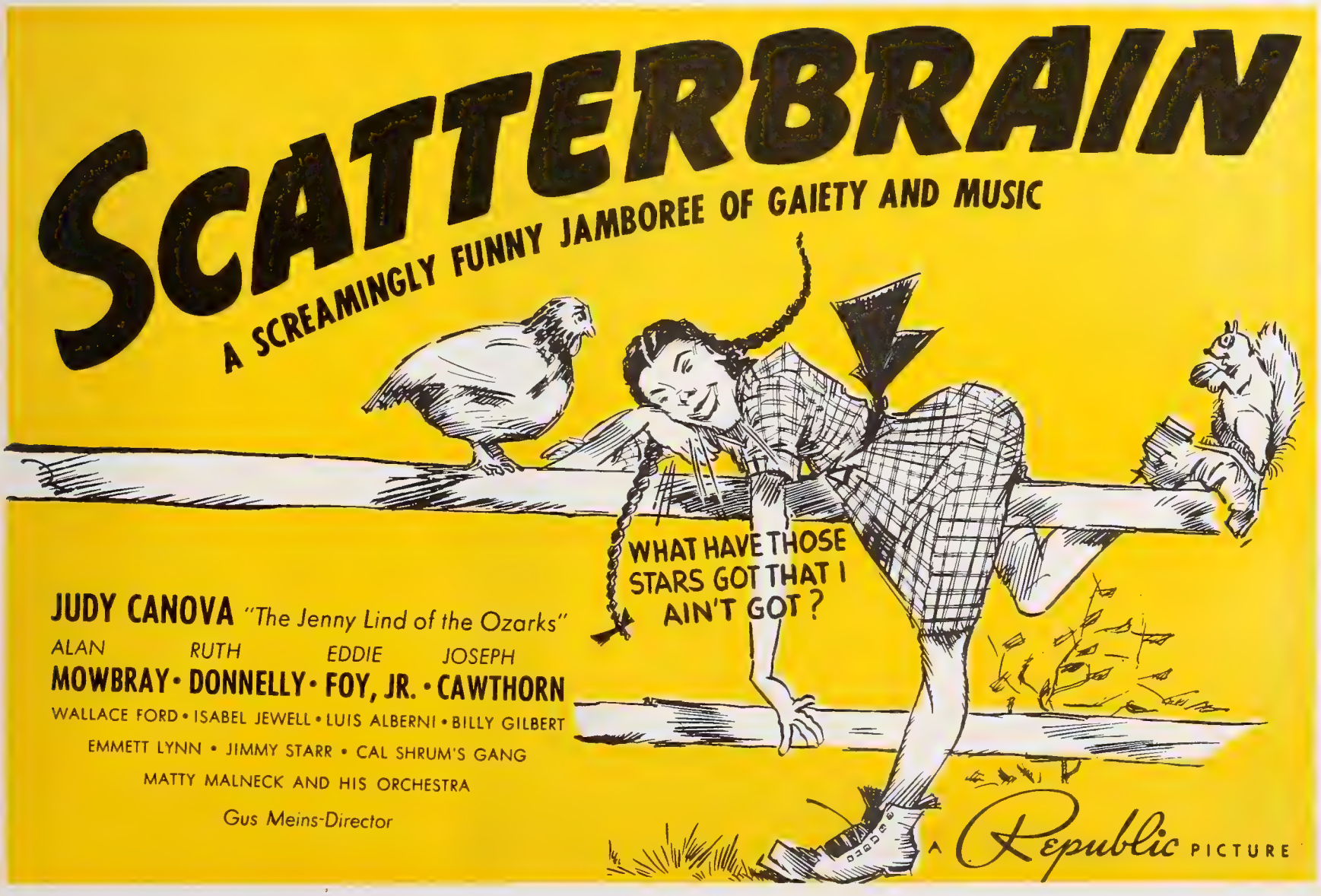
LIBRARY OF CONGRESS: Washington Parade, No. 4—A very dry short of the books in the Library of Congress. There may be some who like this sort of thing but we don't know who. Nuf sed. Running time, 10 minutes.—Joe Schindele, Granite Theatre, Granite Falls, Minn. Small town patronage.

POOCH PARADE: Fables Cartoons—Just a cartoon and better not been made.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Metro-Goldwyn-Mayer

SERVANT OF MANKIND: MGM Miniatures—An historical subject on Thomas A. Edison and

(Continued on following page)



(Continued from preceding page)

excellent.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SPOTS BEFORE YOUR EYES: Pete Smith Specialities—Very good subject from Pete Smith on cleaning spots. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SWING SOCIAL: MGM Cartoons—Good cartoon in color. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

TOM TURKEY: MGM Cartoons—Color cartoon only fairly amusing but includes some tuneful harmonica playing that seemed to please. Running time, seven minutes.—Ritz Amusements, Inc., Park and Ritz Theatres, North Vernon, Ind. Small town patronage.

WHAT'S YOUR I. Q.?, NO. 2: Pete Smith Specialties—Our public ate this up and believe more attention was paid to this short than any other played in long time. Running time, 10 minutes.—Ritz Amusements, Inc., Park and Ritz Theatres, North Vernon, Ind. Small town patronage.

Paramount

PARAMOUNT NEWS, No. 89—Good neighbors howdy to Canada, Knox and Stimson hearing, Navy yard activities, etc. Excellent picture. Running time, eight minutes.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

PARAMOUNT NEWS: No. 90—British children arriving in America and what some of 'em had to say. Very entertaining and pleasing. Running time, 12 minutes.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

PLAYMATES FROM THE WILD: Grantland Rice Sportlights—Trained beavers taken from their natural habitat to Florida. Interesting and well received. Running time, 10 minutes.—Ritz Amusements, Inc., Park and Ritz Theatres, North Vernon, Ind. Small town patronage.

UGLY DINO, THE: Stone Age Cartoons—Good enough black and white cartoon. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RKO Radio

AIR ARMY: Reelisms—Up-to-date army-navy manoeuvers showing Uncle Sam is going places and preparedness is here now and not just around the corner. Very entertaining and pleasing. Running time, 12 minutes.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

INFORMATION PLEASE: No. 7—This series pleases all.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MUTINY IN THE COUNTY: Edgar Kennedy Comedies—Another good Kennedy full of laughs.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

NEW CONTRIBUTOR JOINS DEPARTMENT

One new contributor and another whose reports have been missing for some time sent their opinions for this week's What the Picture Did for Me department. The new member is:

R. A. NAVARI, Liberty Theatre, Verona, Pa.

The prodigal contributor to the department is:

FRANK SABIN, Majestic Theatre, Eureka, Mont.

Read the reports from these and other contributors in these columns.

Twentieth Century-Fox

ACTION ON ICE: Ed Thorgersen (Sports)—Just a filler. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

JUST A LITTLE BULL: Terry-Toons—A very good colored cartoon. Stay with the cow and calf and the animals.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MUCH ADO ABOUT NOTHING: Terry-Toons—As the name indicates, the usual cartoon picture but will please those seeing it. Running time, seven minutes.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

RUPERT THE RUNT: Terry-Toons—Good black and white cartoon. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Vitaphone

CHEWIN' BRUIN, THE: Looney Tunes—Good black and white cartoon. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

GANDER AT MOTHER GOOSE, A: Merrie Melodies—Another dandy cartoon. Very clever.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

GUN DOG'S LIFE: Color Parade—Here is a good short for all who like animals and who doesn't. Very good. Running time, 10 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

OZZIE NELSON AND HIS ORCHESTRA: Melody Masters—An excellent band short. Running time, 10 minutes.—Ritz Amusements, Inc., Park and Ritz Theatres, North Vernon, Ind. Small town patronage.

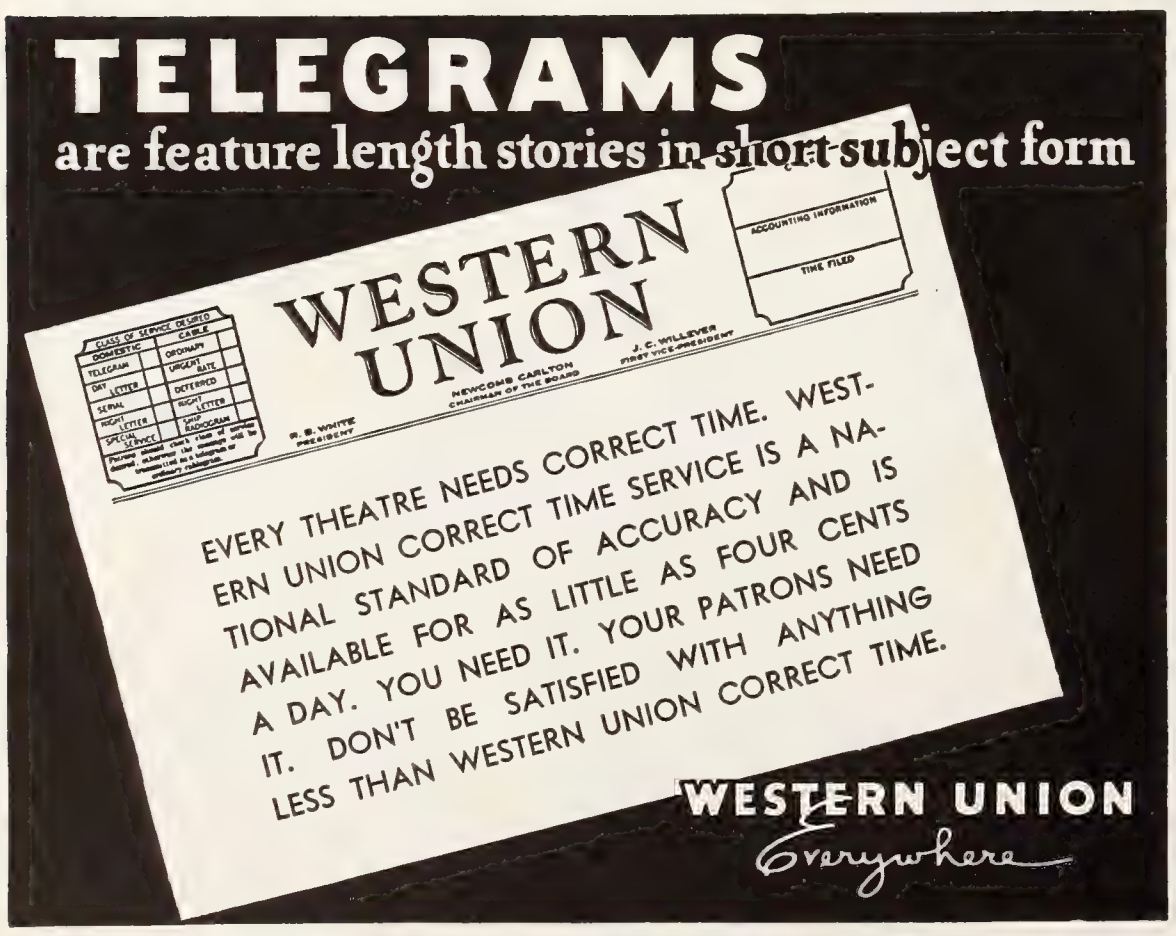
PONY EXPRESS: George Reeves—Two-reel color that serves as interesting filler. Not as good as others in this series. Running time, 18 minutes.—Ritz Amusements, Inc., Park and Ritz Theatres, North Vernon, Ind. Small town patronage.

SINGING DUDE, THE: Broadway Brevities—Very good short. Can recommend it. Running time, 18 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

TOM THUMB IN TROUBLE: Merrie Melodies—One of the poorest Merrie Melodies of the year. Running time, eight minutes.—Ritz Amusements, Inc., Park and Ritz Theatres, North Vernon, Ind. Small town patronage.

Miscellaneous

MOBILIZED FOR MERCY: Red Cross—Entertaining.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.



Freeman Made District Manager for Interstate

Charles Freeman, formerly in charge of talent booking for the Paramount and RKO circuits, has been made a district manager for the Interstate circuit, in Dallas.

His New York associates and friends, and his new associates, tendered a testimonial dinner to Mr. Freeman at the Astor Hotel recently. Among the guests were R. J. "Bob" O'Donnell, partner-manager of the Interstate circuit; Joseph Vogel, of the Loew circuit; John J. O'Connor, head of the RKO circuit; Robert Weitman, managing director of the Paramount Theatre, in New York, and Jay C. Flippen, vaudeville star, who was master of ceremonies.

Alliance "Outsider" Deals

Alliance Films Corporation, with headquarters in New York City, has set regional distribution of its film, "The Outsider," thus: New England, Imperial Exchange, in Boston, and Imperial Exchange, in New Haven; Buffalo and Albany, Eleanor Paradeis, of the Pam-O-Film Exchange; Ohio, Indianapolis, and Kentucky, the Big Feature Rights Exchange of Lee Golberg; Atlanta, Charlotte, New Orleans, and Little Rock, John Mangham, of the Monogram southern exchanges; Detroit, William Flemion, of Excellent Pictures Corporation; St. Louis, the Monogram exchange, of Robert Taylor; Kansas City, the Monogram exchange, of W. Benjamin; Chicago and Milwaukee, Henri Elman, of Special Attractions, Inc.; and Pittsburgh, Louis Krieger.

Walt Disney Festival

Walt Disney's Festival, comprising "Snow White and the Seven Dwarfs," "The Ugly Duckling," "Ferdinand the Bull," "Donald's Lucky Day" and "The Practical Pigs," started Saturday, July 27th, at Loew's Criterion theatre, New York. The program is being distributed through RKO Radio.

Give Free Scholarships

In connection with the Loew circuit showing in New York City of "Edison, the Man," the International Correspondence Schools, of that city, are giving away nearly $10,000 in scholarships.

Release Muni, Dieterle

Paul Muni, actor, and William Dieterle, director, have been released by Warner Brothers due to their insistence on selecting their own stories. Mr. Muni's contract had three years to run and Mr. Dieterle's one year.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

That Pass Problem —and One Solution

Does the "pass evil" rate a defense? It does, according to Joe Ryan, of the Eastman, in Rochester, Minn. On a following page the Round Tabler describes his "sensible use" of passes on a "strictly business" basis.

Well, that may be. But, as this corner has always seen it, "payment" in passes is economically unsound, an expensive heritage too costly to maintain. Thus, the most sensible handling of passes is to be regarded as no more than a compromise, hardly a solution.

Let us recognize that any permanent solution is to start with the elimination of passes for services rendered, to be replaced with cash on the line for value received.

* * *

If a window location is not worth its rental in cash, it is not worth any more in passes. Yet, the theatreman particular in selecting 24-stands and other poster locations—for which he pays in cash—will throw cards in every available window, mainly because of the pass payoff.

Ryan notes that merchants would laugh at an offer of 50 cents a week for window card rental. If so, it should then be better business to aim at a smaller number of leading locations for exclusive use, to be paid for as such. That would return a greater "value received" than a string of hit-and-miss locations jammed with the advertising of every competing entertainment in town.

* * *

The fundamental principle of economics is the circulation of money. Thus, in paying his way, the manager encourages that circulation in the direction of his boxoffice. In so doing, the pass "sore spot" is removed, the theatre seat remains a unit of sale, and eliminated is the danger of the "privileged character" class, which evidently Ryan regards without undue alarm.

The Minnesota member may have reason to feel he is making satisfactory "pass" deals in exchange for display and newspaper space. But patrons who know the taste of passes are rarely satisfied with any other diet.

Some 6,000 or more theatres screen advertising bought by local merchants. The merchants pay cash.

Decidedly no. The Quigley Awards are not confined to entries on individual pictures. Distinctly eligible are all promotions having to do with the health of the boxoffice, institutional or otherwise.

This is published for the attentions of all theatremen not yet entirely familiar with Awards rulings. It is suggested by the letter from the member who "has been under the impression that only entries devoted to selling of pictures were considered".

TESTING EXPLOITATION

With Paramount's current activities on behalf of "The Great McGinty", it appears that the test campaign considered a "must" by national advertisers now comes more firmly into its own in the exploitation of motion pictures. Told elsewhere in this section is the story of a polling stunt at the coast preview. Put on by Paramount's Cliff Lewis and his staff, the idea worked out so successfully that the tiein is to be incorporated in the picture's national campaign.

Producers count heavily upon preview audience reaction to determine a picture's boxoffice values. The same reasoning should apply equally for advance testing of promotional ideas on which so much of this boxoffice depends.

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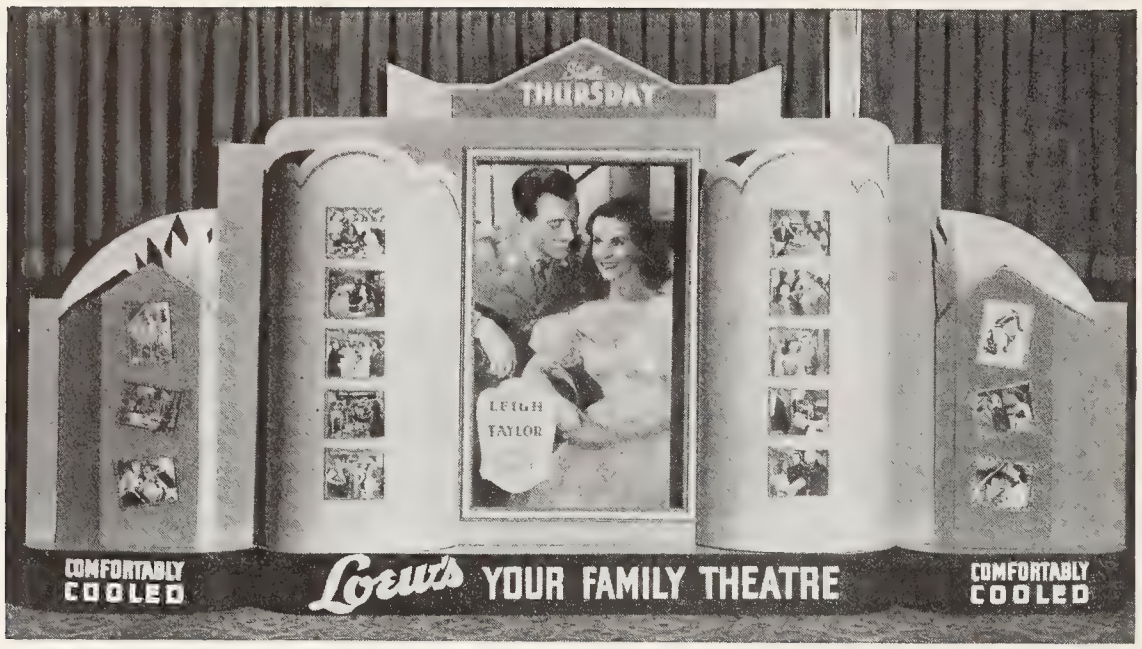
PLEASANT TIDINGS

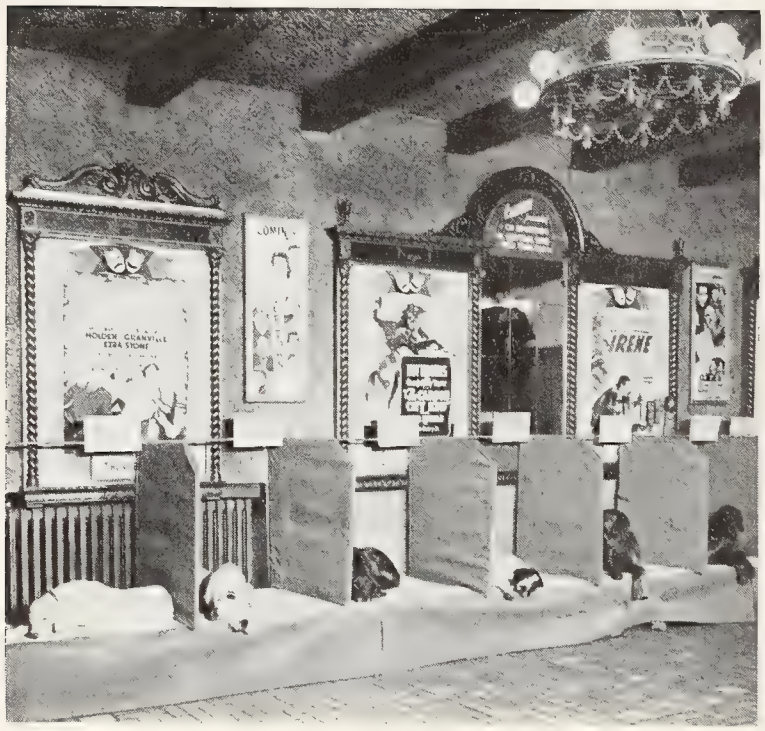
Good news is Earl Hudson's appointment of Ralph Stitt as United Detroit Theatres advertising and publicity director. The tidings are hailed by the many friends of the Round Tabler and others familiar with his works. Stitt has been around. He knows home office and field from the inside, has plenty of showmanship savvy—and is a very swell guy, in addition.

In joining up with the Hudson forces Ralph brings added strength to an organization whose potent promotional activities have long been noted in these pages.

A-Mike Vogel

Round Table In Pictures





(Above) Brightening up his foyer was the giant display created by Sam Gilman for "Waterloo Bridge" opening at Loew's, in Dayton, Ohio. The 40 by 60 blowup was hand colored, well illuminated from behind, with stills spotted effectively.

(Left) In conjunction with the presentation of "The Biscuit Eater" at the Kenton, in Kenton, Ohio, G. H. Foster tied in with local kennels and promoted loan of show dogs which, appropriately tagged, were displayed in lobby during run.



Tying in with current newspaper headlines, Manager Elmer Hollander at Warners' Stanton Theatre, in Philadelphia, for reissue of "Confessions of a Nazi Spy", constructed the effective front illustrated above. Same effect was carried out on opposite side of entrance.



Examining the exhibit of the inventor's first projector alongside International's new Simplex E7, at Loew's New York Paradise, were Lester B. Isaac, director of Projection and Sound of Loew's Theatres, and M. D. O'Brien, assistant director who arranged the display for Jerry DeRosa's date on "Edison the Man".



Animated display arranged by Francis Deering for "Turnabout" at Loew's, in Houston, Texas, was mounted on a turntable, one side of the centerpiece carrying a straight pose of Landis and Hubbard and on the other the characters in reverse. Teaser copy was used on both. Second lobby display consisted of giant blowup of the Life *spread featuring Carole Landis.*

'McGinty' Polling Tested at Preview

Audience reaction to a test promotion weighed for consideration in the national campaign on Paramount's "The Great McGinty," was found highly favorable in the exploitation of a special voting poll put on during the picture's recent coast preview at the Westwood Village, in Westwood, Cal.

In conjunction with the theatremen, Cliff Lewis, Paramount studio ad head and his staff, recreated an old time voting scene out front, with all the authoritative "props" such as polling booths, torches and banners, based on the politico-comic background of the picture. Before the screening, ballots were distributed and patrons asked to mark their votes inside the covered booths on the various questions listed. Among the questions, one asked if the audience preferred the "tender brute" type of lover as personified by Brian Donlevy, the picture's star. The query was aimed to draw atention to the star's possibilities as a romantic lead for which he is being groomed by the studio.

According to returns, over three-quarters of the audience voted their choices, considerably over one thousand ballots being cast. Votes were counted during the screening and final results posted in the lobby on completion of the show for the information of the audience.

"LET'S HEAR FROM YOU"

Mayor Endorses "Confessions" At Naturalization Day Meeting

For his campaign on the re-issue of "Confessions of a Nazi Spi," Manager John R. Schultz at the Liberty theatre, in Sharon, Penna., contacted all service organizations in the vicinity and the American Legion which brought fine representation in the form of a parade to the theatre opening night. Through the cooperation of His Honor the Mayor, the picture was endorsed by him at the Naturalization Day meeting attended by some few thousand.

One of the highlights of Schultz's campaign was a 15 minute radio program "Is There a Fifth Column in America?" which was conducted by the president of the Valley Forum and tied entirely into the picture. Special front was constructed for the occasion using a red, white and blue background, and newspapers were generous with their stories ahead and during run.

"LET'S HEAR FROM YOU"

Humorous Slants Employed By Yeakle to Sell Dates

Teaser gag ahead of opening of "Remember the Night" at the Kentucky Theatre, in Danville, Ky., was the distribution by Bill Yeakle of paper plates in a house-to-house canvass. Pasted onto plates were stickers with copy reading: "Don't wash your dishes tonite. Use these paper plates instead so that you can hurry down to see," etc., etc.

For "Invisible Stripes," Yeakle also distributed tinted cards on which were printed three stripes. Folks were told how to blow on them and if they became invisible to see a doctor and if they remained visible to see the picture. This was followed by cast, playdates, etc.

Four-Day Fair and Cattle Show To Be Held as Stage Attraction

Round Tablers who have put over successful milking contests and 4-H Club tieins, and other theatremen interested in the possibilities of agricultural promotions as added attractions, are directed to the Farm Show and Fair announced by Manager Frank V. King, to be held at the Midland, in Newark, Ohio, the week starting Monday, August 12. Since the county fairgrounds are no longer available, officials have arranged with the theatreman to stage livestock judgings and milkmaid's contests during one and a half hour periods at matinee and night shows. A rural type stage show is also set in addition to farm women's exhibits and 4-H Club displays in lobby and mezzanine.

In a general letter sent out by the county agricultural agent, farmers in the area were instructed on requirements for the judging to be held in seven classifications of cattle and sheep, 32 classes in all. Four to five classes will be judged in each period. Arrangements are being made for stabling and shelter of livestock. Entries are confined to the county and well-known judges engaged for the various events. These include the milkmaid's contest for county women and girls. A limited number of entries will be accepted and awards made on the basis of the greatest total weight of milk drawn within the allotted time.

Spencer Reports on "Grand Opry" Premiere

In cooperation with the Paramount Theatre, Nashville and Station WSM, sponsors of the famous "Grand Ole Opry" radio program, Perry Spencer, publicity director for Republic Pictures in the south, reports a ten days' advance campaign in which the station plugged the world premiere of that picture. Newspapers gave front page stories and picture breaks well ahead with streamer headlines.

Special novelty invitations were sent to out-of-town newspaper men and radio officials who arrived for the premiere, special parade was held and guests were taken to the theatre in old fashioned rigs and surreys. Governor Prentice Cooper opened the celebration by welcoming everyone to Nashville and contestants came from all over the state to compete for prizes in a square dance contest. Highlight of the evening was the stage show at the theatre, where the original stars of the radio program appeared in the picture.

"LET'S HEAR FROM YOU"

Redmond Concocts Star Dust As Advance for That Date

Jimmy Redmond of the Bonham, in Fairbury, Neb., recently turned chemist and mixed up a batch of "Star Dust" as his advance exploitation on that picture. Purchasing a pound of silver metallic and two ounces of blue metallic, Jim mixed them together and then put a portion of it in imprinted envelopes with copy reading: "Enclosed you will find a sample of star dust, just as a reminder to see" etc., etc. These were distributed on the street as well as placing them in surrounding small towns.

Having cracked his local daily for the first time recently on a co-op page, Redmond approached them again for "Edison the Man" which brought merchant cooperation, each store's ads tied directly to the picture. Arrangements were also made with the local utilities company for distribution of small cards with all light and water bills, thus carrying picture message directly into the homes of most residents.

Eerie Slants Used by Burke Ahead of "Ghost Breakers"

Starting his campaign two weeks ahead of opening of "Ghost Breakers," Bill Burke at Schine's State, in Fostoria, Ohio, concentrated on the eerie by promoting two skeleton suits which were stuffed with batting and strung on pulleys out of sight in the fly loft. Just before the trailer hit the screen, all lights were doused and with aid of a phonograph with sound effects which included howling wind, screams, etc. the skeletons were dropped while a green light played overall. The trailer was then brought on and Burke reports the effect as terriffic.

Classified ad contest was planted in cooperating paper, guest tickets going to those who found their names listed among various ads, and second contest consisted of scene stills from the picture which were run in paper together with conversation balloons, tickets also were given here for best conversations submitted between Bob Hope and other characters in the picture.

"LET'S HEAR FROM YOU"

First-Time Street Car Tiein Set by Bell for "Edison"

Reported by Ray Bell as a first-time locally, all street cars in Washington were bannered with posters reading "Take street cars and busses to Loew's Capitol to see Spencer Tracy in 'Edison the Man.'" Local power company was persuaded to pay for and distribute signs which saluted the name Edison and the picture, in addition to devoting windows to displays tied to the picture. Power company was also induced to buy time on the air and present 15-minute dramatization of highlights from the film for which a local cast was engaged.

Replica of original electric light and other interesting models were secured and placed on display week ahead, Western Union windows were placarded in addition to miniature blanks with tiein copy being distributed and a three-day radio contest was conducted on WRC women' program with listeners being asked to estimate what benefits electricity and other Edison inventions had brought them. Guest tickets were awarded.

The Pass Defended

DEAR MIKE:

It's quite a while since your editorial appeared in the Herald on the "Pass Evil"—in fact, about seven weeks. Well, here comes a belated cry from out here in the wilderness, anent the sensible use of passes.

Perhaps, somewhere in these United States there is a theatre that can stick out its chest and say: "We never issue any kind of a pass to anyone for anything." If there is, more power to that operation.

Let's talk about our situation. We have several very nice window spots around town, wherein we regularly use one-sheets. Mounted on attractive backboards, the merchants who have allowed us the use of these windows for many months past apparently feel that they do not detract from the appearance of these windows.

Now. We hand these merchants two passes each, per week, for these displays. As our matinee price is 15 cents, and our evening price is 25 cents, just exactly how many of these men would agree to our use of their windows if we said we'd give them the value of two passes, or 50 cents per week rental of these spots. I think we agree that we'd either be laughed out or tossed out of the store.

We think that's one of the biggest reasons for the use of passes on a sensible basis. The plain and simple fact is that any merchant up and down the street would rather breeze by the entrance with a pass in his hand which rated him as a privileged character than have us hand him the cold cash, which would allow him to buy a ticket or two if he wished, but which classed him as just another average patron.

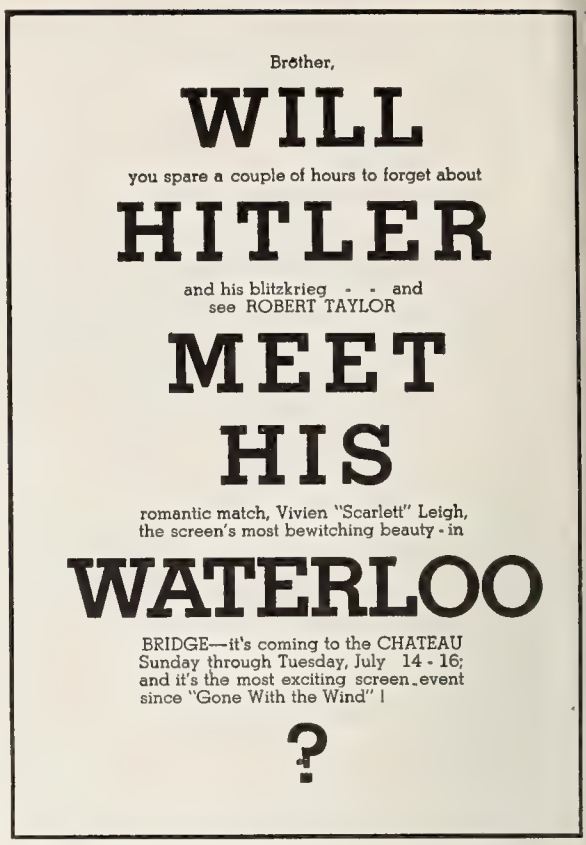
Much has been said against the use of passes, but nary a word in their behalf, even when they're meted out carefully and on a strictly business basis.

To substantiate my plea for just one kind word for the much maligned subject of discussion, I'm sending you a few newspapers and heralds which contain a little department which is headed "Eastman Theatre News." This column, appearing once a week in both the "St. Cloud News," a subscription paper, and the "Thrift News," which is distributed door-to-door with complete coverage of every home in St. Cloud, is published in return for 10 passes per week, which are handed to those whose names appear in either of the publications. If they are used in the evening, which is really true of only about half of them, the cash value of the passes would be $2.50. By actual measurement of the last few of these columns, based on a 40-cent-an-inch rate, it is evident that the cash value of the write-up, in space, is about $5.60.

You will note in looking them over, that we have been taking a little more space each week, entirely with the approval of the editor, who has told us he'd just as soon carry this column indefinitely. These write-ups appear exactly as we have originally written them, with the exception of a few typographical errors, and what we say and how we say it is left entirely up to us.

So, whether it means anything or not, I'm shooting along this little dissertation in behalf of the defense side of the case, because, as I remarked before, it seems like the prosecution has had the floor to itself these many years.

JOE RYAN,
Manager, Eastman Theatre
St. Cloud, Minn.



"Waterloo Bridge" Novelties Sell Date for Praught

Trick copy for novelty advertising on "Waterloo Bridge" at the Chateau, Rochester, Minn., used in various forms by Manager Woody Praught, was featured by what the theatreman terms a "Hitler" card, in two colors, as illustrated above. The capitalized lines seemingly bearing on the current European situation attracted quick attention, according to Praught, with the interspersed trick wording on the picture following through to attract notice on the date.

Popularity of the star as "Scarlett" was also built upon by the theatereman in his advertising by the use of face cuts of Leigh in "GWTW" and such hook-up copy as:

"Can Taylor take the place of Gable in Scarlett O'Hara's arms?" Contests included the pressbook suggestions on "name the bridges" and the translation of "I love you" in eight languages.

"LET'S HEAR FROM YOU"

Golf Trophy Awarded By Unger on "Pinocchio"

What he chose to call a "Pinocchio" golf tournament was arranged for that date week ahead of opening by Jim Unger at the Arcadia, in Temple, Tex., winner of the handicap was awarded a loving cup. Tourney was advertised well in advance, and the theatreman planted small cutouts of the various characters in the picture in strategic spots around the course.

Bookmarks were distributed in local libraries and classrooms, in addition to being available at newsstands, giant size foot stencils with title and playdates were pasted on sidewalks in the vicinity of the theatre and numerous windows of the "Pinocchio" merchandise was promoted.

"LET'S HEAR FROM YOU"

Telescope Idea Gets Attention

A novel stunt that aroused much attention and comment was that put over by Jack Edwards, Rialto, Butte, Mont., for the showing there of "New Moon." Edwards placed a "New Moon" display card high on the side of a five-story building. A man with a telescope, stationed in the street below, invited passersby to look through the sight and tell what stars they saw.

May's Ribbon Gag Sells "Russell"

Promoting bolts of ribbon from local store, Ed May for his date on "Lillian Russell" at Schine's Paris, Paris, Ky., cut them in eight-inch pieces and had his doorman or cashier present each patron with a piece and inform them to be sure to keep them as instructions for their use would be made during the show. At every performance, theatre attendant stepped to stage and requested patrons to carefully tie the ribbon around their left index finger. Time was allowed for following instructions and then the audience was advised that it was a gentle reminder to see "Lillian Russell."

"LET'S HEAR FROM YOU"

Beach Games Sell "Debutante"

Vaughn O'Neil at Loew's State, in Providence, for "Andy Hardy Meets Debutante" concentrated on bathing beaches and arranged a stunt whereby 10 large beach balls painted with Andy Hardy copy were used on public beaches over the weekend. O'Neil also arranged to have inexpensive standees prepared with directional copy urging homeward bound bathers to go to Loew's to see the picture.

Merchant Tieups Aid Anthony Engagements

Use of a reduction illusion display placed in a store adjacent to Schine's Piqua, in Piqua, Ohio, proved a crowd-stopper for Bob Anthony and his date on "Dr. Cyclops." Appropriate tiein copy with scene stills were also featured in the display.

For "It's a Date," Anthony promoted local furniture mart for distribution of 2,000 autographed roto heralds, a Lane cedar chest with full window display and numerous other merchandise gifts. Store also carried copy in their newspaper ads plugging the engagement.

"LET'S HEAR FROM YOU"

Deering's "Storm" Serialization

Five days ahead of opening of "The Mortal Storm," Round Tabler Francis Deering at Loew's, in Houston, Texas, planted a serialization in the Houston *Post* consisting of a biography of James Stewart, star of the picture, also included were scene stills and art work.

Kids Collect Rock to Advertise Date On "Million B C"

Following Ted Kirkmeyer's recent promotion of used auto tires from among his local youth, R. W. Ferguson, now reports the collection of lettered rock by the youngsters of Osawatomie, Kan., for a build-up on "Million B.C." at the Osawa. Newspaper ads announced that children under 12, bringing rocks lettered with title, theatre and date, would be admitted for five cents. Over 400 responded, the rocks being saved until the day before opening when Ferguson had them distributed around town between five and six in the morning.

A puzzle novelty also greeted enthusiastically by the youngsters was made up by the theatreman in the form of jigsaws, from heralds on the picture. Heralds were pasted to mat board and divided by a cutawl machine. When this served its purpose, the theatreman announced another offer, similar to the rock project, this time the kids being invited to bring bones twelve inches or longer to the theatre in exchange for free admission to see the opening chapter of a new serial. As Ferguson tells it, the butchers were besieged for bones and the locals who phoned the theatre to inquire were told the collection was to be used to advertise the picture.

Comparison Copy Used for Displays

This was done in many ways for window and other display. Set alongside of horse-head skeletons and other material atmospheric of the picture in store windows, the copy was to the effect that the bones were representative of animals in the picture. As an instance, a leading hardware store plugged aluminum wear and the date with copy such as, "In the form of ore and sand this Pyrex flame-wear and ovenwear has lived since "One Million B.C.," etc., etc. In other windows, the title and date were spelt out with bones. The utilities company made up an exhibit of a prehistoric camp fire to plug modern cook stoves. The copy: "This was the only form of cooking used in," etc., etc., "compare it with," etc. Comparison displays were also planted in drug stores for exterminators, in farm supply stores for farming implements. Restaurants advertised, "T-Bone Steak Special, the Size of a Dinosaur," etc.

Parade Features Campaign

The comparison idea was also carried out in a street parade of a Saturday afternoon, units including Boy Scouts, high school band, other youth organizations and fleet of bannered Chevrolet cars. What the Scouts might have been in the period of the picture was compared with the 1940 members. The same was done with the autos to show old and new transportation. Theatre front was in keeping with the personnel dressed accordingly.

Newspaper support was topped with a page co-op promoted by Ferguson, all copy further tieing in the "compare" slant. Incidentally, the manager sold the ads in person, making a profit on the page as he did on the sale of the bones as fertilizer after the date, bringing the entire cost of campaign down to a few dollars. He reports the down to a few dollars.

NEARING THE HALF WAY

About the best commentary on the enthusiasm shown by entrants on the Quigley Awards is indicated in the number of winners in the Third Fortnight of the Third Quarter, a two-week period that marked one of the worst heat spells this country has known. Despite these handicaps, sufficient high-grade showmanship was displayed in the Third Fortnight to roll up a total of 59 Awards to 56 entries, the added three voted because of double-credits as shown.

H. M. ADDISON
Olympic, Watertown, N. Y.

GEORGE BANNAN
Van Wert, Van Wert, O.

JOHN BARCROFT
RKO Palace, Columbus, O.

RAY BELL
Loew's, Washington. D. C.

LIGE BRIEN
Prince, Ambridge, Pa.

LOU BROWN
Poli, New Haven, Conn.

BILL BURKE
State, Fostoria, O.

WALLY CALDWELL
Valentine, Toledo, O.

EV CALLOW
Warners, Philadelphia, Pa.

M. H. CHAKERES
Regent, Springfield. O.

LOU COHEN
Poli, Waterbury, Conn.

G. W. COLEMAN
Arcade, Springfield, Mass.

RALPH CRAIG
Adelphi, Reynoldsville, Pa.

GENE CURTIS
Paramount, Syracuse, N. Y.

FRANCIS DEERING
Loew's, Houston, Tex.

JERRY DEROSA
CARL FISHMAN
Paradise, Bronx. N. Y.

E. V. DINERMAN
RKO, Cincinnati, O.

JOE DI PESA
Loew's, Boston, Mass.

R. W. FERGUSON
Osawa, Osawatomie, Kan.

M. E. FERRERA
Dixie, Abbeville, La.

ED FITZPATRICK
Poli, Waterbury, Conn.

JOSEPH FRANKLIN
Mayfair, St. John. N. B., Canada

ARNOLD GATES
Park, Cleveland, O.

EDGAR GOTH
ELIHU GLASS
Paramount, Stapleton, S. I., N. Y.

KEN GRIMES
Warner, Erie, Pa.

JOHN W. GUITON, JR.
Rialto, West New York, N. J.

BILL HOCK
Enright, Pittsburgh, Pa.

GEORGE HUNT, JR.
Loew's, Louisville, Ky.

BILL JOHNSON
Ft. Plain, Ft. Plain, N. Y.

A. J. KALBERER
Indiana, Washington, Ind.

RAYMOND J. KENNEY
Cosmo, Chicago, Ill.

FRANK V. KING
Midland, Newark, O.

GUS LAMPE
HARRY UNTERFORT
Keith, Syracuse, N. Y.

M. A. LIGHTMAN, JR.
Malco, Memphis, Tenn.

EDDIE McBRIDE
State, Providence, R. I.

J. R. MAC EACHRON
Paramount, Jackson, Tenn.

HIRAM MEEKS
Rialto, Morrilton, Kan.

SID MESIBOV
Warners, Philadelphia, Pa.

C. C. PERRY
Loew's, Norfolk, Va.

LES POLLOCK
Loew's, Rochester, N. Y.

WOODROW PRAUGHT
Chateau, Rochester, Minn.

H. W. REISINGER
Bijou, New Haven, Conn.

CARL ROGERS
Regent, Harrisburg, Pa.

LEO ROSEN
Troy, Troy, N. Y.

JOE RYAN
Eastman, St. Cloud, Minn.

BILLY SAXTON
Century, Baltimore, Ohio

CHARLES SCHLAIFER
United Artists, San Francisco

JOHN A. SCHULTZ
Liberty, Sharon, Pa.

CHUCK SHANNON
Boulevard, Pittsburgh, Pa.

ALEC F. SMITH
Empire, Islington, London

W-CLYDE SMITH
Paramount, Hot Springs, Ark.

ARNOLD STOLTZ
Avon, Utica, N. Y.

H. S. TWEDT
Lido, Manly, Ia.

RAY WHEELER
Roxy, Laporte, Ind.

CHARLES WINCHELL
Minnesota Amusement Co.
Minneapolis, Minn.

W. D. YEAKLE
Kentucky, Danville, Ky.

The Third Quarter Competitions now near the Quarter halfway mark with the current Fortnight—the fourth—and three more to go before the Third Quarter-Master Plaques, Medals and Citations are voted. It should be a merry battle, according to the representation of different operations, circuit and independent, participating in the fast going. As noted above, 15 circuits are listed for the honors. In addition to the domestic winners, we are pleased also to include Alec F. Smith, of London.

LATE NEWSPAPER ADVERTISEMENTS



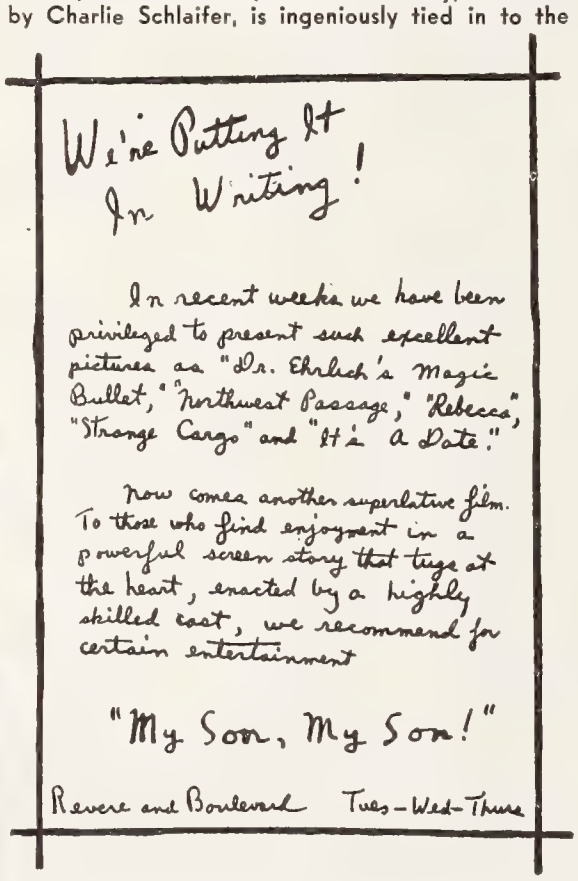
(Above) How Joe Feldman indicated the light tone of "My Love Came Back" at the Pittsburgh Stanley, is illustrated somewhat by the cartoon sketches breaking up the copy and spacing the repetition of the title. Light face type used for credits also served to background picture name. Size: 95 lines on 2 col. The "whitespace" layout, incidentally, is generally used to distinguish the Stanley programs.



(Left) Here, Ev Callow, emphasizes the Crawford role in "Susan and God" at the Boyd, Philadelphia, with the incorporation of the face cuts of other of the leads and caption panels to build the story. Size: 130 lines on 3 col.



(Above) Official ad "spokesman" for the United Artists, San Francisco, "U. A. Charley," created by Charlie Schlaifer, is ingeniously tied in to the holdover on "One Million B.C.," as shown in gag sketch to left. Size: 65 lines on 3 col. Reverse panel was mortised for added attraction.



(Above) as a switch from the usual type faces, Harold Leand sought for quicker eye-appeal by means of this 80 lines on 2 col. for "My Son, My Son," at the Revere, Revere, Mass.

(Right) Spotlighting of the Raft, "in person" at the New York Strand, in conjunction with his role in "They Drive by Night" was tied together in this 125 lines on 2 col., by the frame line hooking picture and stage show together.



• personalities

GENE STUTENROTH
has been promoted from management of the Rialto Theatre, in Woodbury, N. J., to the Fox, in Burlington, N. J.

▽

JOE SLOAN
is now managing Loew's Broad, in Columbus, Ohio.

▽

FRANK ALEXANDER
has been named assistant manager of the Orpheum, in Wilkes-Barre, Pa.

▽

TOM COMERFORD
has been appointed assistant at the Hart and Strand Theatres, Wilkes-Barre, Pa.

▽

GLEN MASON
has been made manager of the Rex at Alexandria, La., while VERNON GORDON goes in as manager of the Paramount there.

▽

BILL JOHNSON
formerly at the Opera House, in Millinocket, Maine, has resigned that post to join the Smalley Circuit, in Fort Plain, N. Y.

▽

JAMES ACKRON
has left the Ritz, Tipton, Ind., and is now assistant at the Roxy, in Peru, Ind.

▽

DAN RICHARDS
has taken over as publicity director of the Paramount, in San Francisco.

▽

HARVEY SMITH
of the Centre Theatre, in Mt. Airy, N. C., visited the Round Table.

▽

PAUL KESSLER
manager of the Suffolk, in Holyoke, Mass., was another recent visitor here.

▽

ROY SMART
in charge of the Charlotte district for North Carolina Theatres, Inc., has been advanced to head booker and buyer, with HARRY HARDY succeeding him. NEIL McGILL, former manager of the Imperial, succeeds EMIL BERNSTECKER as manager of the Carolina, while the latter assumes charge of the company's Eastern district.

▽

E. M. SMITH, JR.
has taken over the operation of the Milton Theatre, Milton, Del.

▽

RICHARD REED
has been promoted to assistant manager at the State, Evergreen house in Spokane, Wash., succeeding ELMER SWANSON, transferred to the Fox as assistant.

▽

EVERT R. CUMMINGS
publicity chief of Tri-States in Nebraska territory, goes into the home office at Des Moines, Iowa, along with TED EMERSON, exploitation head.

▽

FRANCIS DEERING
manager of the Loew Theatre, in Houston, Texas, dropped by to pay us a visit.

▽

DAVE BACHNER
of the Warner advertising department in Cleveland was a recent New York visitor.

Birthday Greetings

B. F. Adcock	Edmund Harrison
Jerome Adelman	J. D. Johnstone
George O. Allen	Edgar Jones
Joseph P. Avila, Jr.	Max Keizerstein
George L. Bannan, Jr.	H. E. Kelly
Carl Benson	Ralph B. Ketchum
Nat Blank	Leslie F. Larsen
Frank Blocher	Roy Liebman
William S. Briscoe	Charles E. Lockhard
William F. Burke	Russ McKibbin
Frank E. Case	Wilson H. MacDonald
Charles L. Clarke	Joseph S. Mahoney
Lawrence Cleary	John J. Medford
Harry Clifford	Robert O. Miller
Corwin C. Collins	Benjamin Mindlin
Robert Cox	C. Morelock
Ernest E. Crabtree	Herbert Mueller
Beryl Davis	John G. Newkirk
E. L. Dilley	Morrie G. Nimmer
Frank G. Dudley	Charles J. Oliver
George W. Eckerd, 3rd	Charles L. Oswald
Everett R. Erickson	Harry A. Pappas
Milton O. Field	Charles E. Phelps
Charles H. Franklin	John Revels
Melville Galliart	Arnold Rubin
L. Hayes Garbarino	Roland H. Ruden
Glynn H. Gau	Earl St. John
Robert Gibbs, Jr.	Clarke O. Sanford
Ray Gingell	Robert Schmidt
David Ginsburg	Sam S. Schwarzchild
Ben Goldman	Mel E. Scott
Thomas C. Grace	R. K. Sharma
Ty Grasiano	Herman Shulgold
Harry Gray	Forrest M. Swiger
Gilbert Hainline	Felix Tisdale
DeWitt Haley	Jacob Vidumsky

Showmen's Calendar

SEPTEMBER

1st	First Air Express Service—1927
	Richard Arlen's Birthday
2nd	U. S. Treasury Department Established—1789
	Labor Day
4th	Hendrick Hudson Sails Up the Hudson—1609
9th	California Admitted to Union—1850
	Colorado Admitted to Union—1850
	Schools Open in New York
11th	Paul Muni's Birthday
12th	New York State's 163rd Birthday
13th	Star Spangled Banner Written in 1814
	Claudette Colbert's Birthday
15th	William Howard Taft (27th President) Born—1857
	Jackie Cooper's Birthday
	Fay Wray's Birthday
18th	Greta Garbo's Birthday
21st	First Day of Autumn
22nd	Emancipation Proclamation Issued by President Lincoln—1862
27th	George Raft's Birthday
28th	Daylight Saving Time Ends
29th	Virginia Bruce's Birthday

GUS LAMPE
district manager for Schines in Syracuse, paid Round Table headquarters a long anticipated visit.

▽

JIMMY BURGE
for the past 12 years city manager for Standard Theatres, in Oklahoma City, has been appointed publicity director in charge of MGM publicity, advertising and promotion in Oklahoma, western Arkansas and the Texas Panhandle.

▽

HENRY G. SCHICK
has sold his interest in the Star Theatre, Oakland, Cal., to GEORGE SHEY, his partner, to join the sales staff of National Theatre Supply in Los Angeles.

▽

L. A. SCHELLING
has purchased the Liberty Theatre, St. Helena, Cal., from JACK WILSON.

▽

ROLAND LLOYD
of Kansas City has been appointed manager of the Larkin, San Francisco.

▽

ROBERT EMORY
former assistant at the Babcock, in Bath, N. Y., has been promoted to manager of the Riverside, in Buffalo.

▽

ROBERT CLUSTER
of Salem, Ill., is planning a new theatre to be erected in Sandoval, Ill.

▽

HARRY SAVETT
is now operating the Lyric at Tupper Lake Junction, N. Y.

▽

TEDDY BERKLEY
whose Capitol, in Harrisville, N. Y., burned in January, will start rebuilding shortly.

▽

MARTIN WEISER
assistant exploitation man for Warners in Hollywood, has been transferred to handle exploitation in Kansas City.

▽

SAM TANNENBAUM
owner of the Palace, in Atlantic City, N. J., has taken over the Ideal, in Philadelphia.

▽

HARRY THOMPSON
has been replaced by HAROLD GRAIVES as Schine booker in the Cleveland territory.

▽

JOE ISAACS
has taken over the Benham, Benham, Ky.

▽

C. L. HOLLISTER
of the Temple and State, in Wellsville, N. Y., was a recent visitor to New York.

▽

FRED PERRY
is now managing the Zenith Theatre, in the Bronx.

▽

JOHNNY MANGAN
has been transferred from the chief-of-service post at the Stanley, Chester, Pa., to the Astor, Reading, where he takes over the assistant manager's job.

OBITUARIES

Harry Niemeyer, 63, Newspaperman, Dies

Harry H. Niemeyer, Sr., 63, Hollywood correspondent for the St. Louis *Post Dispatch,* died July 27th in Hollywood Hospital. He was buried the same day. Surviving are his widow; a son, Harry, Jr., member of the RKO studio publicity department, and his father.

Mr. Niemeyer had been associated with the *Post Dispatch* since 1894. He also held a post in the drama department of the New York *Times* prior to the World War, and acted as personal representative of James K. Hackett. He went to Hollywood from St. Louis in 1934.

Leonard Trainor, Film Cowboy, Dies

Leonard Trainor, 61, cowpuncher and close friend of the late Will Rogers, died July 28th at the Cedars of Lebanon Hospital, Hollywood, a few hours after he had completed three days of portraying Will Rogers in the Santa Monica Will Rogers Memorial Pageant.

Mr. Trainor entered films in 1914 appearing in many westerns. When Will Rogers became a big name in the films, Mr. Trainor became his stand-in and double.

Fred Dean Rundell

Fred Dean Rundell a former partner of the founder of the Comerford circuit, M. E. Comerford, died on Tuesday at his home in Owego, New York, aged 49. Mr. Rundell was a former newspaperman. He joined the late Mr. Comerford in theatre operation in Sayre, Pennsylvania, Waverly, New York, and in Owego, New York. He disposed of his theatre interests in 1930; but, in 1933, re-entered theatre business by serving as manager of the Owego house, the Tioga, retiring last year because of illness. He was Tioga County Democratic chairman from 1932 to 1934.

Bertha M. Bower

Bertha Muzzy Bower, 68, author of "Chip of the Flying U" and many other western novels died July 23rd in Los Angeles.

W. A. Grant

Colonel W. A. Grant, 72, president of Associated Screen News in Montreal for the past 15 years, died July 27th in the Western Division, Montreal General Hospital.

George Walker

George A. Walker, 60, manager of Shea's North Park, Buffalo, died in that city July 25th of a heart attack. Mr. Walker, a cousin of the late Michael Shea, of the Shea circuit, started as an usher in 1900 at the old Garden theatre in Buffalo. A year later he became manager of the Court Street theatre.

Joseph F. Cass

Joseph F. Cass, 77 head of an independent circuit with headquarters in Sumner, Ia., died there July 21st.

Frank Redman

Frank E. Redman, 61, of Fort Lee, N. J., died July 24th at Englewood Hospital. He had suffered a cerebral hemorrhage while on duty as a guard at Ben Marden's Riviera. Mr. Redman had been at one time chief property man for Famous Players-Lasky and Pathe at Fort Lee.

Alexander Brighton

Alexander F. Brighton, 40, salesman for seven years with the National Theatre Supply Company at Milwaukee, died July 26th in that city.

Mrs. Pat Rooney, Stage Dancer, Dies

Mrs. Marion Bent Rooney, vaudeville performer and wife of Pat Rooney, the dancer, died July 28th in the House of Cavalry Hospital, New York, after an illness of two months. Mrs. Rooney danced to fame with her husband, in the vaudeville team of Rooney and Bent, waltz-clogging to the strains of "She's the Daughter of Rosie O'Grady." She was born in The Bronx on December 23, 1879, the daughter of Arthur and Alice Bent.

She and her husband toured together in the Variety circuit for 27 years until she was compelled by arthritis to retire from vaudeville. She was the mother of Pat Rooney, 3rd.

Edgar Weisner

Edgar L. Weisner, 42, operator of 15 Wisconsin houses affiliated with Fox Wisconsin Amusement Corporation, died July 26th at his home in Milwaukee following a long illness. A native of Stevens Point, Wis., Mr. Weisner had been associated with the theatre business since his youth. Survivors include his mother, three sisters and two brothers, Harold and Max, both of whom are connected with the film business in Milwaukee.

William Phinney

William Phinney, 63, character actor, who served many years ago as stage manager for several George M. Cohan productions, died July 24th in New York.

Carlton Griffin

Carlton Elliott Griffin, Hollywood character actor, died July 24th of a heart attack. He started his film career with D. W. Griffith.

John Kurucz

John Kurucz, 57, Hungarian composer of more than 400 published compositions, many of which were created for motion pictures, died of a heart attack in Hollywood July 22nd.

Saxon Kling

Saxon Kling, 48, actor and playwright, died in Marion, Ohio, July 29th.

Henry McCarrell

Henry E. McCarrell, 60, manager of the Bedford theatre, Bedford, Ind., died July 22nd, in Bedford.

Mrs. Samuel Rappeport

Mrs. Samuel Rappeport, 70, who with her husband operated neighborhood theatres in Buffalo, died there July 27th. They opened their first theatre, the Royal Star, in 1907. Later they operated the Ideal, Lovejoy and Avon.

Maurice Strauss

Maurice Strauss, retired film executive, at one time connected with Universal, died at his home in Cincinnati July 22nd.

Siegel To Testify

M. J. Siegel, president of Republic Pictures; Wells Root, E. E. Passmore, Jan Fortune and Harold Shumate, script writers, were ordered last week in federal court in New York to submit to examination before trial in Los Angeles this week in connection with the infringement suit of Marquis James against Republic. The suit seeks an injunction and an accounting, charging that the author's biography of Sam Houston, "The Raven," was plagiarized in "Man of Conquest."

Credo Loses Plea

Referee John E. Joyce in New York this week dismissed the petition of Credo Pictures, Inc., for an arrangement with creditors on the ground that Credo had failed to file a confirmation of the plan in time.

IN COURTS

Court Reinstates Morristown Pool

Vice-chancellor Buchanan in Newark this week ordered reinstatement of the pooling and booking arrangment between Walter Reade and the Justin-Jacks interests in Morristown, N. J., following an action by Lester G. Justin and Morris H. Jacks to compel Mr. Reade and his American Communities Corporation to fulfill the contract entered into by these parties in 1937.

They claimed Mr. Reade had breached the arrangement. Mr. Justin and Mr. Jacks operate the Jersey and Park theatres in Morristown and Mr. Reade has the Community. Under the decision, the polling arrangement remains in status quo.

Seek Dismissal Of Trendle Suit

Paramount on Friday, July 26th, asked for dismissal of George W. Trendle's suit seeking to void an agreement made by him and John H. King in 1929 which barred them from operating theatres within a 150 mile radius of Detroit for 50 years. An answer filed in federal court in New York contends that the provision is legal and binding.

Twentieth Century-Fox Sued

A suit by Twentieth Century-Fox against the Century Circuit was disclosed in New York supreme court Thursday, July 25th, when the case was set for trial September 23rd. The distributor seeks about $30,000 damages for failure, it is charged, by the circuit to play a number of pictures in some 25 houses and to pay for other films said to have been played but not paid for under a contract.

File Philadelphia Action

A suit to collect a judgment of $40,166 levied eight years ago against Marjorie Rambeau, actress, was started in Philadelphia Thursday, July 25th, by Norman G. Chinn, of New York City, who bought the judgment at public auction to pay an $18,000 fee to Mrs. Mabel Manton's lawyer. Originally, the judgment was obtained by Mrs. Manton, then wife of the late Kevitt Manton, British actor, who had sued Miss Rambeau for alienation of affections and won the award. Mr. Chinn, who otherwise remains unidentified, bought the judgment for $1,000.

Judgment Against Brandt

Three William Brandt houses were ordered Friday, July 26th, to pay $3,300 each to Jack Naples, owner of the NTG (Nils T. Granlund) vaudeville unit, for failure to live up to a booking contract. Judge Timothy A. Leary, in New York supreme court, granted summary judgment against Mr. Brandt, the Adde Company, owner of the Flatbush theatre, Sharbu Operating Company, owner of the Windsor, and Robertson Operating Company, owner of the Carlton.

Writer Sues Warners

Hans Rehfisch, German writer, filed a $750,000 damage suit in federal court in Los Angeles this week against Warners, charging plagiarism of his story, "Die Affaire Dreyfuss" in the "Life of Emile Zola."

Sues Over French Film

A suit for an injunction has been filed in New York supreme court by Arthur Ziehm, Inc., against Leo Films., to restrain the defendant from allegedly distributing in the United States the French film "Serenade."

THE RELEASE CHART

INDEX

On this and the following page appears an alphabetical index to the titles of all features listed in this week's Release Chart, with additional information for the exhibitor.

The number immediately following the title is the production number. Also given is information regarding the classification of the subject matter. A melodrama is denoted by the abbreviation Mel., Comedy by Com., Comedy-Melodrama by Com-Mel., Musical by Mus., Musical Comedy by Mus.-Com., Western by West. If the production is made in color, the letter "C" appears in parenthesis after the classification. Thus: Com-Mel. (C) denotes a Comedy-Melodrama in Color.

At the extreme right of the line containing the title of the production is the name of the distributor.

A

Abe Lincoln in Illinois, 009 Mel.....RKO
Abuna Messias, Mel.....Foreign
Adventure in Diamonds, 3928 Mel.....Para
Aldrich Family in Life with Henry, Com. Para
Alias the Deacon, 4015, Com.....Univ
Allegheny Uprising, 006, Mel.....RKO
All This and Heaven, Too, Mel.....FN
All Women Have Secrets, 3914, Mel.....Para
American Gang Busters, Mel.....St. Rts
And One Was Beautiful, Mel.....MGM
Andy Hardy Meets Debutante, 43, Com..MGM
Angel from Texas, An, 468, Mel.....FN
Anne of Windy Poplars, 035, Mel.....RKO
Argentine Nights, Mus.-Com.....Univ
Arise My Love, Mel.....Para
Arizona, Mel. .....Col
Arizona Frontier, West.....Mono
Arizona Gang Busters, West.....Producers

B

Babies for Sale, Mel.....Col
Bad Man from Red Butte, 4063, West...Univ
Bad Man of Wyoming, Mel.....MGM
Baker's Wife, The, Com.....Foreign
Balalaika, 17, Mus.....MGM
Band Wagon, Mus.....Foreign
Barricade, 026, Mel.....20th-Fox
Before I Die, Mel.....Col
Beyond Tomorrow, 031, Mel.....RKO
Big Guy, The, 4016, Mel.....Univ
Bill of Divorcement, 028, Mel.....RKO
Billy the Kid Outlawed, West.....Producers
Billy the Kid Returns, 851, West.....Rep
Biscuit Eater, The, 3935, Mel.....Para
Bittersweet, Mus.....MGM
Black Diamonds, 4057, Mel.....Univ
Black Eyes, Mel.....Foreign
Black Friday, 4018, Mel.....Univ
Blazing Six Shooters, West.....Col
Blazing the Oklahoma Trail, West.....Col
Blondie Has Servant Trouble, Com.....Col
Blondie Plays Cupid, Com.....Col
Blondie on a Budget, Com.....Col
Blondie Takes a Vacation, Com.....Col
Blue Bird, The, 025, Com. (C)....20th-Fox
Boom Town, 48, Mel.....MGM
Boys of the City, Mel,.....Mono
Boys from Syracuse, Mus.-Com.....Univ
Bride Wore Crutches, 112, Mel.....20th-Fox
Briggs Family, The, Mel.....Foreign
Brigham Young, 107, Mel.....20th-Fox
British Intelligence, 416, Mel.....WB
Broadway Melody of 1940, 21, Mus.....MGM
Broken Strings, Mel.....St. Rts
Brother Rat and a Baby, 406, Com.....WB
Brother Orchid, 405, Mel.....WB
Buck Benny Rides Again, 3932, Com....Para
Bullet Code, 083, West.....RKO
Bullets for Rustlers, West.....Col
Busman's Honeymoon, Mel.....MGM

C

Californian, The, 117, Mel.....20th-Fox
Call a Messenger, 4020, Mel.....Univ
Calling All Husbands, Com.....WB
Calling Philo Vance, 420, Mel.....WB
Captain Caution, Mel.....UA
Captain Is a Lady, 42, Com.....MGM
Captain Moonlight, Mel.....Foreign
Carolina Moon, 944, West.....Rep
Carson City Kid, 955, West.....Rep
Castle on the Hudson, 459, Com.-Mel....FN
Cat and the Canary, The, 3909, Mel.....Para
Chamber of Horrors, Mel.....Mono
Charlie Chan at the Wax Museum, 110, Mel. 20th-Fox
Charlie Chan in New York, Mel.....20th-Fox
Charlie Chan in Panama, 035, Mel...20th-Fox
Charlie Chan's Murder Cruise, 048, Mel. 20th-Fox
Charlie McCarthy, Detective, 4011, Com..Univ
Charter Pilot, Mel.....20th-Fox
Chasing Trouble, 3917, Mel.....Mono
Cherokee Strip, Mel.....Para
Cheyenne Kid, The, 3962, West.....Mono
Child Is Born, A, 415, Mel.....WB
Chip of the Flying U, 4060, West.....Univ
Chump at Oxford, Com.....UA
Ciseo Kid and the Lady, The, 012, Mel. 20th-Fox
City for Conquest, Mel.....WB
City in Darkness, 021, Mel.....20th-Fox
City of Chance, 023, Mel.....20th-Fox
Claudine, Mel. .....Foreign
Comin' Round the Mountain, Com.....Para
Confessions of a Nazi Spy, Mel.....WB
Congo Maisie, 10, Com.-Mel.....MGM
Conquest of the Air, Mel.....Foreign
Contraband, Mel. .....Foreign
Convicted Woman, Mel.....Col
Convoy, Mel. .....Foreign
Courageous Dr. Christian, 030, Mel.....RKO
Covered Trailer, 915, Com.....Rep
Covered Wagon Days, 065, West.....Rep
Covered Wagons Trails, 3963, West.....Mono
Cowboy from Sundown, 3955, West.....Mono
Cowboys from Texas, 962, West.....Rep
Crooked Road, 923, Mel.....Rep
Cross Country Romance, 039, Mel.....RKO
Cross Roads of Life, Mel.....Producers
Curse of the Swastika, Documentary..Foreign
Curtain Call, 027, Mel.....RKO

D

Dance, Girl, Dance, 040, Mel.....RKO
Dancing on a Dime, Mus.....Para
Danger Ahead, 3939, Mel.....Mono
Danger Flight, 3816, Mel.....Mono
Danger on Wheels, 4055, Mel.....Univ
Dark Command, 901, Mel.....Rep
Date with Destiny, A, Mel.....Para
Daybreak, Mel.....Foreign
Days of Jesse James, 953, West.....Rep
Day-Time Wife, 020, Mel.....20th-Fox
Dead End Kids on Dress Parade, 413, Com.-Mel. .....WB
Desire to Live, Mel.....Producers
Destry Rides Again, 4002, Com.-Mel.....Univ
Diamond Frontier, Mel.....Univ
Dispatch from Reuters, A, Mel.....WB
Dr. Christian Meets the Women, 036, Mel. RKO
Dr. Cyclops, 3929, Mel. (C).....Para
Dr. Ehrlich's Magic Bullet, 457, Mel.....FN
Dr. Kildare Goes Home, Mel.....MGM
Dr. Kildare's Strange Case, 30, Mel..MGM
Dr. O'Dowd, Mel.....Foreign
Doctor Takes a Wife, The, Com.....Col
Doomed to Die, Mel.....Mono
Double Alibi, Mel.....Univ
Down Argentine Way, 113, Mus.-Com. (C) 20th-Fox
Dreaming Out Loud, Com.....RKO
Drums Along the Mohawk, 015, Mel. (C) 20th-Fox
Dulcy, Com. .....MGM
Durango Kid, West.....Col

E

Earl of Chicago, 18, Mel.....MGM
Earthbound, 034, Mel.....20th-Fox
East Side Kids, 3924, Mel.....Mono
Edison, the Man, 36, Mel.....MGM
Elsa Maxwell's Public Deb No. 1, 105, Mel. 20th-Fox
Emergency Squad, 3917, Mel.....Para
Enemy Agent, 4033, Mel.....Univ
Escape, Mel. .....MGM
Escape to Paradise, 945, Mus.....RKO
Everything Happens at Night, 029, Mel. 20th-Fox

F

Face Behind the Scar, Mel.....Foreign
Farmer's Daughter, The, 3927, Com.....Para
Fatal Hour, 3907, Mel.....Mono
Fight for Life, Mel.....Col
Fighting Mad, 3937, West.....Mono
Fighting 69th, 451, Mel.....FN
Five Little Peppers in Trouble, Com.....Col
Five Little Peppers at School, Com.....Col
Flight Angels, 466, Mel.....FN
Flight Command, Mel.....MGM
Florian, 29, Mel.....MGM
Flotsam, Mel. .....UA
Flowing Gold, Mel.....WB
Flying Deuces, 010, Com.....RKO
Flying Squad, The, Mel.....Foreign
For Beauty's Sake, Mel.....20th-Fox
Foreign Correspondent, Mel.....UA
For Freedom, Documentary.....Foreign
Forgotten Girls, 920, Mel.....Rep
40 Little Mothers, 34, Com.....MGM
Four Mothers, Mel.....WB
Four Sons, 047, Mel.....20th-Fox
Four Wives, 453, Mel.....FN
Framed, 4032, Mel.....Univ
Free, Blonde and Twenty-one, 037, Mel. 20th-Fox
French Without Tears, 3930, Com.....Para
Frontier Crusader, West.....Producers
Fugitive, The, Mel.....Univ
Fugitive at Large, Mel.....Col
Fugitive from a Prison Camp, Mel.....Col
Fugitive from Justice, 473, Mel.....FN

G

Gambling on the High Seas, 424, Mel.....WB
Gangs of Chicago, 906, Mel.....Rep
Gaslight, Mel. .....Foreign
Gaucho Serenade, 943, West.....Rep
Gentlemen from Arizona, 3912, West. (C) Mono
George and Margaret, Com.....Foreign
George Washington Carver, Mel.....St. Rts
Geronimo, 3918, Mel.....Para
Gestapo, Mel. .....Foreign
Ghost Breakers, The, 3938, Com.-Mel...Para
Ghost Comes Home, The, 27, Com.....MGM
Ghost of Cisco Kid, 108, Mel.....20th-Fox
Ghost Valley Raiders, 991, West.....Rep
Girl from Avenue A, 104, Com.....20th-Fox
Girl from God's Country, 904, Mel.....Rep
Girl from Havana, Mel.....Rep
Girl in 313, 051, Mel.....20th-Fox
Girl Must Live, Com.....20th-Fox
Girls of the Road, Mel.....Col
Golden Fleecing, 49, Mel.....MGM
Golden Gloves, Mel.....Para
Golden Trail, The, West.....Mono
Gold Rush, Maisie, 47, Com.....MGM
Gone With the Wind, Mel. (C).....MGM
Go West, Com.....MGM
Granny Get Your Gun, 421, Mel.....WB
Grand Ole Opry, 908, Com.....Rep
Grandpa Goes to Town, 922, Com.....Rep
Grapes of Wrath, The, 040, Mel.....20th-Fox
Great McGinty, The, 3945, Mel.....Para
Great Plane Robbery, Mel.....Col
Great Profile, The, 111, Com.....20th-Fox
Great Swindle, The, Mel.....Col
Great Victor Herbert, The, 3916, Mus...Para
Green Hell, 4011, Mel.....Univ
Gulliver's Travels, 3915, Cartoon (C)..Para
Gun Code, West.....Producers

H

Half a Sinner, 4040, Mel.....Univ
Haunted House, Mel.....Mono
Heaven With a Barbed Wire Fence, 019, Mel. 20th-Fox
He Married His Wife, 023, Mel.....20th-Fox
He Stayed for Breakfast, Com.....Col
Henry Goes Arizona, 2, Com.....MGM
Heroes in Blue, 3919, Mel.....Mono
Hidden Enemy, Mel.....Mono
Hidden Gold, 3958, West.....Para
Hidden Menace, Mel.....Foreign
High School, 028, Com.....20th-Fox
Hired Wife, Com.....Univ
His Girl Friday, Com.-Mel.....Col
Hi-Yo Silver, 129, West.....Rep
Hold That Woman, Com.-Mel.....Producers
Honeymoon Deferred, 4038, Mel.....Univ
Honeymoon for Three, Mel.....WB
Honeymoon's Over, The, 024, Com.-Mel. 20th-Fox
Hot Steel, 4056, Mel.....Univ
Horrors of War, Mel.....St. Rts
House Across the Bay, Mel.....UA
House of Seven Gables, 4013, Mel.....Univ
Howards of Virginia, The, Mel.....Col
Hudson Bay Company, 115, Mel.....20th-Fox
Human Monster, The, 3916, Mel.....Mono
Hunchback of Notre Dame, 015, Mel.....RKO

I

I Can't Give You Anything But Love, Baby, 4037, Mus. .....Univ
If I Had My Way, 4005, Mus.....Univ
I Love You Again, 50, Mel.....MGM
I'm for Rent, Mel.....Col
I Married Adventure, Mel.....Col
I'm Nobody's Sweetheart Now, Mus.-Com. Univ
I'm Still Alive, Mel.....RKO
In Disguise, 114, Mel.....20th-Fox
In Old Missouri, 921, Com.....Rep
Inspector Hornleigh on Holiday, 029, Mel. 20th-Fox
Into the Crimson West, West.....Col
Invisible Man Returns, 4009, Mel.....Univ
Invisible Stripes, 408, Mel.....WB
Irene, 024, Mus.....RKO
Island of Doomed Men, Mel.....Col
Isle of Destiny, 017, Mel. (C).....RKO
I Take This Oath, Mel.....Producers
I Take This Woman, 26, Mel.....MGM
It All Came True, 407, Mel.....WB
It's a Date, 4001, Mus.-Com.....Univ
I Want a Divorce, Mel.....Para
I Was an Adventuress, 038, Mel....20th-Fox

J

Joe and Ethel Turp Call on the President, 14, Com.-Mel. .....MGM
Johnny Apollo, 042, Mel.....20th-Fox
Judge Hardy and Son, 16, Com.....MGM

K

Kansas Terrors, The, 951, West.....Rep
Kid from Santa Fe, The, 3965, West...Mono
Kid Nightingale, 411, Mel.....WB
Killers of the Wild, Mel.....St. Rts
King of the Lumberjacks, 422, Mel.....WB
Kit Carson, Mel. .....UA
Knights of the Range, 3923, West.....Para
Knute Rockne—All American, Mel.....WB

L

La Conga Nights, 4029, Com.....Univ
Laddie, Com.-Mel. .....RKO
Ladies Must Live, The, Com.....WB
Lady in Question, The, Mel.....Col

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THE RELEASE CHART--INDEX CONT'D

(*Continued from preceding page*)

Lambeth Walk, 22, Com.....MGM
Land of the Six Guns, 3964, West.....Mono
Last Alarm, The, 3927, Mel.....Mono
Laughing at Danger, Mel.....Mono
Laugh It Off, 4026, Mel.....Univ
Law of the Pampas, 3955, West.....Para
Law of the Texan, West.....Col
Leather Pushers, Com.-Mel.....Univ
Legacy, Mel. .....Col
Legion of Lost Flyers, 4053, Mel.....Univ
Legion of the Lawless, 082, West.....RKO
Leopard Men of Africa, Mel.....St. Rts
Let George Do It, Com.....Foreign
Letter, The, Mel.....WB
Life of Giuseppi Verdi, Mus.....Foreign
Light of the Western Stars, 3931, West..Para
Lights Out in Europe, Documentary...Foreign
Light That Failed, The, 3921, Mel.....Para
Lillian Russell, 045, Mel.....20th-Fox
Lion Has Wings, Mel.....UA
Little Bit of Heaven, A, Mus.....Univ
Little Men, Com.-Mel.....RKO
Little Miss Mollie, Mel.....Foreign
Little Orvie, 020, Com.....RKO
Little Old New York, 031, Mel.....20th-Fox
Llano Kid, 3913, West.....Para
Lone Wolf Meets a Lady, Mel.....Col
Lone Wolf Strikes, Mel.....Col
Long Voyage Home, Mel.....UA
Lost Squadron, The, 994, Mel.....RKO
Louise, Mus. .....Foreign
Love, Honor and Oh, Baby, 4036, Mel...Univ
Love Thy Neighbor, Com.....Para
Lucky Cisco Kid, 049, Mel.....20th-Fox
Lucky Partners, 038, Com.-Mel.....RKO
Lucky Texan, West.....Mono

M

Mad Empress, The, 481, Mel.....WB
Mad Men of Europe, Mel.....Col
Main Street Lawyer, 905, Mel.....Rep
Ma! He's Making Eyes at Me, 4022, Com. Univ
Man from Cheyenne, West.....Univ
Man from Dakota, 24, Mel.....MGM
Man from Montreal, 4054, Mel.....Univ
Man from Tumbleweeds, West.....Col
Man I Married, The, 101, Mel.....20th-Fox
Man Who Talked Too Much, Mel.....FN
Man Who Wouldn't Talk, 030, Mel...20th-Fox
Manhattan Heartbeat, 046, Com.....20th-Fox
Man With Nine Lives, Mel.....Col
Margie, Com. .....Univ
Marines Fly High, 018, Mel.....RKO
Marked Men, Mel.....Producers
Married and in Love, 014, Mel.....RKO
Marshal of Mesa City, 081, West.....RKO
Maryland, 050, Mel. (C).....20th-Fox
Meet Dr. Christian, 005, Mel.....RKO
Meet John Doe, Com.-Mel.....WB
Mein Kampf, My Crimes, Documentary Foreign
Men Against the Sky, Mel.....RKO
Men on Her Mind, Mel.....WB
Men Without Souls, Mel.....Col
Men with Steel Faces, Mel.....St. Rts
Mexican Spitfire, 016, Com.-Mel.....RKO
Mexican Spitfire Out West, Com.-Mel...RKO
Midnight Limited, 3921, Mel.....Mono
Military Academy, Mel.....Col
Millionaires in Prison, 037, Mel.....RKO
Millionaire Playboy, 022, Com.....RKO
Missing Evidence, 4028, Mel.....Univ
Missing People, Mel.....Mono
Mr. Washington Goes to Town, Mel...St. Rts
Money and the Woman, Mel.....WB
Money to Burn, 917, Com.....Rep
Monkey Into Man.....Foreign
Moon Over Burma, Mel.....Para
Mortal Storm, The, 41, Mel.....MGM
Mummy's Hand, The, Mel.....Univ
Murder in the Air, 472, Mel.....WB
Murder in the Night, Mel.....Foreign
Murder on the Yukon, 3928, Mel.....Mono
Music In My Heart, Mus.....Col
My Favorite Wife, 025, Com.....RKO
My Little Ckickadee, 4004, Com.....Univ
My Love Came Back, Com.-Mel.....WB
My Son Is Guilty, Mel.....Col
My Son, My Son, Mel.....UA
Mysterious Mr. Reeder, 3926, Mel.....Mono
Mystery In Swing, Mel.....St. Rts
Mystery of Room 13, Mel.....Foreign
Mystery Sea Raider, Mel.....Para
My Wife's Relatives, 810, Com.-Mel.....Rep

N

New Moon, 31, Mus.....MGM
New Yorkers, The Com.....Para
Nick Carter, Master Detective, 15, Mel..MGM
Night at Earl Carroll's, Mus.....Para
Night of Nights, 3912, Mel.....Para
Nobody's Children, Mel.....Col
North West Mounted Police, Mel. (C)..Para
Northwest Passage, 25, Mel. (C).....MGM
No Time for Comedy, Com.....WB

O

Of Mice and Men, Mel.....UA
Oh, Johnny, How You Can Love, 4021, Mel. .....Univ
Oklahoma Renegades, West.....Rep
One Crowded Night, 042, Mel.....RKO
One Hour to Live, 4030, Mel.....Univ
One Night in Paris, Mel.....Foreign
One Man's Law, The, 992, Mel.....Rep
One Million B.C., Mel.....UA
On Their Own, 044, Com.....20th-Fox
On the Spot, 3915, Mel.....Mono
Opened by Mistake, 3933, Mel.....Para
Orphans of the North, Mel.....Mono
Our Neighbors—the Carters, 3911, Com..Para
Our Town, Mel.....UA
Outside These Walls, Mel.....Col
Out West with the Peppers, Com.....Col
Overland Stage Raiders, West.....Rep
Over the Moon, Mel. (C).....UA

P

Pals of the Saddle, West.....Mono
Pals of the Silver Sage, 3954, West...Mono
Parole Fixer, 3920, Mel.....Para
Passport to Alcatraz, Mel.....Col
Pastor Hall, Mel.....UA
Penny Serenade, Com.-Mel.....Col
Phantom Raiders, 40, Mel.....MGM
Phantom Strikes, The, 3923, Mel.....Mono
Phantom Wagon, Mel.....Foreign
Philadelphia Story, Com.....MGM
Pier 13, 106, Mel.....20th-Fox
Pinocchio, 091, Cartoon (C).....RKO
Pioneer Days, 3961, West.....Mono
Pioneers of the Frontier, West.....Col
Pioneers of the West, 964, West.....Rep
Pinto Kid, The, West.....Col
Pop Always Pays, 034, Com.....RKO
Prairie Law, West .....RKO
Pride and Prejudice, 46, Com.....MGM
Pride of the Navy, 822, Mel.....Rep
Primrose Path, The, 023, Com.-Mel....RKO
Private Affairs, Com.-Mel.....Univ
Private Lives of Elizabeth and Essex, The, 402, Mel. (C).....WB

Q

Queen of Destiny, 061, Mel. (C).....RKO
Queen of the Mob, 3939, Mel.....Para
Queen of the Yukon, Mel.....Mono

R

Raffles, Mel. .....UA
Ragtime Cowboy Joe, West.....Univ
Rainbow Over the Range, West.....Mono
Ramparts we Watch, 171, Documentary..RKO
Rancho Grande, 942, West.....Rep
Range Busters, West.....Mono
Ranger and the Lady, 956, West.....Rep
Rangers of Fortune, Mel.....Para
Rebecca, Mel. .....UA
Remember the Night, 3919, Mel.....Para
Reno, 008, Mel.....RKO
Return of Dr. X, 464, Mel.....FN
Return of Frank James, 103, Mel. (C).20th-Fox
Return of Wild Bill, West.....Col
Rhythm of the Rio Grande, 3953, West..Mono
Rhythm on the River, Mus.....Para
Riders from Nowhere, 3966, West.....Mono
Riders of Black Mountain, West....Producers
Riders of Pasco Basin, 4062, West...Univ
Ride, Tenderfoot, Ride, West.....Rep
River's End, Mel.....WB
Road Back, 4074, Mel.....Univ
Road Show, Com.....UA
Road to Singapore, 3926, Mus.....Para
Rocky Mountain Rangers, 966, West....Rep
Roll, Wagons, Roll, 3951, West.....Mono
Rovin' Tumbleweeds, 848, West.....Rep
Rulers of the Sea, 3910, Mel.....Para

S

Safari, 3937, Mel.....Para
Saga of Death Valley, 952, West.....Rep
Sailor's Lady, 052, Com.-Mel.....20th-Fox
Saint's Double Trouble, 021, Mel.....RKO
Saint Strikes Back, 918, Mel.....RKO
Saint Takes Over, The, 033, Mel.....RKO
Sandy Is a Lady, 4008, Com.....Univ
Santa Fe Marshal, 3956, West.....Para
Santa Fe Trail, Mel.....WB
Saps at Sea, Com.....UA
Saturday's Children, 410, Com.-Mel.....WB
Scatterbrain, 909, Com.....Rep
Sea Hawk, Mel.....WB
Secret Four, The, 3918, Mel.....Mono
Secret of a Model, Mel.....St. Rts
Secret Seven, The, Mel.....Col
Seven Sinners, Mel.....Univ
Seventeen, 3924, Com.....Para
Shooting High, 041, West.....20th-Fox
Shop Around the Corner, 20, Mel.....MGM
Should Wives Work? Com.....Rep
Showdown, 3957, West.....Para
Sidewalks of London, 3922, Mel.....Para
Singapore, Mel. .....Col
Sing, Dance, Plenty Hot, 924, Mus.....Rep
Skeleton on Horseback, Mel.....Foreign
Ski Patrol, 4031, Mel.....Univ
Sky Bandits, 3929, Mel.....Mono
Slightly Honorable, Mel.....UA
Slightly Tempted, Com.-Mel.....Univ
Smashing the Money Ring, Mel.....FN
Song of the Road, Mus.-Com.....Foreign
Song of the Windmills, Mus.....Foreign
Son of Monte Cristo, Mel.....UA
Son of the Navy, 3902, Mel.....Mono
Son of Roaring Dan, West.....Univ
So This Is London, 043, Com.....20th-Fox
South of the Border, 941, West.....Rep
South of Pago Pago, Mel.....UA
South to Karanga, Mel.....Univ
So You Won't Talk, Com.....Col
Spies in the Air, Mel.....Foreign
Sporting Blood, 44, Mel.....MGM
Spring Parade, Mus.-Com.....Univ
Stage Coach War, 3959, West.....Para
Stage to Chino, 085, West.....RKO
Star Dust, 036, Mel.....20th-Fox
Stars Look Down, The, 38, Mel.....MGM
Strange Cargo, 23, Mel.....MGM
Stranger on the Third Floor, Mel.....RKO
Street of Memories, 102, Mel.....20th-Fox
Strike Up the Band, Mus.-Com.....MGM
Sued for Libel, Mel.....RKO
Susan and God, 39, Com.....MGM
Swanee River, 017, Mus. (C).....20th-Fox
Swiss Family Robinson, 019, Mel.....RKO

T

Taming of the West, West.....Col
Tear Gas Squad, 423, Mel.....WB
Terror, The, Mel.....Foreign
Tevya, Mel. .....Foreign
Texas Rangers Ride Again, Mel.....Para
Texas Stagecoach, West.....Col
That's Right, You're Wrong, 011, Mus..RKO
There's Magic In Music, Mus.....Para
They Came by Night, 033, Mel.....20th-Fox
They Drive by Night, Mel.....FN
They Knew What They Wanted, 992, Mel.RKO
Thief of Bagdad, Mel. (C).....UA
Third Finger, Left Hand, Com.-Mel....MGM
Those Were the Days, 3936, Com.-Mel...Para
Thou Shalt Not Kill, 916, Mel.....Rep
Three Cheers for the Irish, 465, Mel....FN
Three Faces West, 903, Mel.....Rep
Three Men from Texas, West.....Para
Thundering Frontier, West.....Col
'Til We Meet Again, 848, Mel.....FN
Tomboy, 3911, Mel.....Mono
Tom Brown's School Days, 029, Mel....RKO
Too Busy to Work, 016, Com.....20th-Fox
Too Many Girls, Mus.-Com.....RKO
Too Many Husbands, Com.....Col
Torrid Zone, 455, Mel.....FN
Torpedo Raider, 3925, Mel.....Mono
Touchdown! Mel. .....Para
Tower of London, 4012, Mel.....Univ
Triple Justice, 085, West.....RKO
Tugboat Annie Sails Again, Com.....WB
20 Mule Team, 35, Mel.....MGM
20,000 Men a Year, 013, Mel.....20th-Fox
Tropic Fury, 4052, Mel.....Univ
Tulsa Kid, The, 071, West.....Rep
Turnabout, Com.-Mel. .....UA
21 Days Together, Mel.....Col
Two Fisted Rangers, West.....Col
Two Girls on Broadway, Mel.....MGM
Two Thoroughbreds, 013, West.....RKO
Typhoon, 3934, Mel. (C).....Para

U

Ultimatum, Mel. .....Foreign
Untamed, 3941, Mel. (C).....Para

V

Vengeance of the Deep, Mel.....Foreign
Victory, Mel. .....Para
Vigil in the Night, 007, Mel.....RKO
Villain Still Pursued Her, Com.....RKO
Village Barn Dance, 919, Mus.-Com....Rep
Virginia, Mel.....Para
Virginia City, 404, Mel.....WB
Viva Cisco Kid, 039, Mel.....20th-Fox

W

Wagons Westward, 907, Mel.....Rep
Walt Disney Festival, Cartoons (C).....RKO
Waterloo Bridge, 37, Mel.....MGM
Way of All Flesh, 3940, Mel.....Para
We Are Not Alone, 458, Mel.....FN
Westbound Stage, 3952, West.....Mono
Westerner, The, Mel.....UA
West of Abilene, West.....Col
West of Carson City, 4061, West.....Univ
West of the Divide, West.....Mono
We Who Are Young, 45, Mel.....MGM
When the Daltons Rode, Mel.....Univ
Wild Cat Bus, Mel.....RKO
Wild Horse Range, 3960, West.....Mono
Wizard of Death, Mel.....Col
Wolf of New York, 918, Mel.....Rep
Women in War, 902, Mel.....Rep
Women Without Names, 3925, Mel.....Para

Y

Yesterday's Heroes, 116, Mel.....20th-Fox
You Can't Fool Your Wife, 032, Com...RKO
Young As You Feel, 032, Com.....20th-Fox
Young Buffalo Bill, 954, West.....Rep
Young People, The, 109, Com.....20th-Fox
Young Tom Edison, 28, Mel.....MGM
You're Not So Tough, 4023, Mel.....Univ
Youth Must Be Served, Com.....20th-Fox
Yukon Flight, 3938, Mel.....Mono

Z

Zanzibar, Mel. .....Univ

(THE RELEASE CHART--CONT'D)

THE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger (†) symbol indicates picture is of the 1939-40 season. Asterisk (*) after title of feature denotes first appearance of picture in Release Chart.

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Babies for Sale	Glenn Ford-Rochelle Hudson	May 16,'40†	64	
(See "In the Cutting Room," May 4,'40.)				
Blazing Six Shooters (G)	Charles Starrett-Iris Meredith-Sons of the Pioneers	Apr. 4,'40†	63	Mar. 16,'40
Blondie Has Servant Trouble (G)	P. Singleton-A. Lake-L. Simms	July 25,'40†	70	July 27,'40
Blondie on a Budget (G)	P. Singleton-A. Lake-L. Simms	Feb. 29,'40†	73	Mar. 2,'40
Bullets for Rustlers	Charles Starrett-Lorna Gray	Mar. 5,'40†	58	
(See "In the Cutting Room," Nov. 25,'39.)				
Convicted Woman (G)	Rochelle Hudson-June Lang-F. Innescort-L. Lane-G. Ford	Jan. 31,'40†	66	Mar. 2,'40
Doctor Takes a Wife, The (A)	L. Young-R. Milland-G. Patrick	Apr. 25,'40†	88	Apr. 27,'40
(Exploitation: July 13,'40, p. 40.)				
Five Little Peppers at Home	Edith Fellows-Dorothy Peterson	Feb. 8,'40†	65	
(See "In the Cutting Room," Jan. 13,'40.)				
Fugitive at Large (G)	Jack Holt-Patricia Ellis	Dec. 7,'39†	66	Aug. 5,'39
Girls of the Road (G)	A. Dvorak-H. Mack-L. Lane	June 20,'40†	61	July 27,'40
His Girl Friday (A)	C. Grant-R. Russell-R. Bellamy	Jan. 18,'40†	92	Jan. 13,'40
(Exploitation: Jan. 27,'40, pp. 71, 76; Feb. 24,'40, p. 55; Mar. 2,'40, p. 68; June 22,'40, p. 76.)				
I Married Adventure (G)	Osa Johnson	July 24,'40†	78	July 20,'40
Island of Doomed Men (A)	Peter Lorre-Rochelle Hudson	May 20,'40†	67	June 15,'40
Lone Wolf Meets a Lady, The (G)	Warren William-Jean Muir	May 30,'40†	71	June 22,'40
Lone Wolf Strikes, The (G)	Warren William-Joan Perry	Jan. 26,'40†	67	Feb. 10,'40
Mad Men of Europe	Edmund Gwenn-Mary Maguire	June 3,'40†	73	
Man from Tumbleweeds, The (G)	Bill Elliott-Iris Meredith	May 2,'40†	59	June 22,'40
Man With Nine Lives, The (A)	Boris Karloff-Jo Ann Sayers-Roger Pryor	Apr. 18,'40†	73	May 4,'40
Men Without Souls (G)	John Litel-Rochelle Hudson	Mar. 14,'40†	62	May 18,'40
Military Academy	Tommy Kelly-Bobby Jordan	July 18,'40†	66	
Music in My Heart (G)	Tony Martin-Rita Hayworth-Edith Fellows-Eric Blore	Jan. 10,'40†	70	Jan. 13,'40
My Son Is Guilty (G)	Jacqueline Wells-Bruce Cabot	Dec. 28,'39†	63	Jan. 20,'40
Outside the Three Mile Limit (G)	J. Holt-D. Purcell-I. Ware	Mar. 7,'40†	65	Feb. 17,'40
Out West with the Peppers	Edith Fellows-Tommy Bond	June 30,'40†	62	
Passport to Alcatraz (G)	Jack Holt-Noah Beery, Jr.	June 6,'40†	60	June 22,'40
Pioneers of the Frontier	Bill Elliott-Linda Winters	Feb. 1,'40†	58	
Return of Wild Bill (G)	Bill Elliott-Iris Meredith	June 27,'40†	60	July 13,'40
Taming of the West	Bill Elliott-Iris Meredith	Dec. 7,'39†	55	
Texas Stagecoach (G)	Charles Starrett-Iris Meredith	May 23,'40	59	Mar. 30,'40
Too Many Husbands (A)	Jean Arthur-Fred MacMurray-Melvyn Douglas	Mar. 21,'40†	84	Mar. 9,'40
(Exploitation: May 18,'40, p. 78; June 22,'40, p. 75.)				
21 Days Together (A)	Vivien Leigh-Laurence Olivier	May 16,'40†	72	June 1,'40
(Exploitation: July 20,'40, p. 48.)				
Two Fisted Rangers	Charles Starrett - Lorna Gray - Sons of the Pioneers	Jan. 4,'40†	62	
West of Abilene (G)	Chas. Starrett-Marjorie Cooley-Sons of the Pioneers		58	July 20,'40

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming Attractions				
Arizona	Jean Arthur-Wm. Holden			
Before I Die	Douglas Fairbanks, Jr. - Rita Hayworth	Sept. 27,'40		
Blazing the Oklahoma Trail	Chas. Starrett-Frances Robinson-Sons of the Pioneers			
Blondie Plays Cupid	P. Singleton-A. Lake-L. Simms			
Durango Kid	Chas. Starrett - Luana Walters - Sons of the Pioneers	Aug. 15,'40†		
Fight for Life (A)	Myron McCormick		69	Mar. 16,'40
Five Little Peppers in Trouble	Edith Fellows-Dorothy Ann Seese	Sept. 1,'40		
Fugitive from a Prison Camp	Jack Holt-Marian Marsh			
Great Plane Robbery, The	Jack Holt-Vicki Lester			
(See "In the Cutting Room," May 25,'40.)				
Great Swindle, The	Jack Holt-Marjorie Reynolds			
He Stayed for Breakfast	Loretta Young-Melvyn Douglas	Aug. 22,'40†		
Howards of Virginia, The	Cary Grant - Martha Scott - Richard Carlson - Sir Cedric Hardwicke	Sept. 12,'40		
I'm for Rent*	Roger Pryor-Anita Louise			
Into the Crimson West*	Bill Elliott-Evelyn Young			
Lady in Question, The	Brian Aherne-Rita Hayworth	Aug. 7,'40†		
Legacy	Warner Baxter			
Nobody's Children	Edith Fellows-Lois Wilson			
Penny Serenade	Irene Dunne-Cary Grant			
Pinto Kid, The	Chas. Starrett-Louise Currie			
Secret Seven, The	Bruce Bennett-Florence Rice	Aug. 15,'40		
So You Won't Talk	Joe E. Brown-Frances Robinson			
Thundering Frontier, The	Chas. Starrett-Iris Meredith-Sons of the Pioneers			
Wizard of Death	Boris Karloff-Evelyn Keyes	Sept. 15,'40		

FIRST NATIONAL

(See Warner Brothers)

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
And One Was Beautiful (G) 32	Jean Muir-Laraine Day-Robert Cummings-Billie Burke	Apr. 5,'40†	70	Apr. 6,'40
Andy Hardy Meets Debutante (G) 43	M. Rooey-J. Garland-L. Stone-Cecilia Parker - Fay Holden - Ann Rutherford	July 5,'40†	89	July 6,'40
(Exploitation: July 27,'40, p. 46; July 27,'40, pp. 47, 50.)				
Balalaika (G) 17	Nelson Eddy-Ilona Massey-Chas. Ruggles-Frank Morgan	Dec. 29,'39†	102	Dec. 23,'39
(Exploitation: Mar. 23,'40, p. 61; Mar. 30,'40, p. 89.)				
Broadway Melody of 1940 (G) 21	E. Powell-F. Astaire-G. Murphy	Feb. 9,'40†	101	Feb. 10,'40
(Exploitation: Apr. 6,'40, p. 58.)				
Captain Is a Lady, The (G) 42	C. Coburn-B. Bondi-B. Burke	June 21,'40†	65	June 22,'40
Congo Maisie (A) 19	Ann Sothern - John Carroll - Rita Johnson	Jan. 19,'40†	70	Jan. 20,'40
Dr. Kildare's Strange Case (G) 30	L. Ayres-L. Barrymore-L. Day	Apr. 12,'40†	77	Apr. 6,'40
(Exploitation: June 29,'40, p. 53.)				
Earl of Chicago (G) 18	Robert Montgomery - Reginald Owen - Edward Arnold	Jan. 5,'40†	87	Dec. 30,'39
Edison, The Man (G) 18	Spencer Tracy - Rita Johnson - Gene Lockhart-Charles Coburn	May 10,'40†	107	May 25,'40
(Exploitation: June 15,'40, pp. 56, 57, 59; June 22,'40, p. 76; July 6,'40, p. 47.)				
Florian (G) 29	Robert Young-Helen Gilbert	Mar. 29,'40†	93	Mar. 30,'40
(Exploitation: June 8,'40, p. 52.)				
Forty Little Mothers (A) 34	Eddie Cantor - Rita Johnson - Bonita Granville-J. Anderson	Apr. 26,'40†	90	Apr. 20,'40
(Exploitation: May 25,'40, p. 67; June 22,'40, p. 74.)				
Ghost Comes Home, The (G) 27	Frank Morgan - Billie Burke - Ann Rutherford	Mar. 8,'40†	79	Mar. 2,'40
Gold Rush Masie (G) 47	Ann Sothern - Lee Bowman - Virginia Weidler	July 26,'40†	82	July 27,'40
Henry Goes Arizona 2	Frank Morgan-Virginia Weidler	Dec. 8,'39†	67	
(See "In the Cutting Room," Aug. 12,'39.)				
I Take This Woman (G) 26	Spencer Tracy-Hedy Lamarr	Feb. 2,'40†	97	Feb. 3,'40
Joe and Ethel Turp Call on the President (G) 14	Ann Sothern-William Gargan	Dec. 1,'39†	70	Dec. 9,'39
(Exploitation: June 15,'40, p. 59.)				
Judge Hardy and Son (G) 16	Lewis Stone - Mickey Rooney - Cecelia Parker - Fay Holden	Dec. 22,'39†	90	Dec. 10,'39
(Exploitation: Feb. 10,'40, p. 69; Feb. 17,'40, p. 52; Mar. 16,'40, p. 61; May 11,'40, p. 68.)				
Lambeth Walk, The (G) 22	L. Lane-S. Gray-S. Hicks	Jan. 26,'40†	66	Apr. 22,'39
Man from Dakota (G) 24	W. Beery-D. Del Rio-J. Howard	Feb. 16,'40†	77	Feb. 17,'40
Mortal Storm, The (A) 41	Margaret Sullavan-James Stewart-Robert Young	June 14,'40†	100	June 15,'40
(Exploitation: July 6,'40, p. 48; July 13,'40, p. 41.)				
New Moon (G) 31	Jeanette MacDonald - Nelson Eddy - Mary Boland	June 28,'40†	104	June 22,'40
(Exploitation: July 27,'40, p. 50.)				
Nick Carter, Master Detective (G) 15	Walter Pidgeon-Rita Johnson	Dec. 15,'39†	60	Dec. 9,'39
Northwest Passage (G) 25	S. Tracy-R. Young-W. Brennan	Feb. 23,'40†	126	Feb. 17,'40
(Exploitation: Mar. 2,'40, pp. 66, 67; Apr. 6,'40, p. 59; May 4,'40, pp. 72, 76; May 18,'40, p. 76; June 8,'40, p. 50.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. date	Running Time Minutes	Reviewed
Phantom Raiders (G) 40	Walter Pidgeon-Florence Rice	May 31,'40†	70.	June 1,'40
Pride and Prejudice (G) 46	Greer Garson-Laurence Olivier-Mary Boland-Maureen O'Sullivan	Aug. 2,'40†	118.	July 13,'40
Shop Around the Corner (G) 20	Margaret Sullavan-James Stewart-Frank Morgan	Jan. 12,'40	100.	Jan. 6,'40
(Exploitation: Jan. 27,'40, pp. 66, 67; Mar. 2,'40, p. 68; May 4,'40, p. 72.)				
Sporting Blood (G) 44	Robert Young - Lewis Stone - Maureen O'Sullivan	July 12,'40†	82.	July 13,'40
Strange Cargo (A) 23	Clark Gable - Joan Crawford - Peter Lorre-Ian Hunter	Mar. 1,'40†	113.	Mar. 9,'40
(Exploitation: June 8,'40, p. 51.)				
Susan and God (A) 39	J. Crawford - F. March - Rita Quigley - Ruth Hussey - John Carroll - Bruce Cabot - Rose Hobart	June 7,'40†	117.	June 8,'40
(Exploitation: July 13,'40, p. 43.)				
Twenty Mule Team (G) 35	W. Beery-L. Carrillo-A. Baxter	May 3,'40	83.	May 4,'40
(Exploitation: June 1,'40, p. 58; June 8,'40, p. 52; June 29,'40, p. 56.)				
Two Girls on Broadway (G) 33	J. Blondell-L. Turner-G. Murphy	April 19,'40†	73.	Apr. 20,'40
Waterloo Bridge (A) 37	Vivien Leigh-Robert Taylor	May 17,'40†	108.	May 18,'40
(Exploitation: June 15,'40, p. 58; June 22,'40, pp. 72, 76; June 29,'40, p. 52; July 13,'40, pp. 42, 44; July 20,'40, p. 46.)				
We Who Are Young (A) 45	Lana Turner-John Shelton	July 19,'40†	80.	July 20,'40
Young Tom Edison (G) 28	Mickey Rooney-Virginia Weidler-Fay Bainter-Geo. Bancroft	Mar. 15,'40†	85.	Feb. 17,'40
(Exploitation: Mar. 9,'40, pp. 77, 79; Apr. 6,'40, p. 69; Apr. 13,'40, p. 66; Apr. 20,'40, p. 56; May 4,'40; pp. 70, 71; May 11,'40, p. 72; May 18,'40, p. 76; July 13,'40, p. 43.)				

Coming Attractions

Bad Man of Wyoming, The	Wallace Beery-Ann Rutherford
Bittersweet	Jeanette MacDonald-Nelson Eddy
Boom Town 48	Clark Gable - Spencer Tracy - Claudette Colbert-Hedy Lamarr
Busman's Honeymoon (A)	Robt. Montgomery - Constance Cummings
Dr. Kildare Goes Home	L. Barrymore-L. Ayres-L. Day
Dulcy	Ann Southern-Ian Hunter-Billie Burke-Roland Young
Escape	N. Shearer-R. Taylor-Nazimova
Flight Command*	R. Taylor - R. Hussey - W. Pidgeon
Golden Fleecing 49	L. Ayres-R. Johnson-V. Grey
Gone With the Wind (A)	Vivien Leigh - Clark Gable - Leslie Howard - Olivia de Havilland
(Exploitation: Jan. 20,'40, p. 67; Jan. 27,'40, p. 71; Feb. 3,'40, p. 74; Feb. 17,'40, p. 56; Feb. 24,'40, p. 53; Mar. 23,'40, p. 64; Apr. 20,'40, p. 48; Apr. 27,'40, p. 78; May 11,'40, p. 73.)	
Go West	Marx Bros.-Lynne Carver
I Love You Again 50	William Powell-Myrna Loy
Philadelphia Story	K. Hepburn-C. Grant-J. Stewart
Stars Look Down, The (A) 38	Margaret Lockwood - Michael Redgrave-Emlyn Williams
Strike Up the Band	M. Rooney-J. Garland-J. Preisser
Third Finger, Left Hand*	Melvyn Douglas-Myrna Loy

MONOGRAM

Title	Star	Rel. date	Running Time Minutes	Reviewed
Boys of the City (G)	Bobby Jordan-Leo Gorcey	July 15,'40†	63.	July 20,'40
Chasing Trouble (G) 3917	Frankie Darro-Marjorie Reynolds	Jan. 30,'40†	64.	Feb. 3,'40
Cheyenne Kid, The 3962	Jack Randall-Louise Stanley	Feb. 20,'40†	50	
(See "In the Cutting Room," Feb. 17,'40.)				
Covered Wagon Trails (G) 3963	Jack Randall	Apr. 10,'40†	52.	May 11,'40
Cowboy from Sundown (G) 3955	Tex Ritter	May 9,'40†	58.	May 11,'40
Danger Ahead (G) 3939	James Newill	Jan. 10,'40†	60.	July 6,'40
Danger Flight (G) 3816	J. Trent-M. Reynolds-M. Stone	Nov. 1,'39	65.	Oct. 28,'39
East Side Kids (G) 3924	Dennis Moore-Vince Barnett	Feb. 10,'40†	62.	Feb. 24,'40
Fatal Hour (G) 3907	Boris Karloff-Marjorie Reynolds-Grant Withers	Jan. 15,'40†	68.	Jan. 20,'40
Fighting Mad 3937	James Newill	Nov. 5,'39†	60	
Gentleman from Arizona (G) 3912	Craig Reynolds-John King	Dec. 25,'39†	76.	Dec. 9,'39
Golden Trail, The (G)	Tex Ritter	July 3,'40†	52.	July 6,'40
Haunted House (G)	Marcia Mae Jones-Jackie Moran	July 22,'40†	70.	July 20,'40
Heroes in Blue (G) 3919	D. Purcell-B. Hayes-C. Quigley	Nov. 7,'39†	61.	Nov. 25,'39
Hidden Enemy 3922	Warren Hull-Kay Linaker	Jan. 20,'40†	63	
Human Monster, The (A) 3916	Bela Lugosi	Mar. 9,'40†	76.	Nov. 18,'39
(Reviewed under the title, "Dark Eyes of London.")				
Kid from Santa Fe, The, 3965	Jack Randall	May 23,'40†	50	
Land of the Six Guns (G) 3964	Jack Randall-Louise Stanley	May 2,'40†	54.	June 29,'40
Last Alarm, The, (G) 3927	Polly Ann Young-Warren Hull	June 25,'40†	61.	June 29,'40
Lucky Texan (reissue) (G)	John Wayne	Dec. 10,'39†	56.	Jan. 27,'34
Midnight Limited (G) 3921	Marjorie Reynolds-John King	Mar. 20,'40†	61.	Mar. 23,'40
Murder on the Yukon 3928	James Newill	Feb. 25,'40†	58	
Mysterious Mr. Reeder, The (G) 3926	Will Fyffe	Apr. 30,'40	77.	Mar. 11,'39
(Reviewed under the title, "The Mind of Mr. Reeder.")				
On the Spot (G) 3915	Frankie Darro-Mary Kornman	June 11,'40†	62.	June 8,'40
Orphans of the North		July 29,'40†		
Pals of the Silver Sage (G) 3954	Tex Ritter	Apr. 20,'40†	52.	May 4,'40
Phantom Strikes, The (G) 3923	S. Hale-W. Lawson-L. Henry	Nov. 15,'39†	58.	Nov. 18,'39
Pioneer Days 3961	Jack Randall	Jan. 25,'40†	51	
(See "In the Cutting Room," Jan. 13,'40.)				
Rainbow Over the Range	Tex Ritter-Dorothy Fay	July 29,'40†		
Rhythm of the Rio Grande (G) 3953	Tex Ritter-Susan Dale	Mar. 2,'40†	53.	Apr. 27,'40
Riders from Nowhere 3966	Jack Randall-Margaret Roach	May 30,'40†	45	
(See "In the Cutting Room," May 11,'40.)				
Roll, Wagons, Roll (G) 3951	Tex Ritter	Nov. 25,'39	52.	Dec. 23,'39
Secret Four, The (A) 3918	H. Sinclair-F. Lawton-A. Lee	Jan. 15,'40†	85.	June 24,'39
(Reviewed under the title, "Four Just Men.")				
Sky Bandits 3929	James Newill-Louise Stanley	Apr. 15,'40†	56	
Sons of the Navy (G) 3902	J. Parker-J. Dunn-M. Spellman	Mar. 30,'40†	72.	Apr. 6,'40
Torpedo Raider (G) 3925	B. Mackay-B. Balfour-J. Mills	Feb. 28,'40†	55.	June 1,'40
Tomboy (G) 3911	Jackie Moran-Marcia Mae Jones	Apr. 20,'40†	70.	Apr. 27,'40
Westbound Stage (G) 3952	Tex Ritter	Dec. 15,'39†	56.	Feb. 24,'40
West of the Divide (reissue) (G)	John Wayne	Dec. 10,'39†	55.	Jan. 20,'34
Wild Horse Range 3960	Jack Randall-Phyllis Ruth	June 25,'40†	57	
(See "In the Cutting Room," May 18,'40.)				
Yukon Flight (G) 3938	James Newill-Louise Stanley	Dec. 5,'39†	57.	July 6,'40

Coming Attractions

Arizona Frontier	Tex Ritter	Aug. 19,'40†		
Chamber of Horrors	Leslie Banks-Gina Malo	Aug. 12,'40†		
Doomed to Die (G)	Boris Karloff-Grant Withers	Aug. 12,'40†	*68.	Aug. 3,'40
Laughing at Danger	F. Darro-J. Hodges-G. Houston	Aug. 12,'40†		
Missing People	Will Fyffe	Aug. 19,'40†		
Queen of the Yukon	Chas. Bickford-Irene Rich	Aug. 26,'40		
Range Busters	John King - Ray Corrigan - Max Terhune	Aug. 22,'40†		

PARAMOUNT

Title	Star	Rel. date	Running Time Minutes	Reviewed
Adventure in Diamonds (G) 3928	Isa Miranda-George Brent	Apr. 5,'40†	76.	Jan. 20,'40
(Exploitation: Jan. 20,'40, p. 56; Apr. 27,'40, p. 78; May 25,'40, pp. 68, 72; June 29,'40, p. 56.)				
All Women Have Secrets (A) 3914	Jos. Allen-Jean Cagney-V. Dale	Dec. 15,'39†	74.	Dec. 9,'39
(Exploitation: Mar. 2,'40, p. 64.)				
Biscuit Eater, The (G) 3935	Billy Lee-Cordell Hickman	May 24,'40†	81.	Apr. 13,'40
(Exploitation: May 18,'40, p. 79; June 8,'40, p. 50; July 20,'40, p. 47; July 27,'40, p. 46.)				
Buck Benny Rides Again (G) 3932	Jack Benny - Ed "Rochester" Anderson-Andy Devine	May 3,'40†	85.	Apr. 20,'40
(Exploitation: June 1,'40, p. 60.)				
Cat and the Canary, The (G) 3909	Bob Hope-Paulette Goddard	Nov. 10,'39†	74.	Oct. 29,'39
Dr. Cyclops (G) 3929	Albert Dekker-Janice Logan	Apr. 12,'40†	77.	Mar. 9,'40
(Exploitation: Mar. 16,'40, p. 59; Apr. 27,'40, p. 76; May 4,'40, p. 72; May 11,'40, p. 69; June 1,'40, pp. 59, 61; June 22,'40, p. 72; July 6,'40, p. 46; July 13,'40, p. 40.)				
Emergency Squad (G) 3917	W. Henry-R. Page-L. Campbell	Jan. 5,'40†	58.	Jan. 13,'40
Farmer's Daughter, The (G) 3927	Martha Raye-Charlie Ruggles	Mar. 29,'40†	61.	Feb. 17,'40
French Without Tears (A) 3930	Ray Milland-Ellen Drew	Apr. 19,'40†	67.	Nov. 11,'39
Geronimo 3918	P. Foster-A. Devine-E. Drew	Jan. 12,'40†	90.	Nov. 25,'39
(Exploitation: Apr. 13,'40, p. 64; Apr. 27,'40, p. 80; May 18,'40, p. 80; May 25,'40, p. 70.)				
Ghost Breakers, The (G) 3938	B. Hope-P. Goddard-R. Carlson	June 21,'40†	85.	June 15,'40
(Exploitation: June 8,'40, p. 51; July 20,'40, p. 47.)				
Golden Gloves (G)	Jean Cagney-Richard Denning	Aug. 2,'40†	*70.	Aug. 3,'40
Great Victor Herbert, The (G) 3916	Allan Jones - Mary Martin - Walter Connolly	Dec. 29,'39†	91.	Dec. 2,'39
(Exploitation: Jan. 20,'40, p. 67; Feb. 3,'40, pp. 74, 80; Feb. 10,'40, p. 70; Mar. 2,'40, p. 68.)				
Gulliver's Travels (G) 3915	Color Cartoon-Feature	Dec. 22,'39†	77.	Dec. 16,'39
(Exploitation: Dec. 23,'39, p. 56; Jan. 27,'40, p. 71; Feb. 3,'40, pp. 72, 74, 76, 78; Feb. 17,'40, pp. 54, 55; Mar. 2,'40, p. 68; Mar. 23,'40, p. 61; Mar. 30,'40, pp. 68, 90; May 4,'40, p. 76; May 11,'40, p. 69; May 18,'40, pp. 77, 79.)				
Hidden Gold (G) 3958	W. Boyd-R. Hayden-R. Rogers	June 7,'40†	61.	May 18,'40
Knights of the Range (G) 3923	Russell Hayden-Jean Parker	Feb. 23,'40†	70.	Feb. 24,'40
Law of the Pampas (G) 3955	W. Boyd-R. Hayden-S. Duna	Nov. 3,'39	74.	Oct. 21,'39
Light of the Western Stars (G) 3931	V. Jory-R. Hayden-N. Beery, Jr.	Apr. 19,'40†	67.	Apr. 20,'40
Light That Failed, The (G) 3921	R. Colman-W. Houston-I. Lupino	Feb. 9,'40†	99.	Dec. 23,'39
(Exploitation: Feb. 10,'40, p. 70; Feb. 17,'40, p. 53.)				
Llano Kid (G) 3913	Tito Guizar-Gale Sondergaard	Dec. 8,'39†	86.	Nov. 25,'39
Night of Nights (G) 3912	P. O'Brien-O. Bradna-R. Young	Dec. 1,'39†	86.	May 11,'40
Opened by Mistake (G) 3933	C. Ruggles-R. Paige-J. Logan	May 10,'40†	67.	May 11,'40
Our Neighbors—the Carters (G) 3911	Fay Bainter-Frank Craven	Nov. 24,'39†	85.	Nov. 4,'39
(Exploitation: May 4,'40, p. 74.)				
Parole Fixer (G) 3920	W. Henry-V. Dale-R. Paige	Feb. 2,'40†	68.	Feb. 17,'40
Queen of the Mob (A) 3939	Ralph Bellamy - Jean Cagney - Wm. Henry-Blanche Yurka	June 28,'40†	61.	June 22,'40
Remember the Night (G) 3919	Barbara Stanwyck - Fred MacMurray-Beulah Bondi-Elizabeth Patterson	Jan. 19,'40†	94.	Jan. 13,'40
(Exploitation: Jan. 27,'40, p. 71; Mar. 30,'40, p. 87; Apr. 20,'40, p. 57.)				
Road to Singapore (G) 3926	B. Crosby-D. Lamour-B. Hope	Mar. 22,'40†	85.	Feb. 24,'40
(Exploitation: Mar. 9,'40, p. 79; Mar. 23,'40, p. 60; Mar. 30,'40, p. 87; May 18,'40, p. 76; July 27,'40, p. 49.)				
Rulers of the Sea (G) 3910	Douglas Fairbanks, Jr.-Margaret Lockwood-Will Fyffe	Nov. 17,'39†	97.	Sept. 16,'39
(Exploitation: Feb. 24,'40, p. 55.)				
Safari (G) 3937	Madeleine Carroll-Douglas Fairbanks, Jr.	June 14,'40†	81.	June 8,'40

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Santa Fe Marshal (G) 3956	William Boyd-Russell Hayden	Jan.	26,'40† 68.	Jan. 13,'40
Seventeen (G) 3924 (Exploitation: Mar. 2,'40, p. 65.)	J. Cooper-B. Field-O. Kruger	Mar.	1,'40† 78.	Feb. 24,'40
Showdown (G) 3657	Wm. Boyd-Russell Hayden	Mar.	8,'40† 63.	Mar. 2,'40
Sidewalks of London (A) 3922 (Exploitation: Feb. 17,'40, p. 53.)	Charles Laughton-Vivien Leigh	Feb.	16,'40† 86.	Feb. 10,'40
Stagecoach War (G) 3959	Wm. Boyd-Russell Hayden	July	12,'40† 63.	June 29,'40
Those Were the Days (G) 3936	Wm. Holden - J. Barrett - B. Granville-E. Stone-V. Glaser	May	31,'40† 75.	May 18,'40
Typhoon (A) 3934 (Exploitation: June 22,'40, p. 76; June 29,'40, p. 53.)	Dorothy Lamour-Robert Preston	May	17,'40† 71.	May 4,'40
Untamed (A) 3941	Ray Milland-Patricia Morison-Akim Tamiroff	July	26,'40† 83.	June 29,'40
Way of All Flesh (G) 3940	A. Tamiroff-Wm. Henry-Gladys George-Muriel Angelus	July	5,'40† 86.	June 1,'40
Women Without Names (G) 3925	Ellen Drew-Robert Paige	Mar.	15,'40† 63.	Feb. 24,'40

Coming Attractions

Aldrich Family in Life with Henry (See "In the Cutting Room," Apr. 20,'40.)	Jackie Cooper-Leila Ernest	Sept.	13,'40	
Arise My Love	Caudette Colbert-Ray Milland	Oct.	25,'40	
Cherokee Strip	Richard Dix-Florence Rice			
Comin' Round the Mountain	Bob Burns-Una Merkel	Aug.	16,'40	
Dancing on a Dime	Grace MacDonald-Robt. Paige	Nov.	1,'40	
Date with Destiny, A (See "In the Cutting Room," Mar. 30,'40.)	B. Rathbone-E. Drew-J. Howard	Nov.	15,'40	
Great McGinty, The (G) 3945	Brian Donlevy-Akim Tamiroff-Muriel Angelus	Aug.	23,'40† 83.	July 27,'40
I Want a Divorce (See "In the Cutting Room," May 18,'40.)	Joan Blondell-Dick Powell	Sept.	20,'40	
Love Thy Neighbor	Jack Benny - Fred Allen - Mary Martin-"Rochester"			
Moon Over Burma	D. Lamour-R. Preston-P. Foster			
Mystery Sea Raider (G)	Henry Wilcoxon-Carole Landis	Aug.	9,'40 *78.	Aug. 3,'40
New Yorkers, The	Dick Powell-Ellen Drew			
Night at Earl Carroll's, A	Ken Murray-Rose Hobart	Oct.	18,'40	
North West Mounted Police	Gary Cooper-Madeleine Carroll-Robt. Preston-P. Goddard	Nov.	22,'40	
Rangers of Fortune	Fred MacMurray-Albert Dekker-Patricia Morison	Oct.	11,'40	
Rhythm on the River	Bing Crosby-Mary Martin-Basil Rathbone-Oscar Levant	Sept.	6,'40	
Texas Rangers Ride Again	J. Howard-E. Drew-M. Robson			
There's Magic in Music	A. Jones-S. Foster-M. Lindsay			
Three Men from Texas (See "In the Cutting Room," May 18,'40.)	W. Boyd-R. Hayden-A. Clyde	Nov.	8,'40	
Touchdown!	Wayne Morris-Virginia Dale	Oct.	4,'40	
Victory	Fredric March-Betty Field	Sept.	27,'40	
Virginia	Madeleine Carroll - Fred MacMurray			

PRODUCERS RELEASING CORP.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Billy the Kid Outlawed	Bob Steele	July	20,'40 60.	
Frontier Crusader (G)	Tim McCoy	July	15,'40 62.	June 15,'40
Gun Code	Tim McCoy	July	29,'40 57.	
Hold That Woman! 102	J. Dunn-F. Gifford-M. Spellman	July	15,'40 67.	
I Take This Oath (G)	Gordon Jones	May	20,'40 67.	July 6,'40

Coming Attractions

Arizona Gang Busters	Tim McCoy			
Billy the Kid's Gun Justice	Bob Steele			
Billy the Kid Rides West	Bob Steele			
Cross Roads of Life		Sept.	1,'40	
Desire to Live		Aug.	16,'40	
Marked Men	Warren Hull-Isabel Jewell			
Riders of Black Mountain	Tim McCoy	Aug.	23,'40	

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Carolina Moon (G) 944	G. Autry-S. Burnette-J. Storey	July	15,'40† 65.	July 20,'40
Carson City Kid, The (G) 955	Roy Rogers - Geo. "Gabby" Hayes - Pauline Moore - Bob Steele	July	1,'40† 57.	June 22,'40
Covered Trailer, The 915	Jas., Lucile & Russell Gleason	Nov.	10,'39† 66.	Nov. 11,'39
Covered Wagon Days (G) 965	Three Mesquiteers	Apr.	22,'40† 56.	May 11,'40
Cowboys from Texas (G) 962	Three Mesquiteers	Nov.	29,'39† 57.	Dec. 9,'39
Crooked Road, The (G) 923	Edmund Lowe - Irene Hervey - Henry Wilcoxon	May	10,'40† 66.	May 11,'40
Dark Command (G) 901 (Exploitation: May 25,'40, p. 67.)	J. Wayne-C. Trevor-W. Pidgeon	Apr.	15,'40† 94.	Apr. 13,'40
Days of Jesse James (G) 953	Roy Rogers-Geo. "Gabby" Hayes	Dec.	20,'39† 63.	Dec. 23,'39
Forgotten Girls (G) 920	Louise Platt-Donald Woods	Mar.	15,'40† 68.	Mar. 23,'40
Gangs of Chicago (G) 906	L. Lane-L. Nolan-B. MacLane	May	19,'40† 66.	May 25,'40
Gaucho Serenade (G) 943	G. Autry-S. Burnette-J. Storey	May	10,'40† 66.	May 18,'40
Ghost Valley Raiders (G) 991	Donald Barry-Lona Andre	Mar.	26,'40† 57.	Apr. 6,'40
Girl from God's Country (G) 904	C. Morris-J. Wyatt-C. Bickford	July	30,'40† 75.	July 27,'40
Grand Ole Opry (G) 908	Weaver Bros. & Elviry	June	25,'40† 68.	July 6,'40
Grandpa Goes to Town (G) 922	James, Lucile, Russell Gleason	Apr.	19,'40 66.	Apr. 20,'40
Heroes of the Saddle (G) 963	Three Mesquiteers	Jan.	12,'40† 56.	Jan. 20,'40
Hi-yo Silver (G) 129	Silver Chief - Chief Thunder Cloud - Lynn Roberts	Apr.	10,'40 69.	Apr. 20,'40
In Old Missouri (G) 921	Weaver Bros & Elviry	Apr.	17,'40† 67.	May 4,'40
Kansas Terrors, The (G) 961	3 Mesquiteers-Jacqueline Wells	Oct.	6,'39† 57.	Oct. 21,'39
Main Street Lawyer 905	Edward Ellis-Anita Louise	Nov.	3,'39† 72.	Nov. 11,'39
Money to Burn (G) 917	Jas., Lucile & Russell Gleason	Dec.	28,'39† 69.	Dec. 30,'39
Pioneers of the West (G) 964	Three Mesquiteers	Mar.	12,'40† 56.	Mar. 16,'40
One Man's Law (G) 992	Don "Red" Barry-Janet Waldo	June	29,'40† 57.	July 13,'40
Rancho Grande (G) 942	G. Autry-S. Burnette-J. Storey	Mar.	22,'40† 68.	Mar. 30,'40
Ranger and the Lady, The (G) 956	R. Rogers-Geo. "Gabby" Hayes-J. Wells	July	30,'40† 59.	July 27,'40
Rocky Mountain Rangers (G) 966	Three Mesquiteers-R. Towne	May	24,'40† 58.	June 8,'40
Rovin' Tumbleweeds (G) 848	G. Autry-S. Burnette-M. Carlisle	Nov.	16,'39 64.	Nov. 25,'39
Saga of Death Valley (G) 952	Roy Rogers-George Hayes	Nov.	22,'39† 58.	Nov. 25,'39
Scatterbrain (G) 909	Judy Canova - Alan Mowbray - Ruth Donnelly	July	20,'40† 73.	July 6,'40
South of the Border (G) 941 (Exploitation: Apr. 27,'40, p. 77.)	Gene Autry-Smiley Burnette	Dec.	15,'39† 71.	Dec. 16,'39
Thou Shalt Not Kill (A) 916	Charles Bickford - Owen Davis, Jr.-Doris Day	Dec.	22,'39† 68.	Dec. 16,'39
Three Faces West 903 (Reviewed under the title, "The Refugee.")	J. Wayne-C. Coburn-S. Gurie	July	12,'40† 81.	June 15,'40
Village Barn Dance (G) 919	Richard Cromwell - Doris Day - Lulu Belle & Scotty	Jan.	30,'40† 74.	Feb. 3,'40
Wagons Westward (G) 907	Chester Morris - Anita Louise - O. Munson-B. Jones-G. Hayes	June	19,'40† 69.	June 29,'40
Wolf of New York (G) 918	Edmund Lowe - Rose Hobart - James Stephenson	Jan.	25,'40† 69.	Jan. 27,'40
Women in War (G) 902	E. Janis-W. Barrie-P. Knowles	June	6,'40† 71.	May 25,'40
Young Buffalo Bill (G) 954	R. Rogers-G. Hayes-P. Moore	Apr.	12,'40† 59.	Apr. 20,'40

Coming Attractions

Colorado	Roy Rogers - Geo. "Gabby" Hayes-Pauline Moore			
Girl from Havana, The	Dennis O'Keefe-Claire Carleton			
Oklahoma Renegades	3 Mesquiteers-F. McKinney	Aug.	29,'40† 57.	
Ride, Tenderfoot, Ride	G. Autry-S. Brunette-J. Storey			
Should Wives Work?	James, Lucile & Russell Gleason	Aug.	31,'40† 67.	
Sing, Dance, Plenty Hot (G) 924	Johnny Downs-Ruth Terry	Aug.	10,'40† 72.	Aug. 3,'40
Tulsa Kid, The (G) 971	Don "Red" Barry-L. Walters	Aug.	16,'40 57.	Aug. 3,'40

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Abe Lincoln in Illinois (G) 009 (Exploitation: Jan. 27,'40, p. 71; Feb. 3,'40, p. 74; Mar. 16,'40, p. 59; Apr. 6,'40, pp. 56, 57; May 4,'40, p. 73; May 25,'40, pp. 67, 70; July 13,'40, p. 40.)	R. Massey-R. Gordon-M. Howard	Apr.	19,'40† 110.	Jan. 27,'40
Allegheny Uprising (G) 006 (Exploitation: Jan. 6,'40, pp. 66, 67; Mar. 30,'40, p. 90.)	John Wayne-Claire Trevor-Brian Donlevy-George Sanders	Nov.	10,'39† 81.	Oct. 28,'39
Anne of Windy Poplars (G) 035	Anne Shirley-James Ellison	June	28,'40† 86.	June 22,'40
Beyond Tomorrow (G) 031	Chas. Winninger-Harry Carey-Jean Parker-Richard Carlson	May	10,'40† 84.	Mar. 30,'40
Bill of Divorcement, A (A) 028 (Exploitation: June 1,'40, p. 59.)	Maureen O'Hara-Adolphe Menjou-Fay Bainter-H. Marshall	May	31,'40† 74.	Mar. 16,'40
Bullet Code (G) 083	George O'Brien-Virginia Vale	Apr.	12,'40 58.	Apr. 13,'40
Courageous Dr. Christian (G) 030	Jean Hersholt-Dorothy Lovett	Apr.	5,'40† 67.	Mar. 30,'40
Cross Country Romance (G) 039	Gene Raymond-Wendy Barrie	July	12,'40† 68.	June 29,'40
Curtain Call (G) 027	B. Read-J. Archer-H. Vinson	Apr.	26,'40† 63.	Apr. 13,'40
Dr. Christian Meets the Women (G) 036	Jean Hersholt-Dorothy Lovett	July	5,'40† 68.	June 29,'40
Escape to Paradise (G) 945	Bobby Breen-Kent Taylor	Dec.	22,'39 62.	Dec. 9,'39
Flying Deuces (G) 010	Laurel & Hardy-J. Parker	Nov.	3,'39† 65.	Oct. 14,'39
Hunchback of Notre Dame, The (A) 015 (Exploitation: Mar. 23,'40, p. 63.)	C. Laughton-M. O'Hara-Sir C. Hardwicke - W. Hampden - T. Mitchell - B. Rathbone	Dec.	29,'39† 115.	Dec. 23,'39
Irene (G) 024 (Exploitation: June 1,'40, p. 61; June 29,'40, p. 56; July 20,'40, p. 45.)	Anna Neagle - Ray Milland - R. Young-M. Robson-B. Burke	May	3,'40† 101.	Apr. 20,'40
Isle of Destiny (G) 017	W. Gargan-W. Ford-J. Lang	Mar.	8,'40† 83.	Mar. 9,'40
Legion of the Lawless (G) 042	George O'Brien-Virginia Vale	Jan.	5,'40† 59.	Nov. 25,'39
Little Orvie (G) 020	J. Sheffield-E. Truex-A. Todd	Mar.	1,'40† 66.	Mar. 9,'40
Marines Fly High (G) 018	R. Dix-C. Morris-L. Ball	Feb.	2,'40† 68.	Feb. 17,'40
Married and in Love (G) 014	Alan Marshall - Barbara Read - Helen Vinson-Patric Knowles	Jan.	19,'40† 59.	Dec. 18,'39
Marshal of Mesa City (G) 081	George O'Brien-Virginia Vale	Nov.	3,'39† 62.	Oct. 7,'39
Meet Dr. Christian (G) 005	Jean Hersholt-Dorothy Lovett	Nov.	17,'39† 70.	Oct. 21,'39
Mexican Spitfire (G) 016	L. Velez-D. Woods-L. Errol	Jan.	12,'40† 67.	Dec. 16,'39
Millionaire Playboy (G) 022	Joe Penner-Linda Hayes	Mar.	15,'40† 64.	Mar. 2,'40
Millionaires in Prison (G) 037	Lee Tracy-Linda Hayes	July	26,'40† 64.	June 29,'40
My Favorite Wife (A) 025 (Exploitation: June 1,'40, p. 59; June 15,'40, p. 59; July 13,'40, p. 40.)	Irene Dunne-Cary Grant-Randolph Scott-Gail Patrick	May	17,'40† 88.	May 4,'40
Pinocchio (G) 091 (Exploitation: Feb. 17,'40, p. 53; Mar. 9,'40, p. 77; Mar. 16,'40, p. 59; Mar. 23,'40, p. 61; Apr. 6,'40, p. 57; Apr. 13,'40, pp. 65, 66; Apr. 20,'40, p. 57; Apr. 27,'40, p. 79; May 4,'40, p. 73; May 25,'40, p. 71; June 8,'40, p. 53; June 29,'40, p. 56; July 6,'40, p. 49.)	Disney Feature Cartoon	Feb.	23,'40† 87.	Feb. 3,'40
Pop Always Pays (G) 034	L. Errol-D. O'Keefe-A. Pearce	June	21,'40† 67.	June 22,'40
Prairie Law (G) 084	George O'Brien-Virginia Vale	June	14,'40† 59.	June 22,'40
Primrose Path (A) 023 (Exploitation: Apr. 6,'40, p. 57.)	Ginger Rogers-Joel McCrea	Mar.	22,'40† 93.	Mar. 16,'40

(THE RELEASE CHART--CONT'D)

Title	Star	Rel Date	Running Time Minutes	Reviewed
Queen of Destiny (G) 061	Anna Neagle-Anton Walbrook-C. Aubrey Smith	Aug. 2,'40†	95	
(Reviewed under the title, "Sixty Glorious Years," Oct. 29,'38.)				
Ramparts We Watch (G) 171	Documentary	July 23,'40	87	July 27,'40
Reno (G) 008	R. Dix-G. Patrick-A. Louise	Dec. 1,'39†	73	Nov. 18,'39
Saint's Double Trouble (G) 021	George Sanders-Helene Whitney-Bela Lugosi	Jan. 26,'40†	68	Jan. 20,'40
Saint Takes Over, The (G) 033	George Sanders-Wendy Barrie	June 7,'40†	69	Apr. 27,'40
Stage to Chino 085	George O'Brien-Virginia Vale	July 26,'40†	59	
Swiss Family Robinson (G) 019	Thomas Mitchell - Edna Best - Freddie Bartholomew - Terry Kilburn - Tim Holt	Feb. 16,'40†	91	Feb. 3,'40
(Exploitation: Feb. 24,'40, p. 63; Mar. 2,'40, p. 65; Apr. 27,'40, p. 77.)				
That's Right, You're Wrong (G) 011	Kay Kyser & Orch.-A. Menjou-May Robson - E. E. Horton - Lucille Ball	Nov. 24,'39†	91	Nov. 18,'39
(Exploitation: Jan. 13,'40, p. 56; Feb. 10,'40, p. 71.)				
Tom Brown's Schooldays (G) 029	Sir Cedric Hardwicke - F. Bartholomew-Jimmy Lydon-Josephine Hutchinson	July 19,'40†	81	June 22,'40
(Exploitation: July 20,'40, p. 44.)				
Two Thoroughbreds (G) 013	Jimmy Lydon-Joan Brodel	Dec. 8,'39†	62	Dec. 2,'39
Vigil In the Night (A) 007	Carole Lombard-Anne Shirley-Brian Aherne	Feb. 9,'40†	96	Feb. 10,'40
(Exploitation: Feb. 17,'40, p. 53; Mar. 30,'40, p. 89; June 15,'40, p. 58.)				
You Can't Fool Your Wife (A) 032	Lucille Ball-James Ellison	May 24,'40†	68	May 18,'40

Coming Attractions

Dance, Girl, Dance 040	Maureen O'Hara-Louis Hayward Lucille Ball-Ralph Bellamy	Aug. 30,'40†		
Dreaming Out Loud	Lum & Abner-Frances Langford-Frank Craven-Bobs Watson			
I'm Still Alive	Kent Taylor-Linda Hayes			
Laddie	T. Hole-V. Gilmore-J. Carroll			
Little Men	Kay Francis-Geo. Bancroft-Jack Oakie-Jimmy Lydon			
Lucky Partners 038	Ronald Colman-Ginger Rogers	Aug. 23,'40		
Men Against the Sky	R. Dix-W. Barrie-E. Lowe			
Mexican Spitfire Out West*	Lupe Velez-Leon Errol			
One Crowded Night 042	Billie Seward-Wm. Haade	Aug. 9,'40†		
Stranger on the Third Floor	Peter Lorre - John McGuire - Margaret Tallichet	Aug. 16,'40†		
They Knew What They Wanted	Chas. Laughton-Carole Lombard			
Too Many Girls	Lucille Ball - Richard Carlson - Desi Arnaz - Eddie Bracken - Frances Langford-Ann Miller			
Triple Justice 085	George O'Brien-Virginia Vale	Sept. 27,'40†		
Villain Still Pursued Her, The (G)	Anita Louise-Richard Cromwell-Hugh Herbert-Buster Keaton		*65	July 27,'40
Walt Disney Festival (G)		117	Aug.	2,'40
(Includes "Snow White and 7 Dwarfs," 095, previewed Dec. 25,'37, and 4 Disney shorts 04701.)				
Wild Cat Bus	Fay Wray-Charles Lang	Aug. 23,'40†		

TWENTIETH CENTURY-FOX

Title	Star	Rel Date	Running Time Minutes	Reviewed
Barricade (G) 026	Alice Faye-Warner Baxter	Dec. 8,'39†	71	Dec. 16,'39
Blue Bird (G) 025	Shirley Temple-Spring Byington	Mar. 22,'40†	83	Jan. 27,'40
(Exploitation: Apr. 20,'40, p. 57; May 4,'40, p. 74.)				
Charlie Chan in Panama (G) 035	Sidney Toler-Jean Rogers	Mar. 1,'40†	67	Feb. 10,'40
Charlie Chan's Murder Cruise (G) 048	Sidney Toler-Marjorie Weaver	June 21,'40†	75	May 11,'40
Cisco Kid and the Lady, The (G) 012	C. Romero-V. Field-M. Weaver	Dec. 29,'39†	73	Dec. 2,'39
City in Darkness (G) 021	Sidney Toler-Lynn Bari	Dec. 1,'39†	74	Nov. 18,'39
City of Chance (G) 027	Lynn Bari-Donald Woods	Jan. 12,'40†	57	Dec. 30,'39
Day-Time Wife (A) 020	Tyrone Power - Linda Darnell - Warren William-B. Barnes	Nov. 24,'39†	72	Nov. 18,'39
Drums Along the Mohawk (A) 015	Henry Fonda - Dorris Bowdon - Edna May Oliver	Nov. 10,'39†	103	Nov. 11,'39
(Exploitation: Nov. 25,'39, p. 56; Dec. 2,'39, pp. 72, 75; Dec. 9,'39, p. 94; Dec. 16,'39, pp. 66, 69; Dec. 30,'39, pp. 64, 65; Jan. 13,'40, p. 56.)				
Earthbound (A) 034	Warner Baxter-Andrea Leeds	June 7,'40†	67	June 8,'40
Everything Happens at Night (G) 029	Sonja Henie - Ray Milland - Robert Cummings	Dec. 22,'39†	77	Dec. 23,'39
(Exploitation: Feb. 10,'40, p. 69.)				
Four Sons (G) 047	D. Ameche-Mary Beth Hughes	June 14,'40†	88	June 1,'40
Free, Blonde and Twenty-one (A) 037	L. Barl-J. Davis-H. Wilcoxon	Mar. 29,'40†	67	Feb. 17,'40
Girl in 313 (G) 051	Kent Taylor-Florence Rice	May 31,'40†	56	June 15,'40
Grapes of Wrath, The (A) 040	Henry Fonda - Dorris Bowdon - Charley Grapewin - Jane Darwell	Mar. 15,'40†	128	Jan. 27,'40
(Exploitation: Mar. 2,'40, p. 65; Mar. 9,'40, p. 77; Apr. 27,'40, pp. 76, 81; May 4,'40, pp. 73, 76; May 11,'40, p. 69; May 18,'40, p. 76; June 8,'40, p. 53; June 22,'40, pp. 75, 76; June 29,'40, p. 58.)				
Heaven with a Barbed Wire Fence (G) 019	Jean Rogers-Glenn Ford	Nov. 3,'39†	62	Oct. 7,'39
He Married His Wife (A) 023	J. McCrea-N. Kelly-M. Boland	Jan. 19,'40†	83	Jan. 20,'40
High School (G) 028	Jane Withers-Joe Brown, Jr.	Jan. 26,'40†	74	Jan. 6,'40
Honeymoon's Over, The (G) 024	M. Weaver-S. Erwin-P. Knowles	Dec. 15,'39†	70	Nov. 25,'39
Inspector Hornleigh on Holiday (A) 022	Gordon Harker-Alastair Sim	Dec. 1,'39†	74	Nov. 18,'39
I Was an Adventuress (G) 038	Zorina - Richard Greene - Erich Von Stroheim-Peter Lorre	May 10,'40†	81	May 4,'40
Johnny Apollo (A) 042	Tyronne Power-Dorothy Lamour-Edward Arnold-Lloyd Nolan	Apr. 19,'40†	93	Apr. 20,'40
(Exploitation: Apr. 27,'40, p. 77; May 25,'40, p. 66.)				
Lillian Russell (A) 045	A. Faye-D. Ameche-H. Fonda-Edw. Arnold-Warren William-Leo Carillo-Weber & Fields	May 24,'40†	127	May 18,'40
(Exploitation: June 1,'40, p. 59; June 22,'40, pp. 72, 74; July 13,'40, p. 42; July 20,'40, p. 46; July 27,'40, p. 46.)				
Little Old New York (G) 031	Alice Faye - Fred MacMurray - Richard Greene-Brenda Joyce	Feb. 9,'40†	100	Feb. 10,'40
(Exploitation: Feb. 10,'40, p. 70; May 4,'40, p. 72.)				
Lucky Cisco Kid (G) 049	Cesar Romero-Evelyn Venable	June 28,'40†	68	June 1,'40
Manhattan Heartbreak (G) 046	Virginia Gilmore-Robt. Sterling	July 12,'40†	71	June 1,'40
Man I Married, The (A) 101	Joan Bennett - Francis Lederer - Lloyd Nolan-Anna Sten	Aug. 2,'40	77	July 20,'40
Man Who Wouldn't Talk, The (G) 030	L. Nolan-J. Rogers-M. Marsh	Feb. 2,'40†	72	Jan. 20,'40
Maryland (G) 050	Brenda Joyce - John Payne - Walter Brennan-Fay Bainter-Chas. Ruggles - Hattie McDaniel	July 19,'40†	91	July 6,'40
On Their Own (G) 044	Spring Byington-Ken Howell	May 17,'40†	63	Apr. 13,'40
Sailor's Lady (A) 052	Jon Hall-Nancy Kelly	July 5,'40†	66	July 6,'40
Shooting High (G) 041	J. Withers-G. Autry-M. Weaver	Apr. 26,'40†	65	Mar. 9,'40
So This is London (A) 043	Geo. Sanders-Berton Churchill	May 3,'40†	84	Feb. 4,'39
Star Dust (G) 036	Linda Darnell - John Payne - Charlotte Greenwood - Roland Young	Apr. 5,'40†	85	Apr. 6,'40
Swanee River (G) 017	D. Ameche-A. Jolson-A. Leeds	Jan. 5,'40†	86	Dec. 23,'39
(Exploitation: Feb. 24,'40, p. 55.)				
They Came By Night (G) 033	Will Fyffe-Phyllis Calvert	Feb. 23,'40†	73	Mar. 16,'40
Too Busy to Work (G) 016	J. Prouty-S. Byington-J. Davis	Nov. 17,'39†	65	Nov. 4,'39
20,000 Men a Year (G) 013	R. Scott-P. Foster-M. Lindsay	Nov. 17,'39†	84	Oct. 28,'39
Viva Cisco Kid (G) 039	Cesar Romero-Jean Rogers	Apr. 12,'40†	70	Mar. 23,'40
Young As You Feel (G) 032	Jed Prouty-Spring Byington	Feb. 16,'40†	59	Feb. 3,'40

Coming Attractions

Bride Wore Crutches, The 112	Lynne Roberts-Ted North	Nov. 15,'40		
Brigham Young 107	T. Power-L. Darnell-D. Jagger-B. Donlevy - J. Darwell - J. Rogers-M. Astor-V. Price	Sept. 13,'40		
Californian, The* 117	T. Power-L. Darnell-B. Rathbone	Nov. 29,'40		
Charlie Chan at the Wax Museum (G) 110	Sidney Toler-Joan Valerie	Oct. 4,'40	*63	Aug. 3,'40
Charlie Chan in New York	Sidney Toler-Marjorie Weaver			
Charter Pilot	Lynn Bari-Lloyd Nolan			
Down Argentine Way 113	Don Ameche - Betty Grable - C. Greenwood-C. Miranda	Oct. 25,'40		
Elsa Maxwell's Public Deb No. 1 105	Brenda Joyce - Ralph Bellamy - George Murphy-Mischa Auer-Chas. Ruggles-Elsa Maxwell	Aug. 30,'40		
(See "In the Cutting Room," May 25,'40.)				
For Beauty's Sake	Ted North-Marjorie Weaver			
Ghost of Cisco Kid 108	Cesar Romero-Sheila Ryan	Sept. 20,'40		
Girl from Avenue A 104	Jane Withers-Kent Taylor	Aug. 9,'40		
Girl Must Live, A (A)	Lilli Palmer-Margaret Lockwood		92	May 13,'39
(See "In the Cutting Room," Apr. 27,'40.)				
Great Profile, The 111	John Barrymore - John Payne - Mary Beth Hughes-G. Ratoff	Oct. 11,'40		
Hudson Bay Company* 115		Nov. 8,'40		
In Disguise 114	Marg't Lockwood-Rex Harrison	Oct. 18,'40		
Pier 13 106	Lynn Bari-Lloyd Nolan	Aug. 23,'40	66	
(See "In the Cutting Room," May 25,'40.)				
Return of Frank James, The 103	H. Fonda-G. Tierney-J. Cooper	Aug. 16,'40		
Street of Memories (G) 102	Lynne Roberts-Guy Kibbee	Sept. 6,'40	70	June 29,'40
Yesterday's Heroes 116	Robert Sterling-Jean Rogers	Nov. 22,'40		
Young People, The (G) 109	Shirley Temple-Charlotte Greenwood - Jack Oakie - Arleen Whelan	Sept. 27,'40	79	July 13,'40
Youth Will Be Served	J. Withers-J. Darwell-R. Conway			

UNITED ARTISTS

Title	Star	Rel Date	Running Time Minutes	Reviewed
Chump at Oxford (G)	Laurel and Hardy	Feb. 16,'40†	63	Mar. 2,'40
(Exploitation: Apr. 20,'40, p. 56.)				
(Exploitation: July 23,'39, p. 81; Dec. 30,'39, p. 66.)				
House Across the Bay (G)	Joan Bennett - Geo. Raft - Lloyd Nolan-Gladys George	Mar. 1,'40†	88	Mar. 2,'40
(Exploitation: Mar. 30,'40, p. 87.)				
Lion Has Wings, The (G)	Merle Oberon-Ralph Richardson-June Duprez-Flora Robson	Jan. 19,'40†	73	Nov. 18,'39
(Exploitation: Dec. 23,'39, pp. 57, 59; Jan. 20,'40, p. 72; Mar. 16,'40, p. 60.)				
My Son, My Son (A)	Brian Aherne-Madeleine Carroll-Louis Hayward-Laraine Day	Mar. 22,'40†	117	Mar. 9,'40
(Exploitation: Apr. 13,'40, p. 65; Apr. 27,'40, p. 76; May 11,'40, pp. 69, 70; May 25,'40, pp. 68, 69; June 29,'40, p. 56.)				
Of Mice and Men (A)	Burgess Meredith-Lone Chaney, Jr.-Betty Field-Chas. Bickford	Jan. 12,'40†	106	Dec. 30,'39
(Exploitation: Jan. 20,'40, pp. 66, 67; Jan. 27,'40, p. 70; Feb. 3,'40, p. 78; Mar. 2,'40, p. 64.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
One Million B.C. (G)	Carole Landis-Lon Chaney, Jr.-John Hubbard	Apr. 5,'40†	80.	Apr. 13,'40
(Exploitation: Apr. 13,'40, p. 65; May 18,'40, p. 79; June 1,'40, p. 61; June 8,'40, p. 50; July 6,'40, p. 46.)				
Our Town (A)	Frank Craven - Martha Scott - Wm. Holden-B. Bondi-Thos. Mitchell-Fay Bainter - Stuart Erwin	May 24,'40†	*90.	May 18,'40
(Exploitation: Mar. 30,'40, p. 87; May 25,'40, p. 71; June 1,'40, p. 59; June 29,'40, pp. 52, 53; July 6,'40, p. 48.)				
Over the Moon (A)	Merle Oberon-Rex Harrison	Mar. 29,'40†	78.	Dec. 30,'39
Raffles (G)	David Niven-Olivia de Havilland	Dec. 29,'39†	71.	Dec. 23,'39
(Exploitation: Jan. 20,'40, p. 67; Mar. 9,'40, p. 76.)				
Rebecca (A)	Laurence Olivier-Joan Fontaine-Judith Anderson-Geo. Sanders	Apr. 12,'40†	130.	Mar. 30,'40
(Exploitation: Apr. 13,'40, p. 66; Apr. 20,'40, p. 57; June 1,'40, p. 60; June 15,'40, p. 59.)				
Saps at Sea (G)	Laurel and Hardy	May 3,'40†	57.	May 4,'40
Slightly Honorable (A)	Pat O'Brien-Ruth Terry-Broderick Crawford-Edward Arnold	Dec. 22,'39†	85.	Jan. 13,'40
South of Pago Pago (G)	Jon Hall - Victor McLaglen - Frances Farmer-O. Bradna	July 4,'40	*98.	July 20,'40
Turnabout (A)	Carole Landis - John Hubbard - Adolphe Menjou-Wm. Gargan-Mary Astor	May 17,'40†	83.	May 4,'40
(Exploitation: June 8,'40, p. 51; July 20,'40, p. 45.)				

Coming Attractions

Title	Star			
Captain Caution (G)	Victor Mature-Louise Platt		*85.	Aug. 3,'40
Flotsam	Fredric March-Marg't Sullavan			
Foreign Correspondent	Joel McCrea - Laraine Day - Herbert Marshall-R. Benchley			
Kit Carson	Jon Hall-Lynn Bari			
Long Voyage Home	J. Wayne-T. Mitchell-I. Hunter-W. Lawson-B. Fitzgerald			
Pastor Hall* (A)	Nova Pilbeam-Wilfrid Lawson-Mrs. F. D. Roosevelt		*90.	Aug. 3,'40
Roadshow	Adolphe Menjou-John Hubbard-Carole Landis-Chas. Butterworth-Patsy Kelly			
Son of Monte Cristo	Louis Hayward - Joan Bennett - George Sanders			
Thief of Bagdad	Sabu-J. Duprez-C. Veidt			
Westerner, The	Gary Cooper-Doris Davenport-F. Stone-L. Bond-W. Brennan			
(See "In the Cutting Room," Feb. 10,'40.)				

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias the Deacon (G) 4015	B. Bruns-M. Auer-D. O'Keefe	May 17,'40†	72.	May 4,'40
Bad Man from Red Butte (G) 4063	Johnny Mack Brown-Bob Baker-Fuzzy Knight	May 31,'40†	58.	June 15,'40
Big Guy, The (G) 4016	Victor McLaglen-Jackie Cooper	Nov. 24,'39†	78.	Dec. 2,'39
Black Diamonds (G) 4057	Richard Arlen-Andy Devine	July 19,'40†	*52.	July 27,'40
Black Friday (G) 4018	Boris Karloff-Bela Lugosi	Apr. 12,'40†	70.	Mar. 9,'40
(Exploitation: Mar. 9,'40, p. 77.)				
Call a Messenger (G) 4020	Billy Halop-Huntz Hall-Mary Carlisle-Larry Crabbe	Nov. 3,'39†	65.	Sept. 23,'39
Charlie McCarthy, Detective (G) 4011	E. Bergen-"Charlie McCarthy"-"Mortimer Snerd" - Robert Cummings-Constance Moore	Dec. 22,'39†	77.	Dec. 23,'39
Chip of the Flying "U" (G) 4060	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Doris Weston	Nov. 24,'39†	55.	Jan. 27,'40
Danger on Wheels 4055	R. Arlen-A. Divine-P. Moran	Feb. 2,'40†	61.	
(Exploitation: July 6,'40, p. 46.)				
Destry Rides Again (A) 4002	Marlene Dietrich-Jas. Stewart-Chas. Winninger-Mischa Auer	Dec. 29,'39†	94.	Dec. 2,'39
(Exploitation: Mar. 2,'40, p. 64.)				
Double Alibi (G) 4034	Wayne Morris-Margaret Lindsay	Mar. 1,'40†	60.	Mar. 23,'40
Enemy Agent (G) 4033	Richard Cromwell-Helen Vinson	Apr. 19,'40	61.	Apr. 13,'40
First Love (G) 3002	Deanna Durbin-Helen Parrish-Robert Stack-Eugene Pallette-Leatrice Joy	Nov. 10,'39	84.	Nov. 4,'39
(Exploitation: Dec. 2,'39, p. 72; Dec. 30,'39, p. 66; Mar. 23,'40, p. 64.)				
Framed 4032	Constance Moore-F. Albertson	Feb. 23,'40†	60.	
(See "In the Cutting Room," Nov. 18,'39.)				
Fugitive, The (A) (pre-release)	Ralph Richardson-Diana Wynward	June 28,'40	76.	Jan. 6,'40
(Reviewed under the title, "On the Night of the Fire.")				
Green Hell (G) 4041	Douglas Fairbanks, Jr. - Joan Bennett - John Howard - Alan Hale - George Sanders-George Bancroft - Vincent Price	Jan. 26,'40†	87.	Jan. 20,'40
Half a Sinner 4040	Heather Angel-John King	Apr. 5,'40†	59.	
Honeymoon Deferred (G) 4038	Edmund Lowe-Margaret Lindsay	Feb. 16,'40†	59.	Feb. 24,'40
Hot Steel (G) 4056	Richard Arlen-Andy Devine	May 24,'40†	61.	Jan. 29,'40
House of Seven Gables (G) 4013	Vincent Price-Margaret Lindsay-N. Grey-G. Sanders-D. Foran	Apr. 12,'40†	89.	Mar. 9,'40
(Exploitation: Mar. 9,'40, p. 77.)				
I Can't Give You Anything But Love, Baby (G) 4037	Johnny Downs - Peggy Moran - Broderick Crawford	June 21,'40†	60.	May 11,'40
If I Had My Way (G) 4005	Bing Crosby-Gloria Jean	May 3,'40†	93.	May 4,'40
(Exploitation: May 25,'40, p. 67.)				
Invisible Man Returns (G) 4009	Vincent Price-Sir Cedric Hardwicke-Nan Grey	Jan. 12,'40†	81.	Jan. 13,'40
(Exploitation: Jan. 20,'40, p. 66; Jan. 27,'40, p. 70; Mar. 16,'40, p. 58; May 4,'40, p. 74; May 18,'40, p. 78.)				
It's a Date (G) 4001	Deanna Durbin - Kay Francis - Walter Pidgeon	Mar. 22,'40†	103.	Mar. 23,'40
(Exploitation: June 1,'40, p. 61; June 15,'40, p. 56.)				
La Conga Nights (G) 4029	Hugh Herbert-Dennis O'Keefe-Constance Moore	May 31,'40†	59.	May 18,'40
Laugh It Off (G) 4026	C. Moore-J. Downs-E. Kennedy	Dec. 1,'39†	63.	Dec. 30,'39
Legion of Lost Flyers (G) 4053	R. Arlen-A. Devine-A. Nagel	Nov. 3,'39†	63.	Nov. 4,'39
Love, Honor and Oh, Baby (G) 4036	W. Ford-K. Adams-D. Woods	June 7,'40†	59.	June 8,'40
Ma! He's Making Eyes at Me (G) 4022	Tom Brown-Constance Moore	Mar. 15,'40†	61.	Apr. 6,'40
Man from Montreal 4054	R. Arlen-A. Devine-A. Gwynne	Dec. 8,'39†	60.	
Missing Evidence (G) 4028	Preston Foster-Irene Hervey	Dec. 15,'39†	64.	Nov. 25,'39
My Little Chickadee (A) 4004	Mae West - W. C. Fields - Jos. Calleia - D. Foran - A. Nagel	Feb. 9,'40†	84.	Feb. 10,'40
Oh, Johnny, How You Can Love 4021	Tom Brown-Peggy Moran	Jan. 5,'40†	63.	
(See "In the Cutting Room," Dec. 30,'39.)				
One Hour to Live (G) 4030	C. Bickord-D. Nolan-J. Litel	Nov. 10,'39†	59.	Nov. 11,'39
Private Affairs (G)	Nancy Kelly - Roland Young - Hugh Herbert-Robt. Cummings	July 5,'40†	74.	June 29,'40
Riders of Pasco Basin (G) 4062	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Frances Robinson	Apr. 5,'40†	56.	May 25,'40
Sandy Is a Lady (G) 4008	Baby Sandy-Nan Grey-T. Brown-E. Pallette-E. Kennedy	June 14,'40†	63.	May 25,'40
Ski Patrol (G) 4031	Luli Deste-Philip Dorn	May 10,'40†	64.	May 11,'40
Son of Roaring Dan 4064	Johnny Mack Brown-Bob Baker-Fuzzy Knight	July 26,'40†		
South to Karanga	C. Bickford-J. Craig-L. Deste	Aug. 2,'40†		
(See "In the Cutting Room," May 11,'40.)				
Tower of London (G) 4012	Basil Rathbone-Boris Karloff-N. Grey-B. O'Neil-I. Hunter	Nov. 17,'39†	92.	Nov. 25,'39
(Exploitation: Feb. 3,'40, p. 72.)				
Tropic Fury 4052	R. Arlen-A. Devine-B. Roberts	Oct. 13,'39†	62½	
(See "In the Cutting Room," July 29,'39.)				
West of Carson City (G) 4061	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Peggy Moran	Jan. 19,'40†	55.	May 11,'40
When the Daltons Rode (G)	K. Francis-R. Scott-B. Donlevy	July 26,'40†	*81.	Aug. 3,'40
You're Not So Tough (G) 4023	"Dead End Kids"-Nan Grey	July 26,'40†	71.	June 1,'40
Zanzibar (G) 4025	Lola Lane-James Craig	Mar. 8,'40†	69.	Mar. 30,'40

Coming Attractions

Title	Star			
Argentine Nights	Ritz Bros - Andrews Sisters - Constance Moore-Geo. Reeves			
Boys from Syracuse (A)	Allan Jones - Martha Raye - Joe Penner-Rosemary Lane	Aug. 9,'40†	*73.	July 20,'40
(Exploitation: July 27,'40, p. 47.)				
Diamond Frontier	V. McLaglen-J. Loder-A. Nagel			
Hired Wife	R. Russell-B. Aherne-V. Bruce			
I'm Nobody's Sweetheart Now	H. Parrish-D. O'Keefe-C. Moore			
Leather Pushers	Richard Arlen-Andy Devine			
Little Bit of Heaven, A	Gloria Jean - Robt. Stack - N. Grey - H. Herbert - S. Erwin			
Man from Cheyenne	Johnny Mack Brown - Fuzzy Knight-Nell O'Day			
Margie	N. Grey-T. Brown-M. Auer			
Mummy's Hand, The	Dick Foran-Peggy Moran			
Ragtime Cowboy Joe	Johnny Mack Brown-Bob Baker-Fuzzy Knight			
Seven Sinners	Marlene Dietrich-John Wayne-Mischa Auer-Broderick Crawford - Oscar Homolka - Albert Dekker-Anna Lee			
Slightly Tempted	H. Herbert-J. Downs-P. Moran			
Spring Parade	Deanna Durbin - Robt. Cummings-Mischa Auer			

WARNER BROTHERS-FIRST NATIONAL

First National Pictures

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All This and Heaven, Too (A)	Bette Davis - Charles Boyer - Jeffrey Lynn-Virginia Weidler	June 29,'40†	143.	June 22,'40
(Exploitation: July 27,'40, p. 49.)				
Angel from Texas, An (G) 468	Eddie Albert - Rosemary Lane - Wayne Morris-Ronald Reagan-Jane Wyman	Apr. 27,'40†	69.	May 18,'40
Castle on the Hudson (G) 459	John Garfield - Pat O'Brien - Ann Sheridan - Burgess Meredith	Feb. 17,'40†	77.	Mar. 2,'40
(Exploitation: Feb. 24,'40, p. 53.)				
Dr. Ehrlich's Magic Bullet (G) 457	Edw. G. Robinson-Ruth Gordon-Donald Crisp-Otto Kruger	Mar. 2,'40†	103.	Feb. 10,'40
(Exploitation: Feb. 17,'40, p. 53; Mar. 2,'40, p. 65; Mar. 9,'40, p. 79; May 4,'40, p. 73; May 11,'40, p. 72.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. date	Running Time Minutes	Reviewed
Fighting 69th (G) 451	J. Cagney-P. O'Brien-J. Lynn-G. Brent-A. Hale-D. Morgan	Jan. 27,'40†	90.	Jan. 13,'40
(Exploitation: Jan. 20,'40, p. 67; Feb. 3,'40, pp. 74, 78; Feb. 24,'40, pp. 52, 56; Apr. 13,'40, p. 66; May 4,'40, p. 73.)				
Flight Angels (G) 466	Virginia Bruce-Dennis Morgan-Ralph Bellamy-Jane Wyman-Wayne Morris	May 18,'40	74.	May 11,'40
Four Wives (A) 453	Lane Sisters-G. Page-J. Garfield - E. Albert - C. Rains - J. Lynn-D. Foran-F. McHugh-M. Robson	Dec. 25,'39†	99.	Nov. 25,'39
(Exploitation: Dec. 16,'39, p. 67.)				
Fugitives From Justice (G) 473	Roger Pryor-Lucille Fairbanks	June 15,'40†	53.	June 22,'40
Man Who Talked Too Much (G)	G. Brent-V. Bruce-B. Marshall	July 6,'40†	75.	July 6,'40
Murder in the Air (G) 472	R. Reagan-J. Litel-L. Lys	June 1,'40†	55.	July 13,'40
Private Detective (G) 471	Jane Wyman-Dick Foran	Dec. 9,'39†	55.	Dec. 9,'39
Return of Dr. X, The (G) 464	Wayne Morris - H. Bogart - Lya Lys-Rosemary Lane	Dec. 2,'39†	62.	Dec. 2,'39
(Exploitation: Jan. 20,'40, p. 66.)				
Smashing the Money Ring (G) 470	R. Reagan-Margot Stevenson	Dec. 21,'39†	57.	Nov. 25,'39
They Drive by Night (A)	Ann Sheridan - George Raft - Humphrey Bogart-Ida Lupino	Aug. 3,'40†	*95.	July 13,'40
Three Cheers for the Irish (G) 465	Priscilla Lane-Dennis Morgan-Thomas Mitchell-Alan Hale	Mar. 16,'40†	100.	Mar. 16,'40
(Exploitation: Apr. 20,'40, p. 58; May 18,'40, p. 77.)				
'Til We Meet Again (G) 456	Merle Oberon - George Brent - Pat O'Brien-Geraldine Fitzgerald	Apr. 20,'40†	99.	Apr. 13,'40
(Exploitation: Apr. 27,'40, p. 77; June 1,'40, p. 60.)				
Torrid Zone (A), 455	James Cagney-Ann Sheridan-Pat O'Brien-Andy Devine	May 25,'40†	88.	May 11,'40
(Exploitation: July 20,'40, p. 48; July 27,'40, pp. 46, 50.)				
We Are Not Alone (G) 458	Paul Muni - Jane Bryan - Flora Robson - Una O'Connor	Nov. 25,'39†	112.	Nov. 11,'39
(Exploitation: June 15,'40, p. 57.)				

Warner Brothers

Title	Star	Rel. date	Running Time Minutes	Reviewed
British Intelligence (G) 416	Boris Karloff-Margaret Lindsay	Jan. 29,'40†	62.	Feb. 17,'40
Brother Orchid (G) 405	Edw. G. Robinson-Ann Sothern-Humphrey Bogart - Ralph Bellamy	June 8,'40†	91.	June 1,'40
(Exploitation: July 13,'40, p. 42.)				
Brother Rat and a Baby (G) 406	W. Morris-P. Lane-J. Bryan-R. Reagan-J. Wyman-E. Albert	Jan. 13,'40†	87.	Jan. 13,'40
(Exploitation: Apr. 6,'40, p. 57; May 25,'40, pp. 69, 72; July 27,'40, p. 46.)				
Calling Philo Vance (G) 420	J. Stephenson-Margot Stevenson	Feb. 3,'40†	62.	Feb. 17,'40
Child is Born, A (A) 415	Geraldine Fitzgerald - Jeffrey Lynn-Gladys George	Jan. 6,'40†	79.	Jan. 6,'40
(Exploitation: Dec. 9,'39, p. 96; Jan. 27,'40, p. 72; Feb. 3,'40, p. 75; Feb. 10,'40, p. 71; Feb 24,'40, p. 53; Mar. 9,'40, p. 78; Mar. 16,'40, p. 61; Mar. 30,'40, pp. 88, 89; Apr. 6,'40, p. 57; May 4,'40, p. 73; June 15,'40, p. 58; June 22,'40, p. 76.)				
Dead End Kids on Dress Parade (G) 413	Dead End Kids-John Litel	Nov. 18,'39†	62.	Nov. 4,'39
Gambling on the High Seas 424	W. Morris-J. Wyman-J. Litel	June 22,'40†	56.	
Granny, Get Your Gun 421	May Robson-Harry Davenport-Margot Stevens	Feb. 10,'40†	56.	
Invisible Stripes (G) 408	George Raft - William Holden - Humphrey Bogart-Jane Bryan	Dec. 30,'39†	82.	Jan. 6,'40
It All Came True (A) 407	Ann Sheridan - Jeffrey Lynn - Humphrey Bogart-Zasu Pitts	Apr. 6,'40†	97.	Apr. 6,'40
(Exploitation: Apr. 13,'40, p. 65; May 18,'40, p. 80.)				
Kid Nightingale (G) 411	J. Payne-J. Wyman-W. Catlett	Nov. 4,'39†	57.	Sept. 23,'39
King of the Lumberjacks (G) 422	John Payne-Gloria Dickson	Apr. 13,'40†	58.	Apr. 27,'40
Ladies Must Live	Wayne Morris-Rosemary Lane	July 27,'40†		
Mad Empress, The (G) 420	M. Novara-C. Nagel-L. Atwill	Dec. 16,'39†	72.	Apr. 22,'39
(Reviewed under the title, "Juarez and Maximilian.")				
My Love Came Back (G)	Olivia de Havilland - Jeffrey Lynn - Chas. Winninger - Jane Wyman-Eddie Albert	July 20,'40†	*85.	June 29,'40
Private Lives of Elizabeth and Essex, The (G) 402	Bette Davis - Errol Flynn - O. de Havilland-Vincent Price	Nov. 25,'39†	106.	Sept. 30,'39
(Exploitation: Dec. 2,'39, p. 72; Dec. 23,'39, p. 58; Jan. 13,'40, p. 53; Mar. 30,'40, pp. 86, 90.)				
Saturday's Children (A) 410	J. Garfield-A. Shirley-C. Rains	May 11,'40†	101.	Apr. 13,'40
Tear Gas Squad (G) 423	D. Morgan-J. Payne-G. Dickson	May 4,'40†	55.	June 8,'40
Virginia City (G) 404	Errol Flynn - Miriam Hopkins - R. Scott-A. Hale-H. Bogart	Mar. 23,'40†	121.	Mar. 23,'40
(Exploitation: Mar. 30,'40, pp. 86, 87; Apr. 13,'40, p. 64; May 4,'40, p. 70; May 25,'40, p. 69; June 15,'40, p. 58; June 22,'40, pp. 74, 76; July 6,'40, p. 48; July 13,'40, p. 40.)				

Coming Attractions

Calling All Husbands*	Ernest Truex-Lucille Fairbanks		
City for Conquest	James Cagney-Ann Sheridan		
Confessions of a Nazi Spy (G)	Edw. G. Robinson - Francis Lederer - Geo. Sanders - Paul Lukas	102.	Apr. 29,'39
(See "New 'Nazi Spy'," June 1,'40, p. 8.)			

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dispatch from Reuters, A	Edw. G. Robinson-Edna Best-Eddie Albert-Otto Kruger			
Flowing Gold	Pat O'Brien - John Garfield - Frances Farmer-Dennis Morgan	Aug. 24,'40†		
Four Mothers	Lane Sisters-Gale Page-Jeffrey Lynn - Claude Rains - Eddie Albert-May Robson			
Honeymoon for Three	G. Brent-A. Sheridan-J. Wyman			
Knute Rockne—All American	Pat O'Brien-Gale Page			
Letter, The	Bette Davis-Herbert Marshall			
Meet John Doe	G. Cooper - B. Stanwyck-Edw. Arnold-W. Brennan-J. Gleason-Spring Byington			
Money and the Woman	Jeffrey Lynn-Brenda Marshall	Aug. 17,'40†		
No Time for Comedy	James Stewart-Rosalind Russell			
River's End	Dennis Morgan-Elizabeth Earl	Aug. 10,'40†		
Santa Fe Trail	Errol Flynn-O. de Havilland-R. Massey-R. Reagan-A. Hale			
Sea Hawk (G)	Errol Flynn-Brenda Marshall-Alan Hale-Claude Rains-Flora Robson-Una O'Connor	Aug. 31,'40†	*127.	July 27,'40
Tugboat Annie Sails Again	Marjorie Rambeau-Alan Hale-Ronald Reagan-Jane Wyman			

STATE RIGHTS

Title	Star	Producer	Rel. date	Running Time Minutes	Reviewed
American Gang Busters (G)		Times	Apr. 20,'40	65.	Mar. 30,'40
George Washington Carver (G)	G. W. Carver	Bryant	Apr. 16,'40	69.	Apr. 20,'40
Horrors of War (G)	Documentary	Merit	Feb. 7,'40	51.	Feb. 17,'40
Killers of the Wild	Joan Valerie	Fine Arts	Mar. 28,'40	57.	Apr. 13,'40
Leopard Men of Africa, The (A)	Dr. P. L. Hoefler	Select	June 20,'40	65.	June 29,'40
Men With Steel Faces (G)	Gene Autry	Levine	Apr. '40	70.	May 4,'40
Secrets of a Model (A)	Sharon Lee	Continental	May 4,'40	60.	Apr. 27,'40

Coming Attractions

Broken Strings (G)	Clarence Muse	International		*60.	Mar. 23,'40
Mr. Washington Goes to Town (G)	F. E. Miller	Buell		*55.	Apr. 20,'40
Mystery in Swing (G)	Monte Hawley	International		*75.	Mar. 7,'40

OTHER PRODUCTS (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Abuna Messias (G)	Camillo Pilotto	Borano-Hutchison		90.	May 25,'40
Baker's Wife, The (La Femme du Boulanger) (A)	Raimu	"Baker's Wife Inc."	Feb. 26,'40	98.	Mar. 2,'40
Band Wagon (G)	Arthur Askey	Central		85.	Feb. 24,'40
Black Eyes	Otto Kruger	Film Alliance	May 15,'40		
Briggs Family, The (G)	Edward Chapman	Warner Bros.		69.	Apr. 13,'40
Captain Moonlight (A)	John Garrick	Atlas	Apr. 17,'40	58.	May 11,'40
Claudine (A)	Blanchette Brunoy	French M.P. Cp.	Mar. 30,'40	82.	Apr. 6,'40
Conquest of the Air (G)	Laurence Olivier	United Artists		71.	June 8,'40
Contraband (G)	Conrad Veidt	Anglo-American		91.	Apr. 13,'40
Convoy (A)	Clive Brook	Assoc. British		90.	June 29,'40
Curse of the Swastika, The	Documentary	Pathe		46.	Apr. 27,'40
Daybreak* (Le Jour Se Leve) (A)	Jean Gabin	A.F.E. Corp.	July 29,'40	88.	Aug. 3,'40
Dr. O'Dowd (A)	Shaun Glenville	Warner Bros.		76.	Mar. 2,'40
Face Behind the Scar, The	Griffith Jones	Film Alliance	Feb. 29,'40	72.	Mar. 9,'40
Flying Squad, The (A)	Phyllis Brooks	Assoc. British		64.	May 11,'40
For Freedom (G)	Will Fyffe	General		85.	May 11,'40
Gaslight (A)	Anton Walbrook	Anglo American		89.	June 15,'40
George and Margaret (G)	Marie Lohr	Warner Bros.		77.	Apr. 6,'40
Gestapo (A)	Margaret Lockwood	MGM		95.	June 8,'40
Hidden Menace, The (G)	Otto Kruger	Film Alliance	Jan. 15,'40	59.	Apr. 13,'40
Let George Do It (G)	George Formby	ABFD		82.	Mar. 30,'40
Life of Giuseppi Verdi, The (G)	Fosco Giachetti	Esperia	Apr. 3,'40	111.	Apr. 6,'40
Lights Out in Europe (A)	Documentary	Mayer-Burstyn	Apr. 13,'40	66.	Apr. 6,'40
Little Miss Molly	Maureen O'Hara	Film Alliance	Mar. 5,'40	67.	
Louise (A)	Grace Moore	Mayer-Burstyn	Feb. 2,'40	80.	Feb. 10,'40
Mayor's Dilemma, The (A) (Reviewed under the title, "Les Otages.")	Charpin	Film Alliance	Apr. 22,'40	90.	Apr. 22,'39
Mein Kampf, My Crimes (A)	Documentary	Assoc. British		75.	May 20,'40
Monkey Into Man (A)		World	May 1,'40	65.	Mar. 30,'40
Murder in the Night (A) (Reviewed under the title, "Murder in Soho.")	Jack La Rue	Film Alliance	July 10,'40	56.	Mar. 4,'39
Mystery of Room 13	Gibb McLaughlin	Film Alliance	June 15,'40		
One Night in Paris (A)	John Lodge	Film Alliance	Feb. 15,'40	62.	July 27,'40
Phantom Wagon, The (La Charette Fantome)	Pierre Fresnay	Columbia	May 27,'40	91.	June 1,'40
Skeleton on Horseback (G)	Hugo Haas	C. L. Import Corp.		78.	Feb. 24,'40
Song of the Windmills (Molinos de Viento) (G)	Maria Mereador	Atlas	Feb. 23,'40	73.	Mar. 2,'40
Song of the Road (G)	Harry Lauder	Select	May 4,'40	69.	May 11,'40
Spies in the Air (A)	Barry K. Barnes	Film Alliance	July 15,'40	62.	July 13,'40
Terror, The	Wilfrid Lawson	Film Alliance	Apr. 15,'40		
Tevya (G)	Maurice Schwartz	Maymon	Feb. 5,'40	93.	Jan. 13,'40
Ultimatum (G)	Eric Von Stroheim	Hoffberg	Feb. 3,'40	75.	Feb. 24,'40
Vengeance of the Deep (G)	Lloyd Hughes	Astor	Feb. 22,'40	70.	Mar. 2,'40

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (4-20-40) April 20, 1940. Numerals following review dates are production numbers.]

COLUMBIA

Title	Rel. Date	Min.
ALL STAR COMEDIES		
All American Blondes (11-11-39) 1423 — Andy Clyde	Oct. 20,'39	†17
Andy Clyde Gets Spring Chicken (12-30-39) 1426	Dec. 15,'39	†19
A Plumbing We Will Go 1406 (3 Stooges)	June 1,'40	†.2 rls.
Awful Goof, The, 1427 — Charley Chase	Dec. 22,'39	†17
Boobs in the Woods (6-22-40) 1435 — Andy Clyde	May 31,'40	†16
Fireman Save My Choo Choo 1438 — Andy Clyde	Aug. 9,'40	†.2 rls.
Glove Slingers (1-6-40) 1425 (All Star)	Nov. 24,'39	†18
Heckler, The (2-10-40) 1430 — Charley Chase	Feb. 16,'40	†17
His Bridal Fright 1437 — Charley Chase	July 12,'40	†.2 rls.
How High Is Up? (7-20-40) 1408 (3 Stooges)	July 26,'40	†16
Mr. Clyde Goes to Broadway 1429 — Andy Clyde	Feb. 2,'40	†17
Money Squawks 1432 — Andy Clyde	Apr. 5,'40	†.2 rls.
Nothing But Pleasure (2-24-40) 1428 — Buster Keaton	Jan. 5,'40	†17½
Oh, You Nazty Spy (2-24-40) 1404 (3 Stooges)	Jan. 19,'40	†18
Oily to Bed, Oily to Rise (10-14-39) 1402 (3 Stooges)	Oct. 6,'39.	18½
Pardon My Berth Marks (3-16-40) 1431 — Buster Keaton	Mar. 22,'40	†16
Rockin' Thru the Rockies (3-16-40) 1405 (3 Stooges)	Mar. 8,'40	†18
Skinny the Moocher 1421 — Charley Chase	Sept. 8,'39	†16½
South of the Boudoir (6-22-40) 1434 — Charley Chase	May 17,'40	†18½
Static In the Attic 1422 — Walter Catlett	Sept. 22,'39	†19
Taming of the Snood, The 1436	June 28,'40	.2 rls.
Teacher's Pest 1424 — Charley Chase	Nov. 3,'39	†16½
Three Sappy People 1403 (3 Stooges)	Dec. 1,'39	†18½
You're Next (6-15-40) 1433 — Walter Catlett	May 24,'40	†17
CINESCOPES		
Berth of a Queen (4-27-40) 1974	Mar. 15,'40	†11
Fashion Takes a Holiday (3-16-40) 1973	Mar. 8,'40	†11
Odd Vocations 1975	May 24,'40	†.1 rl.
Threads of a Nation, The (2-10-40) 1972	Feb. 9,'40	†11
World of 1960 (Futurama) (1-6-40) 1971	Dec. 22,'39	†.9
COLOR RHAPSODIES		
Blackboard Revue 1508	Mar. 15,'40	†.7
Boy, a Gun and Birds, A (12-30-39) 1506	Jan. 12,'40	†.7½
Dreams on Ice (10-7-39) 1503	Oct. 20,'39	†.6½
Egg Hunt, The (6-22-40) 1510	May 31,'40	†.7½
Greyhound and the Rabbit (4-27-40) 1509	Apr. 19,'40	†.7½
Happy Tots' Expedition 1507	Feb. 9,'40	†.8½
Mother Goose in Swingtime 1505	Dec. 19,'39	†.7
Mountain Ears (11-11-39) 1504	Nov. 3,'39	†.7
Timid Pup, The 1512	Aug. 1,'40	.8
Ye Old Swap Shoppe 1511	June 28,'40	†.1 rl.
COLUMBIA TOURS		
Beautiful Switzerland (1-6-40) 1553	Nov. 17,'39	†10
Historic Cities of India 1552	Oct. 27,'39	†10
Holland and the Zuyder Zee (11-25-39) 1551	Sept. 15,'39	†10
In the Land of Pagodas 1558	June 14,'40	†.1 rl.
Life in Paris 1554	Dec. 22,'39	†11
New Hampshire (3-30-40) 1555 (color)	Feb. 9,'40	†11
Pleasure Bound in Canada 1557	May 3,'40	†.1 rl.
Unveiling Algeria (4-27-40) 1556	Mar. 1,'40	†10
COMMUNITY SING (Series 4)		
No. 3 1653 (College Songs)	Oct. 13,'39	†10
No. 4 1654 (Stephen Foster Songs)	Nov. 17,'39	†11
No. 5 (3-10-40) 1655 (Gypsy Songs)	Dec. 29,'39	†10
No. 6 1656 (Songs of Hit Parade)	May 28,'40	†.1 rl.
FABLES CARTOONS		
Barnyard Babies 1754	June 14,'40	†.1 rl.
Little Lost Sheep 1751	Oct. 6,'39	†.7
Park Your Baby (2-24-40) 1752	Dec. 22,'39	†.6
Pooch Parade 1755	July 19,'40	†.1 rl.
Practice Makes Perfect (4-27-40) 1753	Apr. 5,'40	†.6
FOOLS WHO MADE HISTORY		
No. 2 (Charles Goodyear) 1602	Oct. 6,'39	†10½
SPECIAL (HAPPY HOUR)		
No. 1 (11-11-39) 1520 (Book of Books)	Oct. 6,'39	†10
No. 2 1521 (Building of Boys)	Oct. 12,'39	†11
PHANTASIES CARTOONS		
Fish Follies 1705	May 10,'40	†.1 rl.
Man of Tin 1704	Feb. 23,'40	†.6½
Millionaire Hobo 1702	Nov. 24,'39	†.7
Mouse Exterminator, The (3-16-40) 1703	Jan. 26,'40	†.6½
News Oddities 1706	July 19,'40	†.1 rl.
SCREEN SNAPSHOTS (Series 19)		
No. 1 (10-14-39) 1851 (Art of Makeup)	Sept. 22,'39	†.9½
No. 2 (11-18-39) 1852 (Training Animal Stars)	Nov. 10,'39	†10
No. 3 1853 (Novelty Parties)	Dec. 1,'39	†10
No. 4 1854 (Trip Thru Studios)	Jan. 5,'40	†10
No. 5 (3-16-40) 1855 (Art in Hollywood)	Feb. 23,'40	†10
No. 6 (4-27-40) 1856 (Hollywood Recreation)	Mar. 29,'40	†10
No. 7 1857 (Wardrobe Designers)	May 3,'40	†10
No. 8 1858	June 7,'40	†.1 rl.
No. 9 1859	July 10,'40	†.1 rl.
No. 10 1860	Aug. 1,'40	†.1 rl.
SPORT THRILLS		
Bows and Arrows 1801	Oct. 6,'39	†.9
Canvas Capers 1809	July 19,'40	†.1 rl.
Flying Targets (3-16-40) 1804	Feb. 16,'40	†10
Jai Alai (1-6-40) 1802	Nov. 30,'39	†.8½
Rough House Fiesta 1805	Mar. 8,'40	†10
Saving Strokes with Sam Snead 1808	June 21,'40	†.1 rl.
Skiing Technique 1803	Jan. 19,'40	†.9½
Sport of Kings (6-15-40) 1807	May 24,'40	†10
Tomorrow's Stars (4-27-40) 1806	Apr. 19,'40	†10
WASHINGTON PARADE		
No. 1 (11-25-39) 1901 (Smithsonian Institution)	Nov. 10,'39	†11
1939-40		
No. 2 (2-17-40) 1902 (U. S. Treasury)	Dec. 29,'39	†11
No. 3 1903 (Inside the F. B. I.)	Feb. 9,'40	†11
No. 4 (6-15-40) 1904 (Social Security)		
No. 5 1905 (The Archives)	June 28,'40	†.1 rl.

MGM

Title	Rel. Date	Min.
CARTOONS (Color)		
Blue Danube, The (12-23-39) W-891	Dec. 16,'39	.7
Bookworm Turns, The (7-27-40) W-90	July 20,'40	†.9
Fishing Bear, The (2-3-40) W-83	Jan. 20,'40	†.8
Home on the Range (3-30-40) W-85	Mar. 23,'40	†.8
Mad Maestro, The (2-3-40) W-82	Dec. 30,'39	†.8
Milky Way, The (7-6-40) W-89	June 22,'40	†.8
One Mother's Family (11-11-39) W-890	Sept. 30,'39	.9
Peace on Earth (12-9-39) W-81	Dec. 9,'39	†.9
Puss Gets the Boot (3-9-40) W-84	Feb. 10,'40	†.9
Rainy Day, A W-86	Apr. 20,'40	†.7
Swing Social (6-1-40) W-87	May 18,'40	†.8
Tom Turkey W-88	June 8,'40	†.7
CRIME DOESN'T PAY		
No. 25—Drunk Driving (10-28-39) P-816 — Dick Purcell-Joe Ann Sayers	Oct. 28,'39	.21
No. 26—Pound Foolish (1-27-40) P-1 — Neil Hamilton-Lynne Carver	Dec. 23,'39	†20
No. 27—Know Your Money (2-3-40) P-2 — Dennis Morgan-Noel Madison	Jan. 27,'40	†21
No. 28—Jack Pot (4-13-40) P-3 — Tom Neal-Ann Morriss	Mar. 9,'40	†19
No. 29—Women in Hiding (7-27-40) P-4 — Marsha Hunt	June 22,'40	†22
FITZPATRICK TRAVELTALKS		
Calling on Columbia (5-4-40) T-59	Mar. 16,'40	†.8
Land of Alaska Nellie (2-3-40) T-55	Dec. 23,'39	†.9
Modern New Orleans (6-15-40) T-61	May 11,'40	†.8
Natural Wonders of Washington State (10-21-39) T-52	Oct. 7,'39	†.9
Night Descends on Treasure Island (3-9-40) T-57	Jan. 20,'40	†.8
Old Natchez (2-10-40) T-56	Dec. 30,'39	†.9
Quaint St. Augustine (12-2-39) T-53	Nov. 4,'39	†.9
Seattle, Gateway to the Northwest (4-6-40) T-58	Feb. 17,'40	†.9
Sitka and Junea (4-27-40) T-60	Apr. 13,'40	†.9
Suva, Pride of Fiji (6-1-40) T-62	June 8,'40	†.9
Valiant Venezuela (12-30-39) T-54	Nov. 25,'39	†.9
MGM MINIATURES		
Ash Can Fleet (10-21-39) M-72 — Robert Warwick	Sept. 9,'39	†11
Door Will Open, A (4-13-40) M-78 — Dalies Frantz-Lynne Carver	Mar. 9,'40	†11
Failure at 50, A (11-18-39) M-73 — Truman Bradley-Jack Mulhall	Oct. 7,'39	†10
Mendelssohn's Wedding March (12-2-39) M-74	Nov. 4,'39	†.8
Miracle at Lourdes (1-20-40) M-75 — G. P. Huntley, Jr.-Jo Ann Sayers (Sepia)	Dec. 30,'39	†11
Northward Ho! (3-9-40) X-80 (Sepia)	Feb. 10,'40	†.9
Old South, The (2-3-40) M-77	Jan. 20,'40	†11
Servant of Mankind (6-8-40) M-79	May 11,'40	†.9
Where Turf Meets Surf (2-24-40) M-76 — Mary Treen-Sally Payne (Sepia)	Jan. 6,'40	†11
OUR GANG		
Alfalfa's Double (2-3-40) C-134	Jan. 20,'40	†11
All About Hash (6-1-40) C-136	Mar. 30,'40	†11
Auto Antics (9-16-39) C-942	July 22,'39.	10
Big Premiere, The (3-30-40) C-135	Mar. 9,'40	†10
Bubbling Troubles (7-6-40) C-138	May 25,'40	†11
Captain Spanky's Showboat (10-28-39) C-135	Sept. 9,'39	†11
Dad for a Day (12-2-39) C-132	Oct. 21,'39	†11
New Pupil, The (4-27-40) C-137	Apr. 27,'40	†11
Time Out for Lessons (1-6-40) C-138	Dec. 2,'39	†11
PASSING PARADE (Sepia)		
No. 11—Forgotton Victory (12-23-39) K-121	Dec. 9,'39	†11
No. 12—XXX Medico (4-27-40) K-122	Mar. 30,'40	†10
No. 13—The Hidden Master (4-27-40) K-123	Apr. 20,'40	†11
No. 14—A Way in the Wilderness (7-13-40) K-124	June 22,'40	†10
No. 15—Trifles of Importance K-125	July 13,'40	†11
PETE SMITH SPECIALTIES		
Cat Colloge (7-27-40) 110 (Sepia)	June 29,'40	†.9
Domineering Male, The (4-6-40) S-107	Mar. 30,'40	†10
Football Thrills of 1938 (10-14-39) S-912	Sept. 16,'39.	10
Let's Talk Turkey (12-2-39) S-101	Oct. 28,'39	†11
Maintain the Right (1-27-40) S-104	Jan. 13,'40	†10
Romance of the Potato (1-6-40) C-103 (Sepia)	Dec. 9,'39	†.9
Set 'Em Up (10-21-39) S-913	Oct. 7,'39.	10
Ski Birds (11-25-39) S-102	Nov. 18,'39	†.8
Social Sea Lions S-111 (Sepia)	July 20,'40	†11
Spots Before Your Eyes (6-1-40) S-108	May 4,'40	†10
Stuffie (3-9-40) S-106 (Sepia)	Mar. 2,'40.	11
What's Your I. Q.? (3-9-40) S-105	Feb. 8,'40	†.8
What's Your I. Q.? No. 2 (7-13-40) S-109 (Sepia)	June 8,'40	†.9
SPECIAL		
Flag Speaks, The (5-4-40)	June 14,'40	†19
ROBERT BENCHLEY		
Day of Rest, The (10-21-39) F-141	Sept. 6,'39	†.9
Home Movies (3-9-40) F-144	Feb. 17,'40	†.7
See Your Doctor (12-23-39) F-142	Dec. 16,'39	†.8
That Inferior Feeling (1-27-40) F-143	Dec. 9,'39	†.9

MONOGRAM

Title	Rel. Date	Min.
Raiders Over England S830	Nov. 15,'39	†.2 rls.

PARAMOUNT

Title	Rel. Date	Min.
COLOR CLASSICS		
Ants in the Plants (3-23-40) C9-3	Mar. 15,'40	†.7
Fresh Vegetable Mystery, The (10-14-39) C9-1	Sept. 22,'39	†.1 rl.
Kick in Time, A (5-18-40) C9-4	May 17,'40	†.7
Little Lambkin (2-24-40) C9-2	Feb. 2,'40	†.7
Snubbed by a Snob C9-5	July 19,'40	†.1 rl.
You Can't Shoe a Horse Fly C9-6	July 28,'40	†.1 rl.
COLOR CRUISES		
Argentina K9-[illegible]	Apr. 5,'40	†.1 rl.

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Chile (1-6-40) K9-3	Nov.	10,'39†10....
Cuba K9-4	Jan.	5,'40†.1 rl..
Isle of Columbus K9-5	Feb.	9,'40†.1 rl..
Pacific Paradise (7-13-40) K9-7	June	21,'40†10....
Rio de Janeiro K9-7	May	31,'40†.1 rl..
HEADLINERS		
Blue Barron & His Orch. (6-15-40) A9-9	May	31,'40†10....
Frankie Masters & Orch. (1-27-40) A9-5	Dec.	29,'39†11....
Geo. Olsen & His Music (3-23-40) A9-7	Mar.	15,'40†10....
Have You Met Yvette? (5-4-40) A9-8	Apr.	26,'40†10....
Here's Hal (1-6-40) A9-4	Nov.	24,'39†10....
Hal Kemp & Orch.		
Jimmy Dorsey & Orch. (2-24-40) A9-6	Feb.	2,'40†10....
Moments of Charm of 1940 (10-4-39) A9-2	Oct.	13,'39†11....
Phil Spitalny & Girl Or.		
Pinky Tomlin and His Orch. A9-19	July	5,'40† 1 rl..
Ted Flo Rito and His Orchestra (11-18-39) A9-2	Oct.	6,'39†11....
PARAGRAPHICS		
Bits of Life (1-6-40) V9-3	Nov.	17,'39†11....
Busy Little Bears (11-18-39) V9-2	Oct.	20,'39†10....
Dangerous Dollars (7-6-40) V9-9	July	28,'40†11....
Not So Dumb (3-23-40) V9-7	Mar.	15,'40†10....
Paramount Pictorial (2-24-40) V9-6	Feb.	16,'40†10....
Sugar Wind (2-3-40) V9-5	Jan.	19,'40†10....
Television Preview (5-18-40) V9-8	May	17,'40†10....
Touchdown Review (1-20-40) V9-4	Dec.	22,'39†10....
POPEYE THE SAILOR		
Females Is Fickle (3-23-40) E9-3	Mar.	8,'40†.7....
Fightin' Pals E9-9	July	12,'40†.1 rl..
Me Feelins Is Hurt (5-11-40) E9-5	Apr.	12,'40†.7....
Never Sock a Baby (11-25-39) E9-1	Nov.	3,'39†.6....
Nurse Mates (7-6-40) E9-8	June	21,'40†.7....
Onion Pacific (6-15-40) E9-6	May	24,'40†.7....
Shakespearean Spinach (2-3-40) E9-2	Jan.	19,'40†.7....
Stealin' Ain't Honest (5-25-40) E9-4	Mar.	22,'40†.7....
Wimmin' Hadn't Oughta Drive E9-11	Aug.	16,'40†.1 rl..
Wimmin Is a Myskery (6-22-40) E9-7	June	7,'40†.7....
With Popeye's Poppa E9-12	Aug.	30,'40†.1 rl..
PARAMOUNT SOUND NEWS		
POPULAR SCIENCE		
(In Color)		
1939-40		
No. 2—(12-2-39) J9-2	Nov.	3,'39†10....
No. 3—(1-20-40) J9-3	Dec.	15,'39†10....
No. 4—(2-24-40) J9-4	Feb.	16,'40†10....
No. 5—(5-4-40) J9-5	May	3,'40†10....
No. 6—(7-20-40) J9-6	June	28,'40†11....
GRANTLAND RICE SPORTLIGHTS		
No. 68—Catching Whoppers (9-16-39) R9-3	Oct.	13,'39†10....
No. 69—A Dog Is Born (11-11-39) R9-4	Nov.	3,'39†10....
No. 70—Aqua-Rhythm (11-18-39) R9-5	Nov.	24,'39†10....
No. 71—Judo Experts (1-27-40) R9-6	Dec.	8,'39†10....
No. 72—Bowling Skill (2-3-40) R9-7	Jan.	26,'40†10....
No. 73—Human Fish (3-2-40) R9-8	Feb.	23,'40†10....
No. 74—Two of a Kind (3-23-40) R9-9	Mar.	22,'40†10....
No. 75—The Blue Streak (5-11-40) R9-10	Apr.	19,'40†10....
No. 76—Playmates from the Wild (5-18-40) R9-11	May	17,'40†10....
No. 77—Cradle of Champions (6-22-40) R9-12	June	14,'40†10....
(7-20-40) R9-13	July	12,'40†10....
No. 78—Sink or Swim		
STONE AGE CARTOONS		
Foul Ball Player, The (6-15-40) B9-5	May	24,'40†.7....
Granite Hotel (5-18-40) B9-3	Apr.	26,'40†.7....
Springtime in the Rock Age B9-10	Aug.	30,'40†.1 rl..
Ugly Dino, The (7-27-40) B9-6	June	14,'40†.7....
Way Back When a Nag Was Only a Horse (3-23-40) B9-2	Mar.	8,'40†.7....
Way Back When a Night Club Was a Stick B9-4	May	10,'40†.1 rl..
Way Back When a Razzberry Was a Fruit B9-8	July	26,'40†.1 rl..
Way Back When a Triangle Had Its Points (2-24-40) B9-1	Feb.	9,'40†.7....
SYMPHONIC SERIES		
Merry Wives of Windsor (11-18-39) D9-2		9....
William Tell (1-6-40) D9-3	Nov.	24,'39†18....
UNUSUAL OCCUPATIONS		
(In Color)		
(New Series)		
No. 1—(10-14-39) L9-1	Oct.	13,'39†.1 rl..
No. 2—(12-16-39) L9-2	Nov.	17,'39†11....
No. 3—(2-3-40) L9-3	Jan.	19,'40†10....
No. 4—(5-18-40) L9-4	Mar.	29,'40†10....
No. 5—(5-18-40) L9-5	May	31,'40†10....
No. 6—L9-6	Aug.	2,'40†.1 rl..

RKO RADIO

Title	Rel.	Date	Min.
LEON ERROL COMEDIES			
Bested by a Beard 03,704	July	16,'40†20....	
Scrappily Married 03,703	Jan.	12,'40†20....	
Truth Aches 03,702	Nov.	3,'39†19....	
EDGAR KENNEDY COMEDIES			
Kennedy the Great 03,402	Dec.	8,'39†19....	
Mutiny in the County 03,404	May	3,'40†17....	
Slightly at Sea 03,403	Feb.	9,'40†16....	
'Taint Legal, 03,405	May	25,'40†16....	
INFORMATION PLEASE			
No. 3—(12-2-39) 04,203	Nov.	3,'39†10....	
No. 4—(1-6-40) 04,204	Dec.	1,'39†11....	
No. 5—(2-3-40) 04,205	Dec.	29,'39†10....	
No. 6—(2-3-40) 04,206	Jan.	26,'40†11....	
No. 7—(4-6-40) 04,207	Feb.	23,'40†10....	
No. 8—(4-13-40) 04,208	Mar.	22,'40†10....	
No. 9—(4-27-40) 04,209	Apr.	19,'40†11....	
No. 10—(6-15-40) 04,210	May	17,'40†11....	
No. 11—(6-22-40) 04,211	June	14,'40†10....	
No. 12—(7-6-40) 04,212	July	12,'40†.1 rl..	
MARCH OF TIME			
1939-40			
No. 4—Newsfronts of War—1940 (11-25-39) 03,104	Nov.	24,'39†19....	
No. 5—Crisis in the Pacific (12-23-39) 03,105	Dec.	22,'39†17....	
No. 6—Republic of Finland The (1-20-40) 03,106	Jan.	19,'40†18....	
No. 7—Vatican of Pius XII (2-17-40) 03,107	Feb.	16,'40†18....	
No. 8—Canada at War (3-9-40) 03,108	Mar.	15,'40†18....	
No. 9—America's Youth—1940 (4-13-40) 03,109	Apr.	12,'40†19....	
No. 10—The Philippines: 1898-1946 (5-11-40) 03,110	May	10,'40†19....	
No. 11—U. S. Navy—1940 (6-8-40) 03,111	June	7,'40†18....	
PATHE NEWS			
Released twice a week			
PATHE REVIEW			
Released once a month			
PATHE TOPICS			
Released seven times a year			
RADIO FLASH COMEDIES			
Chicken Feed 03,203	Jan.	19,'40†18....	
Coat Tails 03,202	Nov.	17,'39†18....	
Goodness, a Ghost 03,205	July	5,'40†16....	
Twincuplets 03,204	Apr.	12,'40†20....	
RAY WHITLEY COMEDIES			
Bandits and Ballads 03,502	Dec.	15,'39†17....	
Corralling a Schoolmarm 03,504	June	14,'40†20....	
Molly Cures a Cowboy 03,503	Mar.	22,'40†19....	
REELISMS			
Air Army (4-27-40) 04,609	Apr.	26,'40†.9....	
American Royal (11-18-39) 04,603	Nov.	10,'39†.9....	
Hats 04,613	Aug.	16,'40†.1 rl..	
Men of Muscle (2-3-40) 04,605	Jan.	12,'40†.9....	
Navajo Land (2-30-40) 04,607	Mar.	1,'40†10....	
Siege (3-2-40) 04,608	Mar.	29,'40†10....	
Stray Lamb (6-22-40) 04,610	May	24,'40†.8....	
Streamlined 04,611	June	21,'40†.9....	
Vacation Diary (2-10-40) 04,606	Feb.	2,'40†.9....	
Week-End 04,612	July	19,'40†.1 rl..	
West Wall (1-6-40) 04,604	Dec.	8,'39†10....	
RKO PATHE SPORTSCOPE			
Aquapoise (2-3-40) 04,306	Jan.	19,'40†.9....	
Arrow Points 04,312	July	5,'40..1 rl..	
Court Favorites (5-4-40) 04,309	Apr.	12,'40†.9....	
Fly Casting (4-13-40) 04,308	Mar.	15,'40..9....	
Hurdle Hoppers (6-15-40) 04,311	June	7,'40†.9....	
Ice Cutters(11-4-39) 04,303	Oct.	27,'39†.9....	
Pennant Chasers (4-13-40) 04,307	Feb.	16,'40†.9....	
Silent Wings (6-22-40) 04,310	May	10,'40†.9....	
Sky Game (12-30-39) 04,305	Dec.	22,'39†.9....	
Trouble Shooters 04,313	Aug.	2,'40†.1 rl..	
Winter Playground (12-23-39) 04,304	Nov.	24,'39†.9....	
SPECIAL			
Jenkins vs. Armstrong Fight (7-27-40) 065	July	18,'40..18....	
WALT DISNEY CARTOONS			
Bone Trouble 04,107	June	28,'40†.9....	
Billposters, The (5-25-40) 04,105	May	17,'40†.8....	
Donald's Dog Laundry (5-25-40) 04,103	Apr.	5,40†.8....	
Donald's Vacation 04,109	Aug.	9,'40†.1 rl..	
Fire Chief 04,114	Nov.	22,'40†.1 rl..	
Gone With the Whirlwind 04,113	Nov.	1,'40†.1 rl..	
Mr. Duck Steps Out (5-25-40) 04,106	June	7,'40..8....	
Mr. Mouse Takes a Trip 04,112	Oct.	11,'40†.1 rl..	
Officer Duck (6-1-40) 04,101	Sept.	22,'40†.8....	
Pluto's Dream House 04,110	Aug.	30,'40†.1 rl..	
Put Put Trouble 04,108	July	19,'40†.7....	
Riveter, The 04,102	Mar.	15,'40†.7....	
Tugboat Mickey (5-25-40) 04,104	Apr.	26,'40†.7....	
Window Cleaners 04,111	Sept.	20,'40†.1 rl..	

20TH CENTURY-FOX

Title	Rel Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Filming the Fleet (9-23-39) 0202	Oct.	27,'39†11....
Midgets Auto Racers 1201	Sept.	27,'40..1 rl..
Sanctuary of Seals (6-1-40)	Oct.	7,'40..9....
Sky Fighters (12-9-39) 0203	Dec.	8,'39†11....
FASHIONS (In Color)		
Fashion Forecast No. 6 (2-10-40) 0602	Dec.	22,'39†10....
Fashion Forecast, No. 7 0603	Mar.	29,'40†.1 rl..
Fashion Forecast, No. 8 0604	July	19,'40†.1 rl..
FATHER HUBBARD'S ALASKAN ADVENTURES		
Aghileen Pinnacles (10-21-39) 0103	Nov.	10,'39†11....
Climbing the Spirit's Home (4-6-40) 0107	May	10,'40†10....
Eskimo Trails 1101	Aug.	2,'40..1 rl..
Isle of Mystery 1103	Oct.	25,'40..1 rl..
Valley of 10,000 Smokes (12-23-39) 0105	Feb.	16,'40†10....
LEW LEHR		
Cheerio My Dears! 0404	July	5,'40†.1 rl..
Grunters and Groaners 1401	Aug.	30,'40.1 rl..
Labor Savers (3-30-40) 0403	Apr.	12,'40†.9....
Silly Seasons, The (12-2-39) 0402	Jan.	5,'40.10....
MAGIC CARPET SERIES		
(Lowell Thomas)		
Evergreen Empire, The (10-21-39) 0102	Oct.	13,'39†11....
Flying Stewardess 0106	Mar.	15,'40†10....
Isles of the East (6-15-40) 1018	May	24,'40†.9....
Kangaroo Country (12-9-39) 0104	Feb.	2,'40†10....
Land of Flowers 1102	Sept.	13,'40.1 rl..
TERRY-TOONS		
All's Well That Ends Well (3-30-40) 0510	Mar.	8,'40†.7....
Billy Mouse's Akwakade 1551 (color)	Aug.	11,'40..1 rl..
Catnip Capers (6-1-40) 0559 (color)	May	31,'40†.7....
Club Life in the Stone Age 1501	Aug.	23,'40..1 rl..
Dog in a Mansion, A 0507	Jan.	12,'40†.7....
Edgar Runs Again (2-24-40) 0508	Jan.	26,'40†.7....
First Robin, The 0555 (color)	Dec.	29,'39†.1 rl..
Happy Haunting Grounds 1503	Oct.	18,'40..1 rl..
Hare and the Hounds 0509	Feb.	23,'40†.7....
Harvest Time (2-17-40) 0556 (color)	Feb.	9,'40†.7....
Hitch-Hiker, The 0505	Dec.	1,'30†.7....
How Wet Was My Ocean 1553 (color)	Oct.	4,'40..1 rl..
Ice Pond, The 0506	Dec.	15,'39†.7....
It Must Be Love 0511	Apr.	5,'40†.1 rl..
Just a Little Bull 0558 (color)	Apr.	19,'40†.1 rl..
Landing the Pilgrims 1554 (color)	Nov.	1,'40..1 rl..
Love in a Cottage 0517	July	28,'40†.1 rl..
Lucky Duck, The 1552 (color)	Sept.	6,'40..1 rl..
Much Ado About Nothing (3-30-40) 0557 (color)	Mar.	22,'40†.7....
One Mouse in a Million (12-9-39) 0504	Nov.	3,'39†.7....
Orphan Duck, The (10-14-39) 0553 (color)	Oct.	6,'39†.7....
Professor Offkeyski (6-1-40) 0514	June	14,'40†.7....
Rover's Rescue 0515	June	28,'40†.1 rl..
Rupert the Runt 0516	July	12,'40†.1 rl..
Swiss Ski Yodelers (6-8-40) 0513	May	17,'40†.7....
Touchdown Demons 1502	Sept.	20,'40..1 rl..
Watchdog, The 0503	Oct.	20,'30†.7....
Wicky-Wacky Romance, A (12-9-39) 0554 (color)	Nov.	17,'39†.7....
Wot's All th' Shootin' Fer 0512	May	3,'40†.7....
ED THORGERSEN (Sports)		
Action on Ice 0306	June	21,'40†.1 rl..
Big Game Fishing 0301	Sept.	1,'39†10....
Clocking the Jockeys (10-7-39) 0302	Nov.	24,'39†11....
Following the Hounds (9-10-40) 0304 (color)	Mar.	1,'40†10....
Over the Seven Seas (6-8-40) 0305	Apr.	26,'40†.9....
Topnotch Tennis 2-24-40) 0303	Jan.	19,'40†10....
Vacation Time 1301 (color)	Agu.	16,'40..1 rl..

UNITED ARTISTS

Title	Rel. Date	Min.
WORLD WINDOWS		
(Color)		
Arabian Bazaar (12-31-38)	Sept.	1,'39.10....
Eternal Fire, The (1-28-39)	Sept.	21,'39.10....
Lebanon Coast	Dec.	1,'39.10....
River Thames (4-15-39)	Nov.	1,'39.10....
Ruins of Palmyra	Oct.	1,'39.10....

UNIVERSAL

Title	Rel. Date	Min.
COLOR CARTUNE CLASSICS		
(re-issues)		
Candyland 5264	July	29,'40..8....
Jolly Little Elves 5261	June	3,'40..8¼..
Springtime Serenade 5263	July	10,'40..7½..
Three Lazy Mice 5262	June	24,'40.1 rl..
GOING PLACES WITH GRAHAM McNAMEE		
No. 67—(10-14-39) 4352	Oct.	16,'39†.9....
No. 68—(10-14-39) 4353	Nov.	13,'39†.9....
No. 69—(12-23-39) 4354	Dec.	11,'39†.8....
No. 70—(12-30-39) 4355	Dec.	25,'39†.8....

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
No. 71—4356	Jan.	15,'40†.9
No. 72—(3-30-40) 4357	Feb.	5,'40†.9
No. 73—(4-6-40) 4358	Feb.	26,'40†.9
No. 74—(4-27-40) 4359	Mar.	18,'40†.9
No. 75—(4-27-40) 4360	Apr.	29,'40†10
No. 76—(5-11-40) 4361	May	13,'40†.9
No. 77—(6-22-40) 4362	May	27,'40†10
No. 78—(6-29-40) 4363	June	17,'40†.9
No. 79—4364	July	15,'40†.9
No. 80—4365	Aug.	12,'40†.1 rl.
LANTZ COLORED CARTUNES		
Adventures of Tom Thumb Jr. 4267	Mar.	4,'40†.1 rl.
A-Haunting We Will Go (7-15-39) 4261	Sept.	4,'39†.7
Andy Panda Goes Fishing 4265	Jan.	22,'40†.8
Kittens Mittens (2-24-40) 4266	Feb.	12,'40†.9
Life Begins for Andy Panda (9-23-39) 4262	Oct.	9,'39†.8½
100 Pigmies and Andy Panda (5-11-40) 4268	Apr.	22,'40†.7
Scrambled Eggs 4263	Nov.	20,'39†.8¾
Sleeping Princess, The (12-2-39) 4264	Dec.	4,'39†.9
STRANGER THAN FICTION SERIES		
No. 67—Novelty (10-14-39) 4372	Oct.	9,'39†.9
No. 68—Novelty (10-28-39) 4373	Nov.	6,'39†.9
No. 69—Novelty (1-6-40) 4374	Dec.	4,'39†.9
No. 70—Novelty (12-23-39) 4375	Dec.	18,'39†.9
No. 71—Novelty 4376	Jan.	8,'40†.1 rl.
No. 72—Novelty (3-30-40) 4377	Jan.	29,'40†.9
No. 73—Novelty (4-6-40) 4378	Feb.	19,'40†.9
No. 74—Novelty (4-27-40) 4379	Mar.	11,'40..9
No. 75—Novelty (4-20-40) 4380	Apr.	15,'40†.9½
No. 76—Novelty (5-11-40) 4381	May	6,'40..9½
No. 77—Novelty (6-22-40) 4382	May	20,'40†.9
No. 78—Novelty (6-29-40) 4383	June	10,'40†.9
No. 79—Novelty (7-27-40) 4384	July	8,'40†.9½
No. 80—Novelty 4385	Aug.	5,'40†.1 rl.
TWO-REEL MUSICALS		
Boy Meets Joy (11-18-39) 4221	Sept.	6,'39†17
Pinky Tomlin-Joy Hodges		
Bullets and Ballads 4226	Feb.	14,'40†17½
Armida		
Harry Stafford		
Follies Parisienne (4-27-20) 4228	Apr.	17,'40†17
Leon Belasco		
Hawaiian Rhythm (7-27-40) 4231	July	17,'40†17
Harry Owens and Royal Hawaiians		
International Revels (3-30-40) 4227	Mar.	13,'40†17
Wm. G. Sabot		
Naughty Nineties (6-22-40) 4230	June	19,'40†18
Rhumba Land (1-6-40) 4223	Nov.	15,'39†18
Wini Shaw		
Rhythm Jamboree 4225	Jan.	17,'40†18
Judy Starr		
Snow Follies (1-6-40) 4224	Dec.	13,'39†18
Lillian Roth		
Swing Hotel (10-14-39) 4222	Oct.	18,'39†18
Wini Shaw		
Swingin' in the Barn (6-29-40) 4229	May	15,'40†19

VITAPHONE

Title	Rel. Date	Min.
BROADWAY BREVITIES		
Seeing Red (8-26-39) 4018	Aug.	26,'39.20
Red Skelton		
Slapsie Maxie (9-16-39) 5103	Sept.	10,'39†17
Maxie Rosenbloom		
Ride, Cowboy, Ride (10-21-39) 4008	Sept.	9,'39.20
Dennis Morgan		
Ice Frolic (10-14-39) 5102	Oct.	28,'39†20
Eleanor Gardner		
World's Fair Junior (10-28-39) 5104 (Color)	Dec.	9,'39†20
Royal Rodeo, The (12-9-39) 5002	Nov.	25,'39†15
John Payne		
Remember When (9-16-39) 5101	Jan.	20,'40†20
Eaton Boys		
One for the Book (1-6-40) 5105	Feb.	3,'40†20
Betty Hutton		
Alex in Wonderland 5106	Mar.	9,'40†.2 rls.
Eddie Foy, Jr.		
Singing Dude 5005	Apr.	6,'40†18
Dennis Morgan (Color)		
Double or Nothing (3-2-40) 5107	Apr.	20,'40†20
Lee Dixon		
Public Jitterbug No. 1 5108	May	4,'40†.2 rls.
Hal LeRoy-Betty Hutton		
Cinderella's Feller (6-22-40) 5006	June	1,'40†19
Juanita Quigley (Color)		
Spills for Thrills (7-20-40) 5109	June	15,'40†19
Pony Express (7-6-40) 5007	July	13,'40†19
(Color) Geo. Reeves		
Young America Flies 5110	July	13,'40†.2 rls.
COLOR PARADE		
Mechanix Illustrated, No. 1 (9-2-39) 5401	Sept.	30,'39†10
American Saddle Horses (12-2-39) 5402	Nov.	11,'39†.1 rl.
Famous Movie Dogs (7-27-40) 5410	Aug.	17,'40†10
Mechanix Illustrated, No. 2 5403	Dec.	2,'39†.1 rl.
New Horizons (1-13-40) 5404	Jan.	6,'40†10
Mechanix Illustrated, No. 3 (2-24-40) 5405	Feb.	17,'40†10
Men Wanted 5406	Mar.	23,'40†.1 rl.
Gun Dog's Life (5-18-40) 5407	May	11,'40†.1 rl.
Mechanix Illustrated, No. 4 (6-29-40) 5408	June	29,'40†10
The Valley (7-13-40) 5409	July	20,'40†10
FLOYD GIBBONS' "YOUR TRUE ADVENTURE"		
Verge of Disaster 4313	Aug.	26,'39..1 rl.
HISTORICAL TECHNICOLOR FEATURETTES		
Monroe Doctrine (10-28-39) 5001	Oct.	14,'39†16
Charles Waldron		
Old Hickory (1-6-40) 5003	Dec.	23,'39†17
Hugh Sothern		
Teddy the Rough Rider (2-1040) 5004	Feb.	24,'40†19
Sydney Blackmer		
LOONEY TUNES		
No. 74—Porky's Hotel 5601	Sept.	2,'39†.1 rl.
No. 75—Jeepers Creepers (9-30-39) 5602	Sept.	23,'39†.7
No. 76—Naughty Neighbors (11-4-39) 5603	Nov.	4,'39†.1 rl.
No. 77—Pied Piper Porky (11-25-39) 5604	Nov.	4,'39†.7
No. 78—Porky the Giant Killer 5605	Nov.	18,'39†.1 rl.
No. 79—The Film Fan (1-6-40) 5606	Dec.	16,'39†.7
No. 80—Porky's Last Stand 5607	Jan.	6,'40†.1 rl.
No. 81—Africa Squeaks (210-40) 5608	Jan.	27,'40†.7
No. 82—Ali Baba Bound 5609	Feb.	10,'40†.1 rl.
No. 83—Pilgrim Porky 5610	Mar.	16,'40†.1 rl.
No. 84—Slap Happy Pappy 5611	Apr.	13,'40†.1 rl.
No. 85—Porky's Poor Fish 5612	Apr.	27,'40†.1 rl.
No. 86—You Ought to Be in Pictures (5-18-40) 5613	Apr.	27,'40†.7
No. 87—The Chewin' Bruin (6-22-40) 5614	June	8,'40†.7
No. 88—Porky's Baseball Broadcast (7-13-40) 5615	July	6,'40†.7
No. 89—Patient Porky 5616	Aug.	24,'40†.7
MELODY MASTERS		
Swing Styles (9-16-39) 5501	Sept.	2,'39†10
Vincent Lopez and His Orchestra (10-21-39) 5502	Sept.	30,'39†10
Rubinoff and His Violin (11-11-39) 5503	Nov.	11,'39†10
Artie Shaw and His Orchestra (12-9-39) 5504	Dec.	30,'39†10
Frances Carroll and the Coquettes (12-30-39) 5505	Feb.	17,'40†10
Dave Apollon and His Orchestra (2-24-40) 5506	Mar.	2,'40†10
Carl Hoff and His Orch. 5507	Mar.	23,'40†.1 rl.
Larry Clinton and His Orchestra (5-18-40) 5508	May	25,'40†10
Ozzie Nelson and His Orch. (6-15-40) 5509	June	29,'40†10
Woody Herman and His Orchestra 5510	July	27,'40†.1 rl.
MERRIE MELODIES (In Color)		
No. 90—Little Brother Rat 4526	Sept.	2,'39..1 rl.
No. 91—Sioux Me 5301	Sept.	9,'39†.1 rl.
No. 92—Land of the Midnight Fun (10-14-39) 5503	Sept.	23,'39†.1 rl.
No. 93—Little Lion Hunter 5302	Oct.	7,'39†.1 rl.
No. 94—The Good Egg 5304	Oct.	2,'39†.1 rl.
No. 95—Fresh Fish (11-18-39) 5305	Nov.	4,'39†.7
No. 96—Fagin's Freshmen (12-2-39) 5306	Nov.	18,'39†.1 rl.
No. 97—Sniffles and the Bookworm 5307	Dec.	2,'39†.1 rl.
No. 98—Screwball Football (1-13-40) 5308	Dec.	16,'39†.7
No. 99—The Curious Puppy 5309	Dec.	30,'39†.1 rl.
No. 100—Early Worm Gets the Bird 5310	Jan.	13,'40†.1 rl.
No. 101—Mighty Hunters (1-20-40) 5311	Jan.	27,'40†.7
No. 102—Busy Bakers 5312	Feb.	10,'40†.1 rl.
No. 103—Elmer's Candid Camera 5313	Mar.	2,'40†.1 rl.
No. 104—Crosscountry Detours 5314	Mar.	16,'40†.1 rl.
No. 105—Confederate Honey 5315	Mar.	30,'40†.1 rl.
5316	Apr.	13,'40†.1 rl.
No. 107—Hardship of Miles Standish 5317	Apr.	13,'40†.1 rl.
No. 108—Sniffles Takes a Trip 5318	May	11,'40†.1 rl.
No. 109—A Gander at Mother Goose (5-25-40) 5319	May	25,'40†.7
No. 110—Tom Thumb In Trouble (6-15-40) 5320	June	8,'40†.7
No. 111—Circus Today (7-13-40) 5321	June	22,'40..7
No. 112—Little Blabbermouse 5322	July	6,'40†.7
No. 113—The Egg Collector 5323	July	20,'40†.7
No. 114—A Wild Hare 5324	July	27,'40†.7
No. 115—Ghost Wanted 5325	Aug.	10,'40†.7
No. 116—Ceiling Hero 5326	Aug.	24,'40†.7
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VITAPHONE VARIETIES		
Vote Trouble (9-16-39) 5701	Sept.	9,'39†.9
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Mr. & Mrs. Jesse Crawford		
No. 106—The Bear's Tale		
No Parking (4-13-40) 5704	Mar.	30,'40†10
Grouch Club		
All Girl Revue 5706	June	27,'40†.1 rl.
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OTHER PRODUCTS

Title	Rel. Date	Min.
ACE		
Zooland Shoulders Arms (6-29-40)		38
ANGLO-AMERICAN		
Bringing It Home (6-29-40)		20
ATLAS		
Pyramids of Mexico, The (1-20-40)		11
Xochimilco (1-15-40)		11
CENTRAL		
Country Fair (2-24-40)		10
EALING-METRO		
"All Hands" (4-13-40)		10
"Dangerous Comment" (4-13-40)		10
"Now You're Talking" (4-13-40)		10
FINLAND TRADING CO.		
Life in Finland (3-23-40)		10
GPO-COLUMBIA		
Squadron 992 (4-27-40)		24
GUARANTEED		
Aida (5-11-40)		9
KING OF COMEDY		
Paper Hanger, The (3-2-40)		19
PATHE COMMERCIAL		
Design for Happiness (4-27-40)		9
RENOWN		
Smart Footwork (2-24-40)		15
Thank You, Mr. Silkworm (2-24-40)		15
YORKE		
Finland Fights! (2-17-40)		5

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Date	Min.
Deadwood Dick (7-27-40) 1180	July	19,'40†.2 rls.
Don Douglas-Lorna Gray (15 episodes)	(1st episode 32 min.)	
Green Archer, The 1120	Oct.	25,'40
(15 episodes)		
Shadow, The (1-13-40) 1140	Jan.	5,'40†.2 rls.
Victor Jory-Veda Ann Borg (15 episodes)	(1 episode 31 min.)	
Terry and the Pirates (4-20-40)	Apr.	12,'40†19
Wm. Tracy-Granville Owens (15 episodes)	(each) (1st episode 29 min.)	

REPUBLIC

Title	Rel. Date	Min.
Adventures of Red Ryder (6-8-40) 973	June	15,'40†.2 rls.
Don "Red" Barry)	(1st episode 20 min.)	
Drums of Fu Manchu (2-17-40) 972	Mar.	15,'40†20
Henry Brandon-Luana Walters (15 episodes)	(each) (1st episode 30 min.)	
King of the Royal Mounted		
Allan Lane-Lita Conway		
Zorro's Fighting Legion (12-2-39) 873	Dec.	16,'39.18
Reed Hadley	(each) (1st episode 30 min.)	

UNIVERSAL

Title	Rel. Date	Min.
Flash Gordon Conquers the Universe (2-24-40) 4881-92	Apr.	9,'40†21
Larry (Buster) Grabbe (15 episodes)	(each)	
Green Hornet, The (12-2-39) 4781-93	Jan.	9,'40†21
Gordon Jones-Anne Nagel (13 episodes)	(each)	
Junior G-Men	Oct.	1,'40..2 rls.
"Dead End Kids"	(each)	
Winners of the West (5-11-40)	July	2,'40.21
Dick Foran-Anne Nagel (13 episodes)	(each)	

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MOTION PICTURE HERALD

REVIEWED IN THIS ISSUE

Boom Town
Queen of Destiny
I'm Nobody's Sweetheart Now
The Lady in Question
He Stayed for Breakfast
Slightly Tempted
I Love You Again
Laughing at Danger
Girl from Avenue A
South to Karanga
Fugitive from a Prison Camp
Military Academy

Washington Considers "Final" Draft of Consent Decree Code While Defendants Still Differ

Illinois Allied Again Demands Majors Act to Bar Duals, Triples

Radio's First Full-Time 'F-M' Station Starts in New York

Competition: Stage Stock for Northwest; 16mm in Pittsburgh

VOL. 140, NO. 6 AUGUST 10, 1940

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"Boom Town" is off to a terrific start. Watch!

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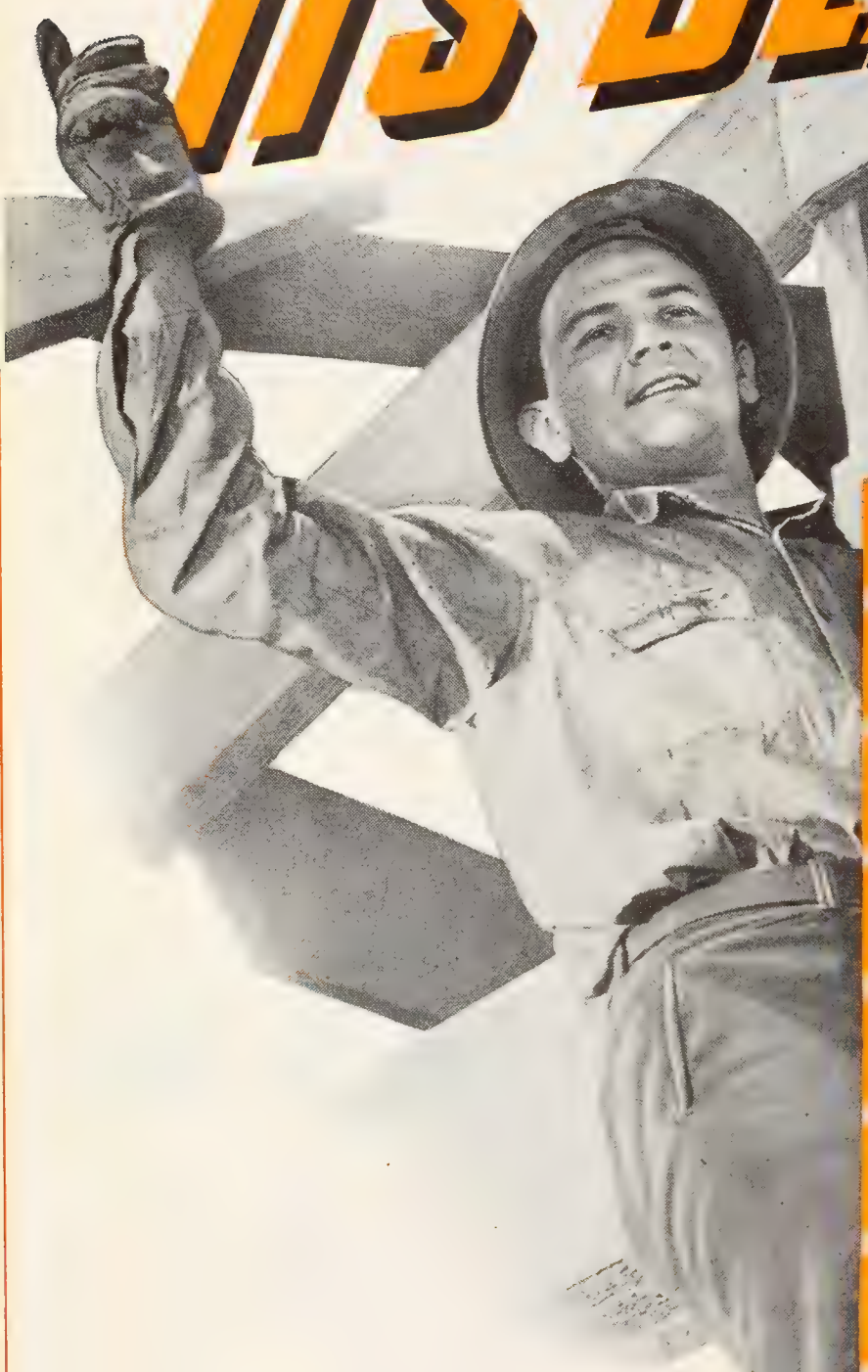
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IT'S BLAZING W

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FRANCES

FARMER

(A honey!)

PAT

O'BRIEN

(Dynamic!)



with

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Directed by ALFRED GREEN

Screen Pray by Kenneth Gamet

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20th CENTURY FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 140. No. 6 — August 10, 1940

"RIGHT to BUY"

THE motion picture's anti-trust suit has about as many aspects as it has lawyers, and exactly as many complications as there are operations in the conduct of the amusement industry—but still basic, probably most important, is that ancient issue of "the right to buy".

Some years ago, about the time that the ill-fated Code of Fair Trade Practices under the NRA was being fabricated, the slogan of "the right to buy" resounded in Washington. The issue is still at stake, with some ornamental plumage attached to it.

In the drafts of the entertaining document entitled "Consent Decree", perhaps because here is so various an array of consents and dissentions, there was a Section VI, as of July 17, now Section VII as of August 3; today, possibly—probably—the title is "Remedy for Discrimination against Independently Operated Theatres". The pure food and drugs act forbids the use of the word "cure" on labels.

A careful and prayerful reading of this Section VII finds that the independent can hope and try for an arbitration award on the availability of product under a set of conditions of a rarely ingenious pattern. The independent must represent a theatre that has been in business within five years, prior to July 20, 1940, or a theatre replacing such a theatre, but not much better, and must be prepared to claim that he has not been able to get enough pictures of a nature to sustain his policy; that he or the theatre has within the five years made a demand in writing upon the distributor for the pictures concerned; and that the pictures have the while been licensed to competition consisting of a circuit theatre. Meanwhile, none of this goes either, if the complaining independent is tied up with a circuit of more than five theatres or a buying combine.

Aside from those choicely arranged hurdles and ex-post facto conditions, the independent is entirely free to seek arbitration. That, one is to understand, constitutes an arrangement for the restoration of that free competition which is in Mr. Thurman Arnold's preamble.

An ex-parte observer, not entirely steeped in the internal lore of the circumambient situation, Washington, New York and way-stations, could be a-wondering how a showman with a notion, ambition and a policy and capital might, in this 1940, select a site, build a theatre and go into business.

Does Section VII mean that the books of opportunity are to be closed, as of July 20, according to a certain specified five-year pattern of yesterdays?

△ △ △

UBER ALLES?

GERMANY, it appears from certain seepages of information, has arrived not only at a complete policy of screen control for areas under its domination, but also at a program of continued pressures upon all film production.

In substance, the German policy is to demand that none of the product of any studio anywhere shall have any part of the Reich controlled markets unless all of the output is acceptable to the Nazi ideology, even though the pictures in question are offered only outside the German world.

Notice, in a fashion, has already been served upon two Hollywood production plants that none of their pictures of any nature whatsoever can be circulated within German dominion because a certain two pictures, offered only elsewhere, disagree with the Hitler program.

That is a problem of the Department of State, as a principle of international trade, rather than a problem peculiar to the screen.

Meanwhile, such a dictation to the motion picture industry concerning the political consciousness and content of its wares is not to be accepted from government, any government, by an art of a free people.

△ △ △

LEARNING THE HOW

ALL of the other great media of expression have enjoyed through their long evolutions an amateur background out of which professional talents and skills develop to leaven the arts.

This development, because of the complex technology required, has been relatively slow for the motion picture. But the process is now well underway.

These observations come to mind because of the arrival of the ACL Movie Book, picture making manual of the Amateur Cinema League—some three hundred and odd pages of how to do it, with quite a bit also of why, done with as much simplicity as the subject permits and with a decided competency. The volume is the product of a collaboration of ACL members, including Colonel Roy W. Winton and Mr. Arthur L. Gale, editor of Movie Makers magazine.

Some of the discussions of taste, titles and grammar would indicate a field of service among some of the professional picture makers—but, alas, the book is available only to ACL members. Its influence will perhaps be found among the professionals of tomorrow.

△ △ △

PURCHASED PRESSURE

ONE can remember from 'way back there in the Blue Eagle days that some of the political economists and pundits of the Administration were minded that advertising was a somewhat less than constructive element of the American scene.

That concept appears again now in the Government's anti-trust suit in the tobacco trade, where the executives tend to the opinion that the action reduces to a charge that by large advertising and merchandising campaigns manufacturers gain monopolistic control over public demand and in consequence over retail distribution. The charge is that advertising can and does make it necessary for retailers to handle brands unprofit-

[Continued on following page, bottom of column 1]

This Week in the News

RCA Equipment

THE Photophone Division of the Radio Corporation of America (communications, radio, television, records) will, in the fall, extend its 15-year-old activities of selling and servicing theatre sound reproducers, and parts, to other lines of theatre equipment.

There had been reports that Photophone was going into the general theatre equipment supply business, such as that engaged in by National Theatre Supply and scores of local independent supply dealers. RCA Photophone says this is not so, that Photophone will merely take on theatre screens and "a few other items," unnamed. Photophone will not manufacture, but will distribute, through its established branches in the field.

Fox Buys "Tobacco"

"TOBACCO ROAD," still running on the stage with six-and-a-half years on Broadway and on the road, has been sold to Darryl Zanuck for Twentieth Century-Fox, for a reported $100,000 after spirited bidding by major film companies had raised the price. Jack Kirkland, author of the play, has said that he was influenced in his decision to sell the work, which deals with Georgia sharecroppers, to Mr. Zanuck because of the treatment Twentieth Century-Fox gave "The Grapes of Wrath," John Steinbeck's novel about Oklahoma sharecroppers. "Tobacco Road" is scheduled for early production. The stage version has been deemed remarkable for its language.

Paramount's Round?

PRELIMINARY rounds in the fight for control of the distribution of prize-fight films, now legal after 28 years, are under way. RKO was ready at the bell and distributed last month the first legal fight films in almost three decades, pictures of the Armstrong-Jenkins bout which were photographed by RKO Pathe News. In the last few weeks several distributing companies have been formed to handle prize-fight films in New York State.

Stanton Griffis, chairman of the executive committee of Paramount and chairman of the board of Madison Square Garden, Michael S. Jacobs, the promoter, and Col. John R. Kilpatrick, incorporated what may be expected to be the dominating company in the field. It is Sports Features Distribution, Inc., with 500 shares of stock. Subscribers are Robert C. Sullivan, Richard Kent and Cyril F. Metsko. Mr. Griffis, Mr. Jacobs and Col. Kilpatrick are the directors.

RKO obtained rights to the Armstrong-Jenkins fight by a deal with the Madison Square Garden Corporation, headed by Mr. Griffis, and the Twentieth Century Sporting Club, Mike Jacobs. Now they have made preparations to go into the fight film business themselves. Now Mr. Griffis' Paramount may have national distribution of Sports Features Distribution, Inc., fight pictures.

U. S. Tax Warning

THEATRE owners in and around the territory of the Independent Theatre Owners of Ohio, and, probably elsewhere, are in receipt of Tax Form No. 729 from the U. S. Collector of Internal Revenue, for use in reporting and paying the Federal admission tax for July. It appears that this form is obsolete, does not give effect to the requirements of the new Revenue Act, which, effective July 1st, lowered tax exemptions from 40-cent tickets to 20-cent tickets.

P. J. Wood, secretary of the Ohio ITO, advises that the Revenue Bureau is rushing copies of the proper form, which the law requires be filled in and mailed with check for tax returns of July by midnight of August 31st. This will be the Government's first returns from theatres for use in national defense.

Social Notes

OUT in Los Angeles Buron Fitts, district attorney, this week was presenting material before a grand jury pertaining to Communist activities in the region, with tales ranging from a sailor murder mystery in San Pedro to testimony accredited to John L. Leech, former organizer, that "the party" had organized the Hollywood Anti-Nazi League to tap rich film personages.

According to press wires subpoenas were issued for Herbert Biberman, director, his wife, Gale Sondergaard, Lionel Stander, Clifford Odets and Samuel and Sadie Ornitz, all of the picture community.

Responding, the Screen Actors Guild's board by resolution denounced "implied assertions against actors."

A review notice in the *Daily Worker*, New York, announces that *Black and White*, "a progressive magazine published on the West Coast, is now appearing in a new format under the title of *The Clipper*. . . . Adopted by the League of American Writers, the magazine includes material from some of Hollywood's most promising talent."

Charges are that Communist influences have invaded Actors' Equity Association have been denied but never refuted by that organization and a thorough investigation of the matter should be made by the Dies Committee, it was declared in Washington this week by Representative W. P. Lambertson (Rep., Kans.). He asserted he was in possession of "some startling" information on the entry of Communists into key positions in the entertainment profession, and incorporated in the *Congressional Record* letters exchanged between himself and Paul Dullzell of Equity, and others.

The correspondence disclosed that on July 9, the association adopted a motion denying Communist control or domination and requesting the Congressman to offer proof to the contrary, but that Mr. Lambertson's request for the names of those voting for and against the resolution never has been complied with.

Representative Lambertson made it clear that not all officers and members of the actors' organization were opposed to investigation and related that he had been advised by several that he "was on the right track."

Jay Leyda, of the staff of the Film Library of the Museum of Modern Art and an authority on the Soviet cinema, reported on a vacation for August, resigned this week. Mr. Leyda is listed among the editors of a quarterly entitled *Films*, published in New York.

PURCHASED PRESSURE

[*Continued from preceding page*]

ably and without service of the actual public interest.

For some months now the food industry has been expecting attack on similar grounds.

This seems to be an element that was not written into the Government's motion picture suit. But if the contention is supportable it would seem inevitably to apply to those methods of picture merchandising which tend to make it necessary to the exhibitor to book the product regardless of terms, or at terms backed by a pressure that has been bought by address to the public.

The exhibitors of the motion picture in this 1940 have had, if not enjoyed, precisely that experience in the case of one picture, and are subject in varying degrees to the same pattern of pressure concerning other products. That has come about through devices which seek to take the retail selling away from the retailer and make him buy the selling along with the film.

—*Terry Ramsaye*

Straw Votes

IN this year of Presidential election, the motion picture newsreel theatre also will report on the strawvoting of the public. Embassy Newsreel Theatres, in New York, are in the second week of balloting. As of 4:00 P. M., Wednesday, Willkie was running ahead. He had 8,840 votes against Roosevelt's 8,064.

Major A. G. Rudd, managing director of the company's Embassy Newsreel, at Longacre Square, and of its Radio City Newsreel in Rockefeller Center, devised an arrangement, where, under the eyes of Democratic and Republican "watchers," any patron, on purchasing a ticket, may vote by selecting an "I'm for Willkie," or "I'm for Roosevelt" button. Each button is a vote.

At the Embassy, in the Broadway sector, they were voting: Roosevelt, 6,774, Willkie, 5,900; at the Radio City, it was Willkie, 2,940, Roosevelt, 1,290—as of Wednesday afternoon.

In the ten days of the "balloting," reports Major Budd, there has been little change in the ratio at either theatre. Balloting is expected to continue through the campaign.

The newsreel circuit's newsreel houses at 72nd Street and Broadway, New York, and in Newark, Chicago and San Francisco, will shortly start balloting for straw votes in what the sponsors expect will be the most comprehensive cross-section of political opinion gathered by newsreel theatres in a Presidential campaign.

Rentals Up

A TOTAL of forty-seven per cent of pictures under contract this season to the average first run exhibitor member of the Pacific Coast Conference of Independent Theatre Owners required the payment of higher rentals to distributors than those contracted for the year before; subsequent run exhibitors had to pay an increase of 25 per cent of the product bought.

Further disclosures from answers submitted by members to a questionnaire on product policies, procedure and contracts of distributors, as circulated by the Pacific Coast Conference of Independent Theatre Owners, include the facts that 75 per cent of the independent first runs and 90 per cent of the subsequents were "forced" to buy short subjects in order to obtain a supply of features, and 90 per cent of the first runs and 83 per cent of the subsequents were compelled to purchase newsreels with feature contracts.

Earlier details of the investigation appeared in Motion Picture Herald, August 3rd, page 13, representing answers from 70 per cent of the Pacific Coast Conference total membership, this group operating 445 theatres.

CONSENT decree in "final" draft goes to Washington for approval as Paramount, 20th Century-Fox still ponder decision; full text of document Page 12

MULTIPLE feature fight waged vigorously in Chicago as Allied renews demands to studios Page 19

GALLUP poll reports 57 per cent against double feature programs, 43 per cent in favor Page 21

COMPETITION from 16mm. shows and slot machines unites exhibitors, exchange men in opposition Page 26

ACADEMY of Motion Picture Arts and Sciences presses toward coordination of industry's three branches Page 41

BRITISH exhibitors see opportunity to increase admissions under the Government's revised tax scale Page 47

FM starts full-time operation on WOR-Mutual network in New York; Broadcasters meet on west coast Page 51

PROFITS reported by Paramount, Twentieth Century-Fox, Consolidated Film Industries Page 54

CANADIAN theatre construction halted by war costs Page 56

COMPETITION in Minnesota from new touring stock company Page 57

WAR preparedness more and more occupying the attention of the motion picture industry Page 58

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Progress

MURRAY SILVERSTONE, chief of worldwide operations of United Artists (official title), returned to company headquarters in New York on Wednesday, from Hollywood, to where he had traveled ten days before to confer specifically with producer-partner Charles Spencer Chaplin on the release of Mr. Chaplin's much-revised, much-discussed, much-delayed new motion picture. Mr. Silverstone did return with word that erstwhile "Chaplin Production Number 6," alias "Dictator" and "The Dictator," will finally and positively emerge as "The Great Dictator"—when and as.

Nazi Ambitions

THE prospect of Germany supplying dubbed versions of 220 pictures for circulation in France and other Nazi-occupied territory, as reported in a cabled dispatch from a New York *Times* Paris correspondent this week, was dismissed as improbable Wednesday by foreign department executives recently returned to New York from the Continent.

In the first place, these authorities asserted, Germany does not have that number of pictures on hand which would be acceptable in any commercial sense to the populations of the occupied territories; secondly, the cost of dubbing even a fraction of that number of films in the languages of the occupied countries would be virtually prohibitive.

Several of the New York foreign department executives reasserted their belief that if, as seems to be the case, Germany is desirous of keeping theatres open in occupied territories, American product will have to be utilized to a major extent.

Loew's and 20th Century-Fox on Wednesday sent protests to the U. S. State Department at Washington against the banning of their films by Germany from occupied territory on the Continent. The protests set forth that the banned films were being distributed in full compliance with the laws, had been submitted to censors and approved.

Checking Features

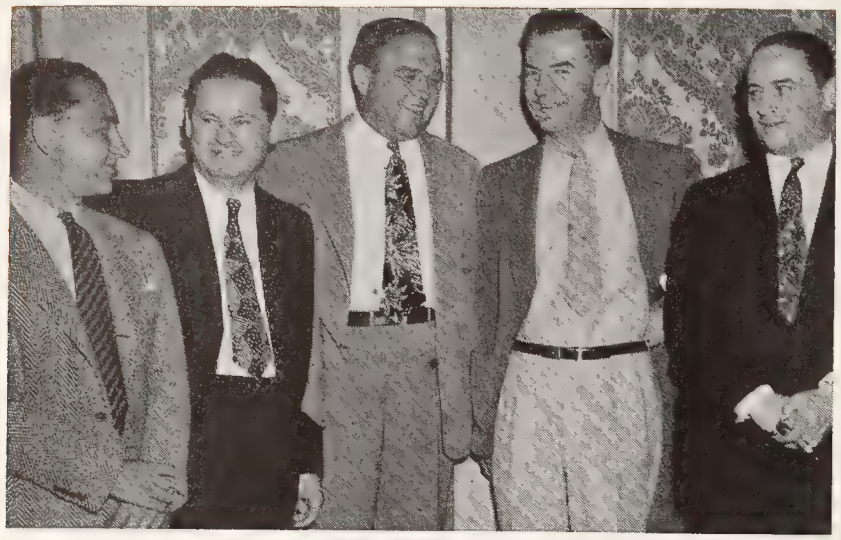
THE Ross Federal Service, on August 1st, reassumed, under contract, the responsibility of checking percentage bookings for Warner Pictures.

The big eight at one time had only Ross checkers clock admissions on percentage pictures. Five years ago, Warners established its own checking system, and was followed by Metro-Goldwyn-Mayer. The latter now is the only large distributor operating its own checking service.

Eighteen of Warners' staff of checkers have been absorbed by Ross.

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THIS WEEK IN PICTURES



TRADE SHOWING. To launch its "Sea Hawk" in the modern manner Warners held trade showings for exhibitors in key cities. After the Boston unveiling, above, are Julian Rifkin, Harry Zeitz, John S. Giles, Stanley Sumner and J. A. Yonkers, New England exhibitors.



INTRAMURAL CONFERENCE. Robert C. Sherwood, above right, independent producer who will make "Legacy" for Columbia release, meets exhibitors in the first of a series of round table conferences planned to discuss cooperative ways of increasing business. With him at luncheon in the Ambassador Hotel, Los Angeles, are Murray Hawkins, Swan Theatres; Mrs. Jennie Dodge, Ventura, Cal., exhibitor, and Harry Rackin, president of Exhibitors' Service.



By Staff Photographer

MAURICE WILSON, chairman of the board of Grand National Pictures, Ltd., in New York this week, said his company would resume production in England shortly "if the war situation remains as it is." New GN product, he said, will not be elaborate because of the war.



By Staff Photographer

REGIONAL. Republic exchange men and salesmen gather in New York for the thild of a series of regional meetings. Here are Sam Flax, J. H. Alexander, Jake Flax, Sam Seplowin, Arthur Newman, Morris Epstein, Grover Schaefer, John O'Connell, James R. Grainger, David Whalen, M. E. Morey, Sam Seletsky, Morris Goodman, Max Gillis, Jack Bellman, Sam Gorrell, Nat Lefton, George Kirby. Discussions centered around product scheduled for the next three months.



M. A. LIGHTMAN, left, president of Malco Theatres lunches with Osa Johnson, author of Columbia's "I Married Adventure," after a New York screening of the picture.



By Staff Photographer

PROTEGE. Chester Horn, above, came to New York under the auspices of Harry Van Noy of the Paramount, Anderson, Ind., as Mr. Van Noy's choice for a child starlet, and was signed, almost immediately, by Universal. He has sung with bands in stage shows.





NEW OFFICERS, above. E. R. Peaslee, left, and Fred Strom, right, are the newly elected president and executive secretary of Allied States Association of the Northwest, having taken over the reins from W. A. Steffes, retired because of ill health.

HARRY UNTERFORT, below, manager of the Keith, Syracuse, visits the Round Table on his way home from a Long Island vacation.

By Staff Photographer



IRVING MACK, below, president of Filmack Trailer Company of Chicago, and Mrs. Mack in the Quigley Publications offices on their annual trip east.

By Staff Photographer



LOUIS WEITZMAN, below, of the Strand and Summit, Union City, N. J., visiting exchanges in New York, tells reporters he is opposed to the abolition of block booking.

By Staff Photographer





By Staff Photographer

C. B. ANDREWS, above left, owner of the Lyric, Bishopville, N. C., and Mrs. Andrews visit James P. Cunningham of Motion Picture Herald before leaving for home after a vacation in New York.



H. A. COATES, above right, manager of the Studio, Prescott, Arizona, with Tex Ritter during a personal appearance of the west-



HAROLD GROTT, above, manager of the Met, Baltimore, visits the Managers' Round Table offices and reports box office business in inverse ratio to the temperature.

DANIEL SEIDER, right, of the Prudential circuit, and Michael Ruden, of the Rapf and Ruden circuit, discuss trivia on West 44th Street, New York's film row.

By Staff Photographer





HAWAII AND TEXAS days at the MGM World's Fair booth in Times Square. Above, Ernest Gomesi Paschoal of the Maui Amusement Company, Hawaii, and below, Julius Gordon, of Jefferson Amusement, Beaumont, Tex.



U. S. CONSIDERS "FINAL" DRAFT OF DECREE WHILE MAJORS STILL DIFFER

Further Negotiations Guaranteed by Washington as Paramount and 20th Century-Fox Balk at Escape Clause

Mid-week, and probably the week-end too, found the anti-trust division of the Department of Justice behind a white stone facade in sweltering Pennsylvania Avenue, with a "last draft" of a consent decree in the motion picture trust suit before it—and the question of what next?

Actually it was a consent decree for only three defendants, MGM, RKO and Warners.

Back in New York, Paramount was still considering and the board of directors of Twentieth Century-Fox was looking it over with a recommendation before it. And the while the "isolationists" of "Little Three," Columbia, United Artists and Universal, without exhibition affiliates, were standing pat against participation in a decree.

Rejection Reported

Sidney R. Kent, president of 20th-Fox, was reported Wednesday to have recommended rejection of the proposed terms. Paramount's position, it was said, paralleled that of Mr. Kent.

Both companies, it was reported, based their objections on the escape clause and both will demand that this provision be rewritten along with certain other clauses. One obstacle to this might be objections by the three distributors who already have agreed, in principle to the decree.

Meanwhile in Washington an official spokesman at the Department of Justice observed: "Anyone who believes that the final draft has been written is mistaken. Further negotiations are necessary."

It was further explained on Wednesday that "the question of whether a decree would be accepted with only three or four signatories had not come up, because the matter had not yet reached that point." It was indicated, however, that in the past, the Department has accepted a consent decree from part of the respondents in a trust action and proceeded against non-signatories with trial.

Robert Sher, special assistant attorney general, last of the Government counsel to leave the scene of negotiations, arrived in Washington late Monday, carrying the draft with him, and on Tuesday afternoon he formally turned over the document to the Department.

Wednesday, the Government's lawyers who had arrived at the principle of settlement with distributors, started conferences with their superiors, out of which meetings Thurman Arnold and associate U. S. anti-trust leaders are to decide whether the document as drafted under date of August 3rd is acceptable to the United States Government in the action it has pending in Federal Court in New York. Text of the "draft in general principle" appears in adjoining columns.

Special U. S. Attorney Sher also took with him to the Department of Justice, on Tuesday, formal notification from the lawyers of Loew - Metro - Goldwyn - Mayer, Radio-Keith-Orpheum and Warner-Vitagraph, that each of those defendants had agreed in principle, "though not in particulars," to the decree.

In New York, the managements of both of the remaining two of the five distributor-circuit defendants were weighing their positions.

Loew's, RKO and Warners, the only three consenting to date, are the only distributor-circuit owners of the "Big Five" which have full control of and supervision over their individual theatre operations. Paramount is a partner in 1,200 theatres over which its partners exercise autonomy in operation. National Theatres, the Fox Film circuit affiliate, is 42 per cent controlled by the distributor, the majority control and supervision, through Spyros and Charles Skouras, resting in Chase National Bank.

The "draft in general principle" now in the hands of the Department of Justice was the second to reach general circulation among the defendant executives, other than their negotiating lawyers. The first document to be submitted to them, under date of July 17th, was individually returned by the companies with "suggestions" for alterations, and out of those emerged the present draft, containing one additional section, "Escape Clause," allowing consent decree signatories to petition the Federal Court for relief from certain of the decree's clauses when non-signatories are proven to have taken advantage of their film selling position as non-signatories.

Also included in the latest document is a section entitled "Arbitration Machinery," which was the work of one negotiating attorney and does not necessarily represent the opinion either of the Department's or the defendant's attorney negotiators. (See page 14).

Trade Showings, Blocks of Five

Continuing over from the previous drafts and into the "draft in general principle," despite objections of Paramount's circuit partners, and others, is the provision requiring distributors to screen features in advance and to confine features sales to blocks of five.

The clause providing a "remedy" for distribution against independently operated theatres, also complained of, has since been given a new meaning. It would require the independent exhibitor who has a complaint of product discrimination and who seeks arbitration of his complaint to have been in business within the five years prior to July 20, 1940; that he or his theatre has within the five years made a demand in writing upon the distributor for the product concerned. There are other conditions, too.

Text of Decree Agreed To "In Principle"

Negotiations between the Department of Justice and some of the defendants in the Government's trust action in New York resulted in the drafting of a consent decree "in general principle", to which Loew's, Radio-Keith-Orpheum and Warner Brothers have subscribed. The document, on Tuesday, reached the Department of Justice, in Washington, for its consideration, the while the decisions of Paramount and Twentieth Century-Fox continued in abeyance.

The first nine of the ten sections of the draft were the result of negotiations running over two months. Section X, on arbitration, represents the work of one attorney, and does not necessarily represent the opinion of either the Government or any of the company defendants.

The text of the document as submitted to Washington follows:

I. Elimination of Blind Selling

No distributor shall lease or offer for lease: (1) a feature, (2) motion picture film for a public exhibition within the United States of America and the District of Columbia at which an admission fee is charged until the film has been trade shown, (3) within the exchange district, (4) as presently constituted, in which the public exhibition is to be held. Every trade showing shall be preceded by a notice published in a trade publication, (5) having general circulation among exhibitors in such exchange district, which shall state the title of the film and the date and the time and the place or places where the film will be trade shown.

(1) The term lease includes the making of a license, agreement, contract or any type of agreement whereby a feature motion picture film is to be supplied by a distributor directly or indirectly to an exhibitor to be exhibited in a theater for public performance.

(2) A feature motion picture film is a motion picture which is approximately 5,000 feet, or more, in length, hereinafter sometimes referred to as "features" or "feature pictures" or "pictures," and which has not been released in the United States prior to September 1, 1941.

(3) A trade showing is an exhibition of a motion picture film at a theater or projection room for the benefit of exhibitors generally, prior to the lease or offer to lease of a feature for public exhibition.

(4) Each company shall file a map showing the territory covered by each exchange district as presently constituted.

(5) Trade publication means a daily or weekly newspaper or magazine which is devoted primarily to news concerning the motion picture industry.

II. Limitation on the Lease of Pictures Which Have Been Trade Shown

(a) No distributor shall lease or offer for lease more than five features in a single group. Any distributor may in offering its features for licensing change the combinations of trade shown features in groups as it

(*Continued on opposite page*)

CLEARANCE ARBITRATION SUBJECT

(*Continued from opposite page*)

may from time to time determine; and may lease or offer for lease as many groups of trade shown features as it may from time to time determine provided that the lease of one group of features shall not be conditioned upon the lease of another feature or group of features.

(b) No exhibitor shall be required to lease short subjects, newsreels, trailers, or serials (herein collectively referred to in this article as "shorts") as a condition of leasing features. No exhibitor shall be required to lease re-issues, westerns, or foreigns (hereinafter collectively referred to in this article as "foreigns"*) as a condition of leasing other features.

Controversies arising upon a complaint by an exhibitor that the leasing of one group of features was conditioned upon the leasing of another feature or group of features or the leasing of shorts or foreigns shall be subject to arbitration. An exhibitor shall have no right to assert any claim that the leasing of such features was so conditioned unless he shall have mailed to the distributor at its Home Office notice in writing of such claim and the grounds therefor not later than two days after notification to exhibitor of distributor's approval of exhibitor's signed application for such features, shorts and foreigns. The power of arbitrators in any such dispute shall be limited to (1) a finding as to whether or not the leasing of such features was so conditioned; and if the finding be in the affirmative, then (2) an award cancelling the license agreement or agreements for (or to the extent that they may relate to) such additional feature or group of features, "shorts" or "foreigns."

(c) *Cancellation for Cause.* An exhibitor may cancel out of any group of features leased by him, any picture which is generally offensive in the locality served by his theatre on moral, religious or racial grounds, provided written notice of his election to cancel together with a statement of his reasons therefor shall be mailed to the Home Office of the distributor not later than seven days after the contract has been executed. Any distributor may arbitrate the question of whether any picture is in fact generally offensive in the locality served on moral, religious or racial grounds.

**Westerns are those western pictures which are not of the usual character and type of, and are inexpensively produced as compared with, the distributor's general line of features. Foreigns are features produced outside of the United States except such as are produced in the English language by the distributor or a subsidiary or affiliate thereof.*

III. Leasing of Feature Motion Pictures in Exchange Districts

No license for features to be exhibited in theaters located in any exchange district** shall include theaters located in another exchange district, as from time to time constituted, nor shall the leasing of features in one exchange district be conditioned upon the leasing of a feature or group of features in another exchange district.

***Changes in the territory embraced within a particular exchange district shall be made only after two weeks' notice to the Department of Justice.*

IV. Pictures Available on Some Run

Controversies arising upon a complaint by an exhibitor that a distributor has refused to lease its pictures contrary to the provisions of this section shall be subject to arbitration. Distributors shall not refuse to lease their pictures on some run to be designated by the distributors for exhibition in any situation provided that the exhibitor can satisfy reasonable minimum standards of theater operation and the exhibitor is reputable and responsible, unless the granting of a run on any terms to the complaining exhibitor will prejudice the distributor's business interests in the area where the complainant's theater is located. If the arbitrator finds that a distributor has refused to lease its pictures contrary to the provisions of this section he shall issue an award directing the distributor to offer its pictures for license to the complaining exhibitor for a run to be designated by the distributor upon terms and conditions fixed by the distributor which are not calculated to defeat the purpose of this section. The burden of showing that granting a run on any terms to the complaining exhibitor will prejudice the distributor's business interests in the area where the complainant's theater is located shall be upon the distributor.

V. Arbitration of Clearance Disputes

Disputes as to clearance shall be subject to arbitration under the following provisions:

Clearance, as used in this section, shall be deemed to mean the period of time which must elapse between the successive runs of a motion picture in a given area, pursuant to the express provisions of a license agreement.

It is recognized that clearance, reasonable as to time and area, is essential in the distribution and exhibition of motion pictures.

[The clause on a distributor's right to select its own customer and designate the run is omitted from this draft and is to be inserted in clauses containing general reservation.]

In determining whether any clearance complained of is unreasonable, the arbitrators shall take into consideration the following factors and accord to them the importance and weight to which each is entitled, regardless of the order in which they are listed:

(1) The historical development of clearance in the particular area wherein the theaters involved are located.

(2) The admission prices of the theaters involved.

(3) The character and location of the theaters involved, including size, type of entertainment appointments, transit facilities, etc.

(4) The policy of operation of the theaters involved, such as the showing of double features, gift nights, give-aways, premiums, cut rate tickets, lotteries, etc.

(5) The rental terms and license fees paid by the theaters involved and the revenues derived by the distributor from such theaters.

(6) The extent to which the theaters involved compete with each other for patronage.

(7) All other business considerations, provided that the fact that a theater involved is affiliated with a distributor or a chain of theaters, shall be disregarded.

The power of the arbitrator in any dispute relating to clearance shall be limited to:

(1) a finding as to whether or not the clearance complained of is unreasonable, and if the finding be in the affirmative, then,

(2) an award fixing the maximum amount of clearance which may be granted in all license agreements thereafter entered into.

In any case where there has been a reduction in clearance by an award of the arbitrator any distributor or exhibitor affected by such an award may thereafter petition for a modification of the maximum clearance fixed by the award, and if it shall be shown that since the making of such an award the conditions in respect of the theaters involved in the award have so changed as to warrant modifications thereof. then such award shall be modified accordingly.

VI. Unreasonably Withholding Prints

In booking prints for exhibition by exhibitors competing on the same run in the same exchange territory, the distributor shall not withhold delivery of prints available in the exchange from one exhibitor in order to give a competing exhibitor a prior playing date not provided for in its exhibition contract. It is recognized that distributors must be permitted discretion in the ordinary course of booking and distributing films in an exchange when too few prints are available in the exchange for the playing date desired by two or more theaters. In such cases this section shall have no application.

Violations of this section shall be subject to arbitration and, if the arbitrator finds that the distributor has pursued a policy of withholding available prints in violation of this section, he shall enter an award directing the distributor to discontinue such policy.

VII. Remedy for Discrimination Against Independently Operated Theatres

Controversies arising upon a complaint by an independent exhibitor that subsequent to the commencement of the method of selling set forth in sections 1. 2a and 2b hereof. a defendant distributor has arbitrarily refused to license its features for exhibition on the run requested by said exhibitor in one of said exhibitor's theaters which was in existence or which replaced* a theater in existence at the date of this decree shall be subject to arbitration. An independent exhibitor, as used in this section, is one wholly independent of any circuit of more than five theaters and not affiliated either by stock ownership, common buying or otherwise with a circuit of more than five theaters or with a buying combine or common buying agent negotiating for more than five theaters.

**A replacement is a theatre which was erected in the same neighborhood as one which was destroyed or permanently abandoned as a theatre, for the purpose of succeeding to its patronage. If the replacing theatre has a seating capacity more than 25 per cent greater than that of the theatre replaced, it shall not be entitled to the benefits of this section.*

Findings

In any such arbitration no award shall be made against a distributor unless the arbitrator shall first find the following facts:

(1) That the complainant is an independent exhibitor as defined in this section and that the theater operated by him and specified in his complaint was in existence at the date of the decree or replaced such a theater;

(2) That such refusal of the distributor continued during a period of not less than three successive months;

(3) That the distributor has during such period, licensed the feature pictures requested by the complaining exhibitor on the run requested by him to a theater which is a component of a circuit of not less than 15 theaters and which is in competition with the theater specified in the exhibitor's complaint;

(4) That the complainant's theater has not available to it feature pictures sufficient in nature and quantity to enable it to operate on the run requested by the complainant.

(5) That

(a) The complaining exhibitor has operated the theater specified in his complaint subsequent to July 20, 1935, and prior to July 20, 1940, on the same run as or on an earlier run than that enjoyed by the circuit theater specified in the complaint; or

(b) The complaining exhibitor has subsequent to July 20, 1935, and prior to July 20, 1940, demanded in writing features for the theater specified in his complaint from the distributor complained against on the same run as or on an earlier run than that enjoyed by the circuit theater specified in the complaint; or

(c) The complaining exhibitor operated his said theater for at least one year prior to the entry of this decree and subsequent to July 20, 1935, and prior to July 20, 1940, a prior operator of said theater demanded in writing features from the distributor defendant complained against on the same run as or on an earlier run than that enjoyed by the circuit theater specified in the complaint.

(6) That the refusal to license the exhibition of said pictures in the complainant's theater was in fact because the theater licensed to exhibit them on the run requested by the complainant was a component part of such circuit of theaters.

The arbitrator, in determining whether the exhibitor's complaint is established by the evidence, shall take into consideration, among other things: the terms offered by the two competing theaters, the seating capacity of each of said theaters; their respective capacities for producing revenue for the distributor, their character, appearance and condition, including their furnishings, equipment and conveniences; their location; the character and extent of the area and population each serves; the competitive conditions in the area in which they are operated; their comparative suitability* for exhibition of the distributor's pictures on the run requested; the character and ability of their management and their reputation generally in the industry and in the community for showmanship, honesty and fair dealing; the policy under which the theaters involved have been operated and under which the complaining theater proposes to operate if it obtains the run requested; the financial responsibility of their owners and operators; and any equities arising out of the distributor's prior relations with the two theaters involved.

**In considering this factor in situations where the exhibitor customarily operates two or more theaters on the same run in the same situation as a unit by contracting for blocks of features on an "or" basis and by exhibiting each feature in a particular theatre which, because of its characteristics, operating policy, or admission prices, is most suitable for exhibition of the particular feature, all of such theatres may be considered collectively as a unit.*

Award

If in any such arbitration the arbitrator finds for the complaining exhibitor, he may enter an award against the distributor which shall not affect the license to exhibit any feature picture then under contract but shall prohibit it from thereafter leasing

(*Continued on following page*)

EXHIBITORS RULE AGAINST EXHIBITOR

Lewis Goldstein, operator of the Capitol Theatre, Los Angeles, must play all unused product from Twentieth Century-Fox, which he booked for the 1939-40 season, under a ruling of three voluntary, neutral arbitrators, exhibitors Al Galfton and Frank Drew, and Norman Newman of the Columbia exchange in that city. It is said to be the first film arbitration case in that territory, without aid of an established trade practice or conciliation board. The territory, in fact, is alone in the country in having voluntary local arbitration, and satisfactorily, under the sponsorship of the Pacific Coast Conference of Independent Theatre Owners.

ESCAPE CLAUSE, CIRCUIT CONTROL

(*Continued from preceding page*)

its features for exhibition on the run requested in the circuit theater specified in the complaint otherwise than by a separate contract or agreement which shall not be a part of any contract or agreement for the licensing of features to any other theater or conditioned upon the licensing of features for exhibition in any other theater.

Proceedings Subsequent to Award

After a final award has been made in favor of a complaining exhibitor under this section, such exhibitor may institute a further arbitration proceeding to be held before the arbtrator who entered the original award, if available, upon the ground that such award has not in good faith been complied with by a distributor against whom it was entered. If in any such proceeding the arbitrator finds that the distributor has not in good faith complied with the original award, the arbitrator may award damages to the exhibitor for loss resulting from the distributor's failure to comply with the original award. Any award of damages hereunder shall be purely compensatory, but in the case of first-run exhibition shall not exceed the amount of rentals received by the offending distributor from the circuit for its features licensed for exhibition in violation of the award, and in the case of subsequent-run exhibition shall not exceed twice the amount of such rentals.

Proceedings for an award of damages for violation of the original award must be commenced within sixty days after such violation has occurred, by filing with the arbitrator and serving upon the distributor a statement and specification of the facts constituting each violation for which damages are sought and of the exhibitor's damages resulting from such violation. There shall be no award of damages in any such proceeding for any violation of the original award of which complaint is not so filed and served within said period, but prior violations may, in any such proceeding, be considered by the arbitrator as evidence bearing upon the question of the distributor's good faith.

VIII. Acquisitions of or Changes with Respect to Theatres in Which Defendants Are Interested

(1) Each of the defendants will notify the Department of Justice immediately of any legally binding commitment for the acquisition by it* of any additional theater or theaters.

(2) Each defendant will also report to the Department of Justice on or before the tenth day of each month the changes in its theater position, if any, that have occurred during the preceding month, which shall include:

(a) Theaters contracted to be built or building;
(b) Theaters lost or disposed of;
(c) Theaters acquired;
(d) Interest in theaters acquired, stating the nature and extent of such interests;
(e) A statement of the reasons for such changes.

(3) If upon receipt of such information the Department of Justice requests further information with respect to any of the above transactions, such defendant will make a reasonable effort to supply such information promptly; provided, however, that no information furnished shall be divulged by any representative of the Department of Justice to any person other than a duly authorized representative of the Department of Justice, except in the course of legal proceedings to which the United States is a party or as otherwise required by law.

(4) For a period of three years following the entry of this decree, no defendant shall enter upon a general program of expanding its theater holdings. Nothing herein shall prevent any defendant from acquiring theaters or interests therein to protect its investment or its competitive position or for ordinary purposes of its business. Proceedings based on a violation of this sub-paragraph 4 of section 8 shall be only by application to the Court for injunctive relief against the corporate defendant complained against, which shall be limited to restraining the acquisition of or ordering the divestiture of the theaters or interests therein, if any, about to be acquired or acquired in violation of this section.

IX. Escape Clause

At any time after June 1, 1942, any defendant may move to vacate the provisions of sections 1, 2a and 2b of this decree by filing an application under oath stating that during any constructive nine months period preceding the filing of such application either (1) two or more distributors of motion picture films operating on a national exchange basis have leased their feature motion pictures* other than in accordance with the provisions of sections 1 and 2a of this decree or (2) 45 or more feature motion picture films have been leased other than in accordance with the provisions of sections 1 and 2a hereof. The petitioner and the other defendants who have signed the decree shall be served with notice of the filing of such application.

Upon such application, the Court shall enter an order relieving the defendants of further compliance with the provisions of section 1, 2a and 2b of this decree, but not before August 31, 1942, unless within 60 days after service of such application the petitioner shall establish to the satisfaction of the Court that during said nine months period (1) more than 72 per cent of the total gross income from licenses for the exhibition of motor pictures in the United States, excluding the gross income of State rights exchanges, has been derived from pictures leased by the defendants bound by this decree; and (2) the applicant distributor's percentage of the total gross income from licenses for the exhibition of motion pictures in the United States distributed by it and by all distributors not bound by this decree, excluding State rights exchanges, has not decreased more than 5 per cent of the percentage which such distributor's total revenues for the calendar years 1937, 1938 and 1939 is to the total for said three years of such distributor's revenue and the revenue of all distributors not bound by this decree, excluding State rights exchanges.

Each distributor subject to this decree agrees that upon the request of the Department of Justice it will furnish promptly all information and data which reasonably is required for the purpose of this paragraph.

*"*Feature motion pictures*" as used in this section shall not include "Westerns" and "Foreigns".*

X. Arbitration Machinery

(a) Selection of neutral arbitrators. A panel of not less than 10 neutral arbitrators for each exchange district shall be designated by the American Arbitration Association. Neutral arbitrators shall not have any past or present connection with the production, distribution or exhibition of motion pictures nor any interest in any theater, as either landlord, lessor or otherwise. The neutral arbitrators shall be paid at the rate of $..... per diem when hearing a case.

(b) Arbitration appeal board. There shall be an arbitration appeal board consisting of 3 members appointed by the Court, each of whom shall be a person of known impartiality and distinction. One member shall be designated by the Court as chairman of the board. The jurisdiction of the board shall be to hear and determine appeals. Members of the appeal board shall be compensated on an annual basis. The chairman shall be paid $..... Other board members shall be paid $..... The Appeal Board shall sit and its offices shall be located in Washington, D. C.

(c) Arbitration procedure. An exhibitor who has the right to arbitrate under any of the provisions of this decree may require the distributor to arbitrate the controversy, giving notice to the Secretary of the Arbitration Board located within his district. The parties to the controversy shall mutually agree upon a neutral arbitrator from the panel established for the exchange district in which the theater of the complaining exhibitor is located. If the parties cannot agree on the choice of a neutral arbitrator from the panel within a reasonable time, the American Arbitration Association shall select a neutral arbitrator from the panel.

(d) Costs of arbitration. The arbitrator shall award costs against either party or apportion them among the parties as he may deem proper. Costs shall be limited to the arbitrator's fee and the filing fee.

(e) Administration of arbitration machinery. The maintenance and functioning of the arbitration offices and personnel in each exchange district shall be under the jurisdiction of the American Arbitration Association. Among the responsibilities of the American Arbitration Association, it shall have the duty of budgeting the cost of operating the arbitration machinery, renting and maintaining offices, engaging personnel, etc. The American Arbitration Association shall prepare a budget setting forth the maximum annual cost of the arbitration machinery, which shall be submitted to the Department of Justice for its approval. Any increase in the amounts so fixed shall be made only after a majority of the companies have approved, except that the Court may, on the application of the petition, order such an increase if it finds that such increase is necessary for the effective operation of the arbitration machinery.

(f) Financing. The cost of the arbitration machinery shall be met out of a fund made up of (1)..... per cent of the gross receipts of each distributor and (2) a reasonable filing fee for each arbitration proceeding to be paid by the party filing the complaint.

The first nine sections of the proposed consent decree are the result of long negotiations, and have been tentatively accepted by some of the companies. The tenth section, on arbitration, is the work of one attorney and does not necessarily represent any unified opinion of the negotiators.

Films Increase Sales of Books

For some time observers have noticed that a successful motion picture based on a novel increases, or renews reader interest in the original book. The New York Public Library has been attempting to measure the actual increase in book circulation after the release of an outstanding film. Their survey on "Gone With the Wind" shows that 60 branches of the library in New York had 483 copies of "Wind" before the New York opening and now they have 617, an increase of 134 copies. In addition some 2,000 readers could not secure a copy when wanted and filed reservation blanks.

Last Fall another film-book survey was conducted by Gretchen J. Garrison, public relations, N. Y. Library. It was on "Wuthering Heights" and an increase of 34 per cent in the number of copies after the release date was noted.

The last annual report of the librarian of the Chicago public libraries credited a rise of 600,000 in book circulation to motion pictures.

"Wrath" Restored to Library

After a ban of 11 months, the board of education in Kansas City has restored "The Grapes of Wrath" to public library circulation on a restricted basis. The library's 13 copies of the John Steinbeck novel were ordered removed from circulation last August.

New Circuit

Planning a new Texas aggregration, P. R. Isley and W. P. Moran have purchased the Texas Theatre, Fort Worth, a second run. The two men were formerly with the Southwestern Theatres, Inc., operating in Oklahoma, Missouri, and Kansas.

Standard Announces Policy Change in Oklahoma City

New exhibition policies announced this week by Standard Theatres Corporation of Oklahoma City, Okla., will provide that city with six first run theatres, five in the downtown sector, thus bringing new screen product to Oklahoma City shortly after release dates. Second week holdovers had begun to cause a log jam in Standard's bookings.

The Warner theatre, for the last several years a double bill, subsequent run house, has inaugurated a double feature first run schedule; the Liberty's policy of double feature first run will not be changed; the Tower likewise will continue its present policy, which is first run single features, but the Plaza, a holdover first run, will be used for subsequent showings only. The Criterion and Midwest, downtown first runs, also will be Standard circuit's single bill first run houses.



Announcing the
twenty-fifth anniversary
edition of

MOTION PICTURE HERALD

The twenty-fifth year
of the
modern screen
and
MARTIN QUIGLEY
in its journalistic service



THAT YEAR OF 1915 when Martin Quigley came into the world of the screen, was like this 1940 of the twenty-fifth anniversary, a year of great problems, too, for the motion picture. It was a war year, first year of the war that now again tears at civilization—a civilization the screen has helped to make, and which it now helps to defend.

NOW, too, the motion picture must consider well its own defense in days when it is on trial, both before the public as an art and before social and political authority as an industry.

Fortuitously, the custodians, great and small, so called to accounting, may now find both occasion and voice in the medium, accepted and authoritative, built through the years of approved service and as part of the industry.

This year of 1940 is a time of taking inventory and gathering new courage for the years to come. It is to be given significant expression, with reaffirmations of faith, in the twenty-fifth anniversary edition of Martin Quigley's Motion Picture Herald, under date of Sept. 14, 1940



1915 1940

No other institution of the motion picture has survived so long, or so continuously grown, under a single administration and with a single basic policy—service.

ILLINOIS ALLIED RENEWS DEMAND THAT MAJORS END MULTI-FILM BILLS

Kirsch in Wires to RKO, Paramount, Small Asks Cooperation to End "Evil"; Kansas City Test Ended

The unceasing, militant, and vituperative fight against double and triple features in Chicago continued this week with the sending of telegrams to executives of film companies by Allied Illinois Theatres through its crusading president, Jack Kirsch, demanding that the distributors and producers in Hollywood exert pressure to bring an end to multi-film programs.

At a board meeting of Allied, in Chicago, full support was voted Mr. Kirsch by the directors in his fight to eliminate double and triple bills.

RKO Clause Cited

Immediately after the meeting telegrams were dispatched to Ned Depinet, head of RKO, in New York, to Y. Frank Freeman, of Paramount and Edward Small, in Hollywood. In the wire to Mr. Depinet Mr. Kirsch reiterated that paragraph nineteen of the 1930-40 and 1940-41 RKO contracts had a stipulation which gave RKO the right to require that five features of its entire release be used on single bill programs.

[In the RKO Radio Pictures, Inc., 1940-41 contract, in that section pertaining to "single feature programs," the following words appear:

"Nineteenth. If the Distributor shall feel that any picture licensed under this agreement is peculiarly suited for single feature exhibition, because of the subject matter of such picture, the length of the picture, or for any other reason, the Distributor shall have the right to require that such picture be shown on a single feature program and will notify the Exhibitor to that effect at the time of sending the notice of availability of such picture. The Distributor, however, shall not designate more than five (5) such pictures out of the entire number licensed hereunder."]

Mr. Kirsch pointedly asked Mr. Depinet, in the telegram, why, if the contract could be legal with a clause for five pictures, the entire product could not be included.

Explaining the purpose of the wire Mr. Kirsch made the following statement:

Awaits Answer

"It is quite certain and obvious that the attorneys for RKO are sufficiently informed of the laws pertaining to contracts that unless such a clause was entirely legal and enforceable, it would not be embodied in such a contract.

"Then," he continued, "if it is legal for five pictures, why, if the company is anxious to eliminate double and triple bills, does it not increase the number of pictures from the five as specified to the entire product. To date I have not heard from Mr. Depinet, but I hope to have an answer shortly," he concluded.

To Y. Frank Freeman, vice-president in charge of production for Paramount, Mr. Kirsch also dispatched a wire.

The telegram took exception to a remark attributed to Mr. Freeman, which appeared in a trade paper recently.

According to the statement in the paper, Mr. Freeman was quoted as saying that the most wasteful unit in the motion picture industry was the exhibitor and also deploring the use of two top pictures on dual bills.

Mr. Kirsch, challenged the truth of the first portion of Mr. Freeman's remarks, and then cited the case of the Belmont theatre in Chicago where, he said, a recent triple bill included "My Son, My Son," "Irene" and "Typhoon," the latter a Paramount picture.

The telegram asked Mr. Freeman, because of his position with Paramount, to aid Allied Illinois in eliminating a condition which Mr. Kirsch said, is doing untold harm to the industry.

Small Petitioned in Third Wire

Edward Small, producer associated with United Artists, also received a wire. Mr. Kirsch reminded him that he recently had been quoted as opposed to double and triple feature programs. The Belmont program which included Mr. Small's "My Son, My Son" again was cited and Mr. Kirsch pointed out that the combined running time of the three features was four hours and forty minutes, exclusive of trailers, newsreels and short subjects.

Mr. Small was asked to lend his aid to Allied to attempt to stop this type of program.

A conference between Mr. Kirsch and members of his board resulted in a planned campaign to attempt to stop the showing of double and triple bills in Chicago.

As outlined, the first step will be the compilation of a list of social agencies, leading educators, both child and adult, and the various local civic organizations. The plan calls for the preparation of a questionaire containing several questions concerning double and triple feature programs, with a request that the questions be answered and returned in an enclosed self-addressed envelope.

"If I personally have to send telegrams, letters and make phone calls to each and every executive of the film companies who is in a position to aid us in this fight, I'll do so to bring home to them the realization that unless they cooperate the industry will become so ill that not even a transfusion or an oxygen tent will help," Mr. Kirsch said.

"The fight against double and triples of course will gain added impetus if the result of the poll indicates that a majority of persons and organizations polled express themselves as being against dual and triple bills.

"But we'll still continue to fight to do two things—eliminate double and triples, and at the same time attempt to persuade the producer and distributor to join our fight. In the end I'm sure we'll win," he concluded.

Kansas City Ends Single Test

The four-week experiment with single bills on week-end changes was ended Sunday, August 4th by Kansas City, Kansas, subsequent run houses, although results of the experiment were said to be satisfactory, according to Jack Truitt, manager of the first-run Electric, and president of the Kansas City, Kas., Theatre Owners Association.

Some of the exhibitors will continue singling voluntarily, but the group believed that because of possible weak product between now and the fall they should forego the test until then. In the meantime some of the houses will voluntarily continue to single on week-ends. This includes the first run Granada and Electric, which did not participate in the single bill test.

If new product in the fall is as strong as producers say it is, the experiment will be revived, say the owners.

Another factor in the decision to forego the test temporarily is the 25-cent night balcony price in Kansas City, Mo., first runs, some of which double bill. Kansas City, Mo., first runs still have the same protection over Kansas City, Kas., houses as they used to have when 40 cents was the universal night price.

Those participating in the experiment (Jayhawk, Midway, Park, Osage, Home, Tenth Street and Gauntier) reported that business on singles was in some cases better than a year ago; in some cases not quite so good, but that receipts actually reflected only a seasonal drop. They said they were satisfied with grosses during the test.

Canadian Exhibitors Challenge Producers to Try "Unit" Shows

A "challenge" to the American motion picture industry to try unit shows—packages of one quality feature and one complementary short feature—was delivered this week, via open letter, from the Independent Theatres Association, of Canada, to the Motion Picture Producers and Distributors of America. The letter, signed by H. A. Alexander, president of the Association, and N. A. Taylor, its vice-president, suggested the idea as a cure for the double feature "evil" and proposed that both pictures be sold together, part of the rental covering the smaller feature; that their combined length not exceed two hours; and that the exhibitor be allowed to complete the program with a newsreel or cartoon.

The effect to a producer, said the two Association officials, would be that:

"Your show will not be double-billed.

"The running time of your show will enable theatres to get a better turnover.

"A great deal of business which is now being lost because people have seen one picture of a double bill will be regained.

"Better business will result.

"Better rentals will accrue to you.

"Better showmanship will result, all around.

"A better motion picture industry will be born."

Eastman Profit Up $1,000,000

Consolidated net profit of Eastman Kodak Company amounted to $9,179,170 for the six-month period ended June 15th, it was reported Wednesday. The report did not include profits of companies and branches in the British Isles, continental Europe, Africa and Asia. Known losses from the excluded areas were deducted.

Net profit for the same period last year was $8,688,870 for all subsidiaries, and $8,070,457 for the same companies as included in this year's report. Earnings are equivalent to $3.63 per share of common stock after deductions for preferred dividends. This compares with $3.43 for all companies for the same period last year. Sales volume in the United States rose 7.82 per cent to $48,042,343 during the period and total volume in all companies accounted for was $57,015,524, an increase of 4.18 per cent.

According to reports received by the company, premises and stocks of subsidiaries and branches located in war areas are intact and undamaged. Although profits of subsidiaries in certain territories are excluded, profits resulting from sales by the company to subsidiaries and branches are included.

New York Sunday Shows Advocated

Sunday legitimate theatre shows in New York City will be discussed by the Actors Equity Council at its next meeting, August 20th. New York stagehands' and musicians' locals have already recorded support of Sunday shows, now barred.

It was said by James R. Reilly, executive secretary of the League of New York Theatres, who placed the Sunday shows question before the council, that the stagehands' and musicians' unions had agreed to regard Sunday as a weekday, in the new season, not demanding extra pay.

In May of last year, Equity also discussed the question, deciding to submit it to a membership referendum, provided the craft unions waived their right to extra pay. The unions did not, and Equity didn't hold the referendum.

Masterpiece Exchange Changes Hands, Name

Masterpiece Film Exchange, independent exchange in Philadelphia, operated by Louis Korson for the past 25 years, passed out of existence Thursday, August 1st, when Mr. Korson retired.

Benny Harris, Masterpiece booker for the last 20 years, has acquired the accounts and opened the American Film Company. Lew Kelman, who operates a news photo service in Philadelphia, is a partner in the new exchange.

Famous Theatre Closed

One of the most famous old-time vaudeville theatres in Minneapolis, the Seventh Street theatre, has closed its doors to make way for a parking ramp. The theatre, known in the days of vaudeville as the Orpheum, was built 36 years ago. In late years the theatre had a subsequent run film policy.

REINSTATE WAR NEWS

Tri-States Theatres, Des Moines, has returned war news to its theatres after a week's trial without them. The circuit had polled its patrons in regard to the matter with the result about even. The circuit then decided to reinstate the war news.

In the "Cheer-up" week the circuit's Des Moines, Roosevelt and Paramount in Des Moines played "The Ghost Breakers" and "Andy Hardy Meets a Debutante" to excellent business.

Ginsberg Named Vice-President

Henry Ginsberg, executive assistant to Y. Frank Freeman, vice-president in charge of the Paramount studio, was elected a vice-president of the parent company at a meeting of the board of directors Thursday, August 1st, at the company's home office.

Mr. Ginsberg succeeds George L. Bagnall, who resigned recently. Mr. Ginsberg joined Paramount early this year after serving with Selznick International studio in the post of vice-president and general manager. He previously had been general sales manager of Preferred Pictures and general sales manager of Educational.

Mr. Ginsberg was also at one time connected with the Hal Roach studio and had been an exhibitor in eastern Pennsylvania.

Special Durbin Trailer

A two-reel featurette on the screen career of Deanna Durbin is now being completed at the Universal studio. A sort of special trailer, the film will be released prior to Miss Durbin's next feature, "Spring Parade." The company is sending Garret J. Lloyd on a tour of approximately 40 cities to arouse interest in "Spring Parade" and to show the featurette to Universal salesmen, exhibitors and film commentators.

Harris a Republican Elector

John H. Harris, president of the Harris Amusement Company, of Pittsburgh, of the Arena Managers' Association, and the National Chief Barker of the Variety Clubs of America, has been named by Republican presidential candidate Wendell Willkie a Republican elector for Pennsylvania. Mr. Harris is a nephew of former state senator Frank J. Harris, Allegheny County Republican chairman.

Rogatnick in New Post

Joseph Rogatnick, booker for the Universal exchange in Des Moines, has resigned to join the Department of Commerce in Washington.

Named Ross Manager

W. A. Warner has been promoted to Philadelphia branch manager of Ross Federal Research Corporation and Fred P. Fielding to sales manager of the branch.

$4,000,000 Atlas Film Investment

Floyd B. Odlum, president of Atlas Corporation, in a letter to stockholders on Tuesday, said that the company's investments in RKO and other major holdings "have generally shown satisfactory progress." The report showed a total of about $4,000,000 in motion picture securities out of net assets with a market value of $53,932,487.

About 75 per cent of the Atlas Corporation's film holdings, according to the report, consist of 832,418 shares of RKO common stock with a market value on June 30th of $2,497,256 and 327,811 option warrants for RKO common valued at $122,929 and 29,881 shares of RKO first preferred, valued at $1,075,725.

Other Atlas film securities include 3,400 shares of Paramount first preferred stock, valued at $231,200; 5,000 shares of Paramount second preferred, valued at $36,875 and 7,000 shares of common stock of General Theatres Equipment Corporation, valued at $64,750.

Atlas reported a net profit of $3,930,055 for the six-month period.

Members of Nick Union Fight for Autonomy

Twenty-two members of Local B-2 of the Motion Picture Operators' Union, of St. Louis, dominated at one time by John P. Nick, have filed a petition with William M. Brandt, secretary of the Central Trades and Labor Council, asking that control of the union be turned over to the workers themselves. Local B-2 is composed of ushers, ticket takers, cashiers and other miscellaneous theatre employes and was organized in 1937 by Nick and Clyde Weston.

Nick and Weston have been ousted from control of the operators' union and are now facing federal prosecution.

Local B-2 members say they have paid into the treasury $23,000 and no accounting of funds has been made by the executive board. Furthermore, they say, the members have never been permitted to elect their own officers and the full membership of the executive board itself is unknown.

Too, appeals have been made to George E. Browne, head of the IATSE, for aid, "but we are still awaiting a reply," says the unionists.

Said the St. Louis *Star-Times* editorially: "The prevailing sentiment in this community will be to wish Local B-2 luck in its efforts to achieve equal success in smashing the Nick-Weston-Browne partnership in exploitation."

Robertson Withdraws from Mutual

James N. Robertson, vice president and treasurer of Mutual Theatres, Detroit booking combine, has resigned from the organization, selling his stock. Mr. Roberston, one of the oldest of Detroit exhibitors, is retiring.

To Examine Shubert

There will be an examination-before-trial on August 15th, in New York Supreme Court, of Lee Shubert, in the $25,000 damage suit brought against the producer by Sidney Wilmer and Walter Vincent.

GOLDWYN-GALLUP SURVEY REPORTS 57% AGAINST DUALS, 43% IN FAVOR

Poll Shows Double Bills More Popular Among Persons Under 18 and Those in Lower Income Levels

A cross-section of American opinion in all of the country's seven geographical divisions and 48 states reports 57 per cent against the double featuring of motion pictures and 43 per cent in favor.

This is the result of the Goldwyn-Gallup double bill poll, reported Friday, at Princeton, New Jersey, by Dr. George Gallup, whose American Institue of Public Opinion conducted the poll, starting in mid-May, at the behest of Samuel Goldwyn, and undertaken and paid for by the 125 newspapers sponsoring the various surveys conducted by the American Institute.

Announced by Goldwyn

Mr. Goldwyn, arch opponent of duals, on Wednesday morning, May 15th, summoned the press to his suite in the towers of the Waldorf-Astoria, in New York, to hear the announcement that he had induced Dr. Gallup to conduct an investigation of American opinion on the duals subject.

Although Mr. Goldwyn said he had "offered to pay for the poll out of his own pocket," Dr. Gallup, also present, told the reporters that double billing of features was a question of sufficient public interest to warrant an Institute poll.

Dr. Gallup disclosed at that time that 30,000 persons would be questioned—emphasizing that it was the cross-section and not the total number questioned that mattered.

Even if the poll goes against his opinions, Mr. Goldwyn said in May that his mind was made up: "I'm not going to change my policy."

Although 57 per cent of the population prefers single features, the Gallup survey reported striking variations between different groups. Double features are more popular than single features among persons under 18 years of age, and among persons in the lower income levels. As the following table indicates, the youngest age group, composed of youngsters six to 12, vote for double features by a ratio of more than three to one.

AGE GROUPS	For Single Features	For Double Features
Ages 6 to 12	23 per cent	77 per cent
Ages 12 to 17	42	58
Ages 18 to 24	60	40
Ages 25 up	68	38

This variation is said to be the more important in the light of the fact, established in the study, that more than 60 per cent of the theatre admissions each week throughout the nation are accounted for by persons under 30 years of age.

The lower income levels vote in favor of doubles whereas the upper income groups vote against them.

INCOME GROUPS	For Single Features	For Double Features
Upper Income Group	75 per cent	25 per cent
Middle Income Group	63	37
Lower Income Group	47	53
On Relief	42	58

New England was the only section of the country where a majority of the whole population voted in favor of double bills. The vote of different sections of the country is as follows:

	Prefer Singles Features	Prefer Double Features
New England States	43 per cent	57 per cent
Middle Atlantic States	55	45
East Central States	62	38
West Central States	57	43
South	58	42
Rocky Mt. States	62	38
Pacific Coast States	56	44

There is little difference in the attitudes of the two sexes on the question of double versus single features, as the figures below indicate:

	Single	Double
Males	56 per cent	44 per cent
Females	58	42

The results of the survey are said to go a long way toward explaining "a seeming paradox" in the motion picture industry. "Theatre owners" reported Dr. Gallup's Institute, "have long known that most people say they prefer single features; yet when individual exhibitors have changed from a double to a single policy, their business has declined. Theatres which draw a large part of their business from children and the poorer classes, and theatres located in a part of the country which favors double features, would obviously suffer by changing to single features, particularly if the single features are not of sufficient quality to attract customers in the higher age and income levels.

"From the point of view of the motion picture industry itself the single feature policy, however, is clearly indicated," the report continued. "Only by making pictures of greater appeal to those people who have sufficient money and who could attend theatres more often can the revenues of the industry be materially increased; and it is precisely these people in the higher age and income levels who register the greatest opposition to double features.

From the point of view of the motion picture industry, perhaps the most important finding of the survey is the fact taht an estimated total of 32,000,000 persons, financially able to attend pictures frequently, actually go less than once a month.

"While a majority of the American public prefers single features, it would be untrue to say that double features are directly responsible for keeping many persons away from the box-office. The reasons go deeper:

"The adverse vote on double bills is more a reaction to 'poor' pictures commonly found on double bills, than to the fatigue and length of time involved in seeing a double bill.

"Persons interviewed who disliked double features were asked whether they would change their attitude if both pictures on a double bill were good. When this qualification is added, opinion divides 64 to 36 in favor of double features. However, the public seems to believe that this is an impossible hypothesis .

Note Increased Competition

"Competition is increasing from other forms of entertainment, particularly radio, making more necessary the building of programs of greater appeal to the public. Among all the persons interviewed, 55% say they are spending more time listening to the radio this year than last year, whereas only 15% report listening less. Even during the summer three times as many people say they stay home expressly to listen to the radio as say they go to motion pictures. A small but important gain is also recorded for night sports.

Another indication of the influence of the economic factor is seen in the vote for single and double features according to the price of admission.

	Prefer Singles	Prefer Doubles
Paying less than 30c	51 per cent	49 per cent
Paying more than 30c	67	33

"The reasons most frequently given by those opposing double bills in order of importance are: (1) that either one or both of the features is likely to be a 'poor' picture; (2) that sitting through a double feature is fatiguing and takes too much time; and (3) that seeing two full-length pictures is confusing because, as one woman put it, 'You generally think about a picture when you get home and a double feature gets you mixed up.'

"Those who like double features give as their chief reasons: (1) that a double bill gives movie goers more for their money; (2) if one picture is inferior, the other is likely to be good and in any event adds variety; and (3) a double feature gives those who attend a chance to 'kill more time.'

Three Reasons for Duals

"Although many complain that double features are too long, only 10 per cent apply their own remedy by walking out before the end. The remainder stay on 'to get their money's worth.' Said a life-guard in Portland, Ore.: 'I pick the picture that I want to see and then just put up with the other one.'"

ATTENDANCE FIGURE QUESTIONED IN POLL

In connection with its poll on double features the American Institute of Public Opinion (Gallup Poll) questioned the industry and Department of Commerce figure of 85,000,000 tickets sold each week at motion picture theatres throughout the country and stated that during the week of July 13th to 19th, 1940 the number of tickets sold, as estimated by the Institute, was 54,000,000. The report added "the weekly average for the year can only be established by subsequent checks."

Fox Sales Meeting

Preparatory to the S. R. Kent Sales Drive, which begins next Monday and continues for 18 weeks, the final meeting of a series held in Twentieth Century-Fox branches throughout the country, was held on Friday, August 2nd, in New York.

Virginia Circuit Acquisitions

Sam Bendheim, Jr., general manager of the Neighborhood Theatres of Virginia, has announced that the company has closed a deal to take over the Eaco and Lee theatres in Farmville August 1st. The houses have been under the management of William Rippard. Russell Williams, of Pulaski, has been appointed manager of the two houses, which will bring the circuit's total to 25 theatres.

SENATE QUERIES SARNOFF ON 'DEALS' IN RCA SUIT

How Oswald Schuette Got His RCA Job, and the Story of Pat Powers' Law Suit

Hearings on the re-appointment of Thad H. Brown as a member of the Federal Communications Commission on Tuesday turned into an examination of various operations of the Radio Corporation of America during which David Sarnoff, president, admitted that two ex-Senators were hired by the company but denied any improper procedure, and also told of hiring Oswald F. Schuette, newspaper man at $20,000 a year after he had received credit for instigating the anti-trust suit against RCA. The name of P. A. Powers, of motion picture fame, also was brought up before the Senate Interstate Commerce Committee.

On Wednesday Robert D. O'Callaghan, member of the RCA legal staff explained to the Senate committee the paying off of three men, claimed to have been concerned with transactions which resulted in the postponement of the suit in 1932, because of the "possibility of their becoming a nuisance."

Illegal Methods Charged

Mr. Sarnoff was summoned to appear before the Senate Committee to answer charges that illegal methods were used to secure a postponement of the Government's anti-trust suit against RCA in 1932. Senator Charles W. Tobey, who is fighting the re-appointment of Mr. Brown to the FCC, brought up the charges which were originally made by Representative W. D. McFarlane in 1938. It was asserted that RCA paid former Republican Senators George H. Moses and Daniel O. Hastings $5,000 each and H. C. Mahaffey, clerk of the Wilmington Federal court $15,000 to secure postponement of the case while a consent decree was prepared.

The suit against RCA was started, it was said, as a result of the attacks made by Mr. Schuette, who had formerly worked on Chicago and Washington newspapers, working with an independent group of radio interests. Mr. Sarnoff told the committee, on questioning by Senator Tobey, that Mr. Schuette had won out in his fight with RCA and said he had hired him because of his ability.

Senator Tobey also referred to J. Austin Smith, accountant, who had prepared a highly antagonistic financial report on RCA for P. A. Powers who had a suit against the company pending. The report purported to show that the company was being milked and the stockholders defrauded. Later Mr. Smith was hired by RCA to examine the records of bankrupt licensees.

Manton Davis, general counsel for RCA, explained that when Mr. Powers decided not to press the suit he had asked RCA to take Mr. Smith "off my neck." Mr. Smith, in a letter which Mr. Davis read, said the report was merely "tentative" and was based on information which he had not then checked up. Upon checking, later, he found that the actual facts did not support the conclusions he had reached. Mr. Smith admitted that he had been employed by Mr. Powers to make a report as adverse to the company as possible.

It was charged by Senator Tobey that the RCA employment policy followed the theory that persons who could oppose it successfully should be employed and thus taken out of circulation.

Mr. Sarnoff's appearance before the Committee was directly the result of an affidavit signed by E. O. Keller, described as a labor organization agent. Mr. Keller had been present at previous hearings but was absent when called to the stand by Senator Tobey. A subpoena was issued for his appearance and also for that of Roger Whiteford, Washington attorney, and Robert D. O'Callaghan, a member of the RCA legal staff at the time of the alleged bribery.

The affidavit of Mr. Keller said that Mr. Sarnoff, Mr. Whiteford and Mr. O'Callaghan went with him to Concord, N. H. in September, 1932 and conferred with former Senator Moses of that state in a hotel about securing a postponement of the pending anti-trust trial.

White House Visit Cited

It was further alleged that Senator Moses and others shortly afterwards saw President Hoover at the White House, who said he had consulted with Attorney General Mitchell and had decided there was nothing that he could do in the matter. The affidavit continued to say that Senator Hastings of Delaware was consulted in New York and at his suggestion H. C. Mahaffey, clerk of the Wilmington court came to New York, agreeing to notify counsel for all parties that the trial had been postponed.

It was then alleged that Mr. Sarnoff authorized payments of $5,000 each to the Senators and $15,000 of a promised $25,000 to Mr. Mahaffey and a year or so later when seeking a modification of the consent decree RCA employed a brother of Mr. Mahaffey who was paid $50,000.

Denied by Sarnoff

Mr. Sarnoff denied the charges and said the suit was filed in 1932 and that about September, 1932 an agreement in principle for the reorganization of RCA in accordance with the wishes of the Department of Justice had been reached. The trial was set for October and a continuance sought by RCA was opposed by the Department of Justice. However because of the illness of the presiding judge the court ordered a short postponement and the Department obtained later another short delay during which the consent decree was perfected.

The matter was closed until Mr. McFarlane made his charges in 1938, Mr. Sarnoff said, explaining that Mr. McFarlane had refused to hear RCA's story and up to this time no other individual or committee had showed any interest in the matter.

Answering Senator Tobey, Mr. Sarnoff declared, "No payments of any kind, so far as I know, have been made by the RCA to any Government official in connection with this case or any other case and I deny the allegation."

Discussing the story in the Keller affidavit Mr. Sarnoff said he had consulted with Senator Moses to secure his advice as to how a continuance of the case could be secured so the consent decree could be worked out and that Mr. Whiteford had retained Senator Hastings' law firm to handle the motion for continuance but before the motion could be filed the court ordered the postponement. The Hastings firm submitted a bill of $13,000 to Mr. Whiteford who paid it out of the money he received from RCA for services.

Summary Submitted to Committee

Mr. Sarnoff further explained that after the charges were made by Representative McFarlane, RCA officials made a complete summary of the matter and obtained statements from every person involved, copies of which were submitted to the committee. The witness also indicated that after the suit was settled the company had been approached by two men who threatened to "expose" the method in which postponement was secured unless paid off. He said he had not been approached directly but had been told of the matter.

Senator Moses, after he left Congress, made a study of conditions in the Balkans for RCA and rendered a bill for $4,000, which was paid, and because his services were valuable he continued for another six months and received an additional $4,000, Mr. Sarnoff explained. He said the company had been having difficulties in getting traffic agreements in the Balkans.

At the time of the Government's suit against RCA in 1932 Mr. Brown was chief counsel for the FCC and the present head of the Commission, Mr. Fly, was an assistant in the anti-trust division.

SPECIAL PRICES FOR 13 TO 15 AGE GROUP

The Associated Theatres chain operating houses in Detroit, Wyandotte, Trenton and Flint, Michigan, are admitting adolescents between the ages of 13 and 15 years for 15¢, no matter what the adult price scale is. The children's admission remains at 10¢. It was reported that the policy of lower prices for youths in their early teens has increased family business and helped the theatres' revenue, while building goodwill.

July Business Poor in Eastern Mountain Spots

Key vacationland theatres keenly felt the loss of July patronage in summer resorts throughout the Catskill and Adirondack Mountains in New York, the Berkshires in Massachusetts and Green and White Mountains in Vermont, exchangemen and exhibitors report.

The unseasonable weather prevailing through the first three weeks in July caused many cancellations in the hotels throughout the mountain area, although the hot spell at the end of the month helped somewhat.

Saratoga Springs, which acquires a six weeks' population of 75,000 from mid-July until Labor Day, opened a five weeks' racing season with the poorest attendance at the track and in theatres since the World War era.

Aside from the weather angle, however, both vacation territory exhibitors and hotel men say the summer vacationists are not allocating as much money per capita to amusements in 1940 as in any other year since the start of the depression. A few of the theatres in towns near the mountains have delayed reopenings until mid-September despite an earlier intention to open the houses August 1st.

Schick Sells Interest

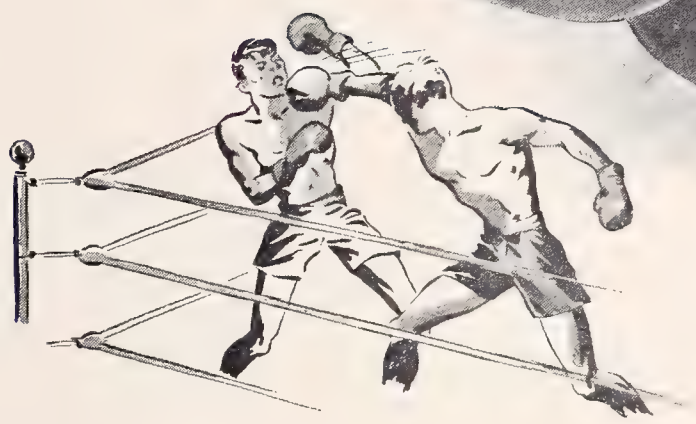
Henry G. Schick has sold his interest in the Star theatre, Oakland, Cal., to George Shey, his partner, to join the sales staff of National Theatre Supply Company in Los Angeles.

Paramount Signs DeSylva

B. G. DeSylva has been signed by Paramount as an associate producer. His most recent work was on "Bachelor Mother."

Paramount's

"Golden Gloves"



Dedicated to the YOUTH OF AMERICA !

On February 14th, 1927, the New York Daily News announced the first Golden Gloves amateur boxing tournament. The tournament was started to encourage amateur boxing, the manly art of self defense, to clean up conditions that then surrounded amateur boxing all over the United States.

So successful, such a mighty response did this Golden Gloves idea get from the youth of America that this year more than 200 cities and towns throughout the country now conduct their own Golden Gloves Tournaments. Today Golden Gloves is a national byword for clean living, straight-shooting American young manhood.

It is therefore with great pride that Paramount dedicates this first motion picture ever to tell in action-packed, thrill-packed, heart-stirring sequences the story of *America's* **GOLDEN GLOVES.** No time, we believe, could be more fitting than the present to honor this glorious proof of the vigor and the courage and the honor of American Youth . . .

Turn, please . . .

Paramount's "GOLDEN GLOVES" will get you ACTION from these GREAT newspapers:

Atlanta, Ga.....Journal
Beckley, W. Va...Raleigh Register
Bethlehem, Pa.....Globe Times
Bloomington, Ill.....Pantagraph
Buffalo, N. Y.....Courier-Express
Burlington, Ia.....Hawkeye Gazette
Cedar Rapids, Ia.....Gazette
Centralia, Ill.....Sentinel
Charleston, W. Va.....Charleston Gazette
Charlotte, N. C.....Observer
Chester, Pa.....Times
Cleveland, Ohio.....Plain Dealer
Chicago, Ill.....Tribune
Columbus, Ga.....Ledger-Enquirer
Cordele, Ga.....Dispatch
Danville, Ill.....Commercial News
Davenport, Ia.....Times
Dayton, O.....News
Des Moines, Ia.....Station W-H-O
Detroit, Mich.....Free Press
Evansville, Ind.....Courier
Fort Smith, Ark.....Southwest Times-Record
Fort Wayne, Ind...Journal Gazette
Fort Worth, Texas..Star Telegram
Gary, Ind.....Post Tribune
Grand Rapids, Mich.....Press
Green Bay, Wis.....Press Gazette
Harrisburg, Pa.....Telegraph
Huntington, W. Va.....Advertiser
Indianapolis, Ind.....Times
Kansas City, Mo.....Star
Kenosha, Wis.....News
Kokomo, Ind.....Tribune
Lafayette, Ind.....Journal-Courier
La Grange, Ga.....Daily News
Logan, W. Va.....Banner
Miami, Fla.....Daily News
Memphis, Tenn.....Commercial Appeal
Michigan City, Ind.....News-Dispatch
Milwaukee, Wis.....Journal
Minneapolis, Minn.....Star
Muncie, Ind.....Star
Nashville, Tenn.....Tennesseean
Newark, N. J.....Sunday Call
New York, N. Y.....Daily News
Oklahoma City, Okla..Oklahoman
Omaha, Neb.....World Herald
Peoria, Ill.....Journal Transcript
Perth Amboy, N. J.....Evening News
Philadelphia, Pa.....Inquirer
Quincy, Ill.....Herald-Whig
Richmond, Ind.....Palladium-Item
Rockford, Ill.....Morning Star
St. Louis, Mo.....Globe-Democrat
Sioux City, Ia.....Journal
South Bend, Ind.....Tribune
Springfield, Ill.....State Register
Streater, Ill.....Times Press
Syracuse, N. Y.....Herald Journal and Sunday Herald American
Tamaqua, Pa.....Courier
Terra-Haute, Ind.....Tribune Star
Trenton, N. J.....Times
Union City, N. J.....Hudson Dispatch
Vincennes, Ind.....Sun Commercial
Washington, D. C.....Times
West Palm Beach, Fla...Post Times
Wilmington, N. C.....Star News
Wisconsin Rapids, Wis.....Tribune
Williamson, W. Va...Daily News

WESTCHESTER COUNTY, N.Y. RECREATION COMMITTEE

New Rochelle Standard Star
Peekskill Evening Star
White Plains Dispatch
White Plains Reporter
Yonkers Herald Statesman
Yonkers Times

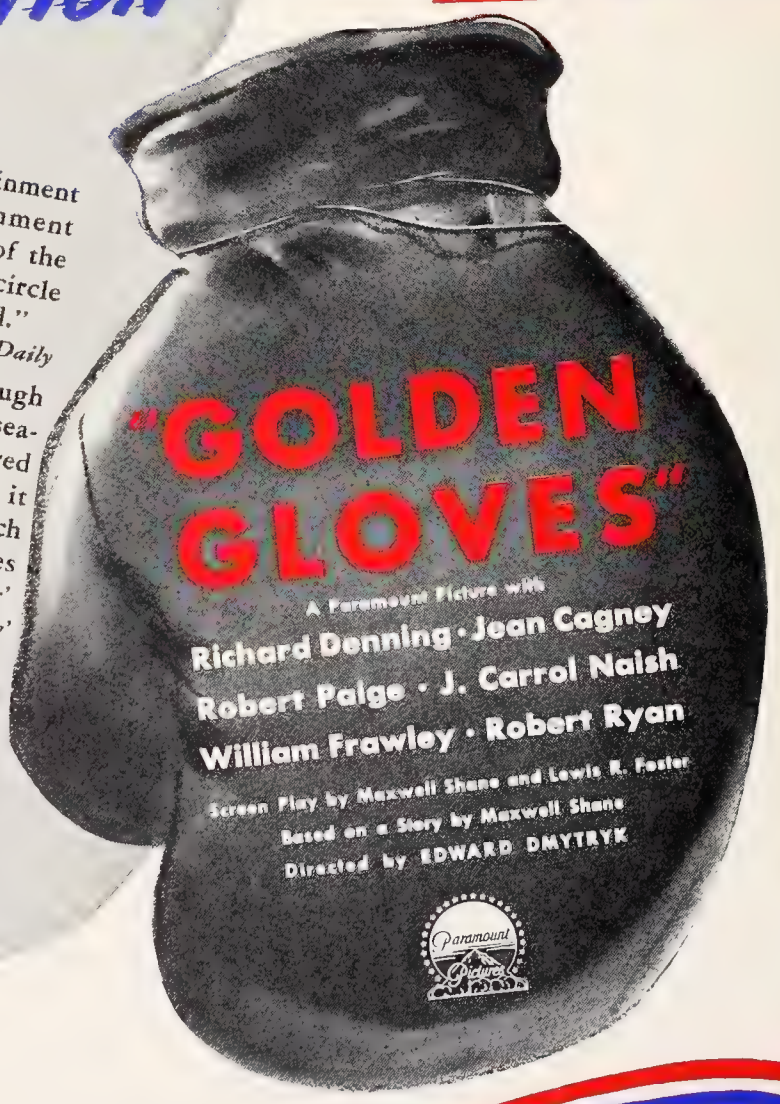
Paramount's "GOLDEN GLOVES" will get you ACTION at the BOX OFFICE!

"High-voltage in entertainment quality. It is entertainment throughout, being one of the best films of the squared circle to come out of Hollywood."
—*M. P. Daily*

"Paramount has come through with three 'sleepers' this season. A company is considered a real Santa Claus when it delivers one 'sleeper'. Which makes Paramount three times as good. To 'The Biscuit Eater' you can add 'The Great McGinty' and 'Golden Gloves'. They are all honeys if properly sold!"
—*Chick Lewis, Showman's Trade Review*



• Jimmy Cagney's sister, Jean, proves she's got that Cagney box office sock!



PRINTED IN U.S.A.

N.D. Owners Join Northwest Allied

At a meeting of eastern North Dakota independent exhibitors, held at John Pillar's theatre at Valley City, N. D., a resolution was unanimously adopted to rejoin Allied Theatre Owners of the Northwest, after a several years' severance. Eddie Gannon, of Lidgerwood, made the motion which was seconded by M. A. Zimmerman of Lakota. In a second resolution, also unanimously passed, the group endorsed the policies and new officers of Allied of the Northwest.

Overmoe Elected

Julius Overmoe, of Hillsboro, who called the meeting was elected district governor on the board for eastern North Dakota. Problems confronting exhibitors were discussed.

Exhibitors at the meeting were: M. C. Cooper, E. C. Gannon, M. C. Lindsay, Don Tracy, J. J. Arnold, Guy A. Troyer, F. P. Anmoth, W. T. McCarthy, M. A. Zimmerman, C. E. Zimmerman, O. K. Engen, W. L. McWilliams, William J. Holesky, Kenneth Nappen, A. B. Cooper, Gordon Aamoth, R. T. Foley, Julius Overmoe, Mrs. Helen Lehman, John Pillar Jr., and John Pillar, all of North Dakota, and Andy Anderson of Detroit Lakes and Paul Mans of Minneapolis.

A meeting of exhibitors in the western part of North Dakota has been called for Aug. 17 in Mandan, N. D., and efforts to form another unit will be made. F. E. Wetzstein, president of the North Dakota Theatre Owners, is expected to take part in the conferences.

No Northwest 'Bolt'

Minneapolis reports that W. A. (Al) Steffes, former president of Allied Theatre Owners of the Northwest, would join the Bennie Berger group in organizing a new exhibitor group, were exploded this week in a letter which Mr. Steffes sent from his summer home at Aitkin, Minn., where he is recuperating from an illness, to E. A. Peaslee, Stillwater, Minn., new president of Northwest Allied.

Mr. Steffes said he was not interested in promoting any new Northwest exhibitor organization and that he was confident the new officers would carry out the objectives of the present organization, adding that he would continue to support the organization.

Following the election last month of Mr. Peaslee as president and of Fred H. Strom as executive secretary, a new interest in Northwest Allied is reported current among exhibitors. New applications for membership are reported to be plentiful and the opposition of the Berger group is said to be the only obstacle to complete harmony.

PREPARING FOR NEXT HEAT WAVE

After experiencing a slump of more than 40 per cent at the box office during the heat wave the latter part of July, the Warner theatre circuit in Philadelphia has mustered a defense against the next onslaught of heat promised. The 3,700-seat downtown Stanley theatre will remain open all night, offering the public an air-conditioned house. Air-conditioned neighborhood houses also may be pressed into all-night operation to make up, in part, for the daytime slack.

PUTS HIS POLICY IN PRINT

The adjacent advertisement is reproduced from the pages of the South Coast News of July 26th, from Laguna Beach, California, where Ronald E. Vincent exhibits pictures with a certain obvious vigor of approach. Of special interest is the consciousness, denoted by the advertising, that the public, his public anyway, has a state of mind about theatre policies from dishes to double bills.

The Finest

In Motion Picture Entertainment

Each year that simple phrase tells the story of our pledge to Festival Visitors. We join all of Laguna Beach in a hearty and sincere welcome and we're ready to serve as your entertainment hosts.

An Enviable Record

Our policy has been one of adherence to just one aim . . . the finest of entertainment . . . and JUST entertainment.
To the best of our knowledge, we are the only theatre that has never inflicted upon the public such parasitical annoyances as—

BUNK NIGHT
"BANGO"
"SCREAMO"
"STINKO"
GROCERIES
COSMETICS
PREMIUMS
DISHES
ETC., ETC.

and . . . Most Important of All

Never a Double Bill

The Enviable Proof

We take pleasure in submitting the following current and coming attractions:

July 26 and 27—
"MARYLAND"
Brenda Joyce, John Payne, Walter Brennan

July 28-29 and 30—
"MY LOVE CAME BACK"
Jeffrey Lynn and Olivia de Havilland

July 31—
"CHARLIE CHAN'S MURDER CRUISE"
Sidney Toler and Marjorie Weaver

August 1, 2 and 3—
"THE MORTAL STORM"
James Stewart, Margaret Sullivan and Frank Morgan

August 4, 5 and 6—
"UNTAMED"
Ray Milland, Patricia Morison and Akim Tamiroff

August 7—
"SPORTING BLOOD"
Robert Young, Lewis Stone and Maureen O'Sullivan

August 8, 9 and 10—
"GOLD RUSH MAISIE"
Ann Sothern, Slim Summerville and Lee Bowman

August 11, 12 and 13—
"SOUTH OF PAGO PAGO"
Victor McLaglen, Jon Hall and Frances Farmer

August 14—
"SAILOR'S LADY"
Nancy Kelly and Jon Hall

August 15, 16 and 17—
"THEY DRIVE BY NIGHT"
Ann Sheridan, George Raft, Humphrey Bogart and Ida Lupino

August 18, 19 and 20—
"WHEN THE DALTONS RODE"
Kay Francis, Randolph Scott and Brian Donlevy

NEWS AND SELECTED SHORT SUBJECTS
COMPLETE ALL PROGRAMS

THE *South Coast Theatre*

Roosevelt, UA Sued On "Pastor Hall"

James Roosevelt, the President's son, this week faced a lawsuit, as he continued to arrange for the American distribution, through United Artists, of the British-made "Pastor Hall," which he acquired from Grand National Pictures, Ltd.

On Tuesday, in New York Federal Court, George Garfield, administrator of the estate of the late Ernest Toller, German playwright, filed suit for an injunction to restrain Mr. Roosevelt and UA from distributing the picture; and for damages and an accounting of the profits. Mr. Toller is author of the play from which the picture was made; Mr. Garfield's contention is that none of the parties concerned now with the picture ever obtained the rights to film it, or to distribute the film. He also named as defendants Charter Film Productions, Ltd., the picture's producer, Grand National Pictures, Ltd., the British distributor, and the H. E. R. Laboratories.

Mr. Garfield's counsel insisted the contract to film the picture had been rescinded, that the party through which the deal was negotiated, in London, was a broker, not an authorized agent, that the money, dilatorily sent to Mr. Garfield in New York, was sent back, and that no copy of the contract with Grand National executives' signatures, had been received by him.

Meanwhile, UA has set the world premiere of the film in the United Artists Theatre, San Francisco, on next Wednesday.

Will Hays Reports To Coast Producers

Conditions facing the film industry in this country and elsewhere were outlined Tuesday night by Will H. Hays, president of the Motion Picture Producers and Distributors of America, to the monthly meeting of the Motion Picture Producers Association.

Another speaker was Homer Mitchell, attorney, who described recent hearings on reclassification of employees before the Wages and Hours Administrator.

The producers pledged cooperation with the session of the American Council of Public Relations, at the University of California at Los Angeles next week.

Charles Pettijohn, chief counsel for the MPPDA, arrived in Hollywood this week from New York for a vacation.

INDUSTRY IN PITTSBURGH ATTACKS 16mm SHOWS

Organized Exhibitors To Seek Cooperation of Exchanges, Unions Against Slot Machines

by MORT FRANK
in Pittsburgh

Summoned to combat the actual and anticipated 16mm inroads here on theatre receipts, and in anticipation of an expected influx of coin-operated movies following installation of the first picture machine in a neighborhood grill, representatives of various phases of the film industry at a luncheon meeting in the William Penn Hotel appointed a committee to attack the exhibitors' competition both at the source of product, and on the scene of showing.

To Appeal to Producers

Headed temporarily by Morris A. Rosenberg, president of the Allied Motion Picture Theatre Owners, a seven-man board will ask producers to stop furnishing films to 16mm operators, while Larry Katz, International Alliance of Theatrical Stage Employees agent, will demand that members of the moving picture operators' Local 171 be hired to service the coin machines at scale wages. Mr. Katz estimates that each union man should be given jurisdiction over five to eight machines, depending on the distance between locations.

The luncheon was attended by about 75 representatives of the industry. The committee comprises Mr. Rosenberg, representative of the organized exhibitors, Mr. Katz for the union, C. J. Latta for Warner Brothers Theatres, James Balmer, Harris Amusement Co., Guy Ida, unaffiliated exhibitors, Art Morrone, film supply houses, and branch manager Ira Cohn of Twentieth Century-Fox for the exchanges, who accepted the appointment contingent on its approval by his home office.

Exchanges represented at the luncheon, besides Twentieth Century-Fox, were Metro-Goldwyn-Mayer, Paramount, Columbia, and Monogram. Republic Pictures sent a message of regret.

Called by the AMPTO as the result of an epidemic of 16mm showings here in stores, schools, churches and miscellaneous auditoriums which are diverting, it is charged, an increasingly larger revenue from theatres, leaders of the meeting expressed a sentiment that competition is also expected from a predicted rash of coin-operated picture machines.

First Slot Machine Movies

The first coin film equipment, installed in western Pennsylvania, after four weeks' trial in the cafe atmosphere of Circus Inn in the industrial Homewood neighborhood, has been moved to Isaly's combination dairy store-dance hall in suburban South Park for another test period.

On both locations, according to operator Fred McNamara, the customers' reception has been extremely favorable, with band visuals the most popular features.

Mr. McNamara's son Lou, proprietor of the Inn, said that at 10 cents per showing for each of the attractions runing three minutes apiece, the machine was in use most of the time. Holding that he would be willing to place one in his store permanently if a picture exchange or some other base for product exchanges could be established. Mr. McNamara also said that cafe patrons willingly pay a dime to see as well as hear a band or other entertainers in action, "quicker than they'll spend a nickel just to listen to a record."

There seem to be more reasons than exhibitor opposition to retard the installation of movie "juke boxes," too. According to a compilation of opinion from the Circus Inn manager, its waitresses, a labor organizer, and a lawyer active in amusement circles, at least four other obstacles face the machines here.

One is a mechanical difficulty, another, product shortage, the third, an unforeseen tax burden, and the fourth, demands of the IATSE for jurisdiction.

Mechanical Trouble

The first installation, Bell & Howell equipment including seven-foot square screen and a sound box behind the screen, suffered occasional mechanical breakdowns at the Inn, observers said, and sometimes its sound wasn't as good as desirable. A scarcity of features available, particularly musical numbers, is also said to make the movie machine still a dubious investment.

Also expected to slow up installations is a recent ruling of the state liquor control board that cafes and other spots serving liquor must take out an annual $125 entertainment license, in addition to the $1 machine tax levied by the city. Spots with only phonograph machines need not pay the entertainment tax unless they include dancing.

The McNamara movie installation is the only one announced so far in this district, although one operator is reported to be trying to close experimental deals for 60 coin-operated machines he has on hand.

Indiana Exhibitors Aroused

Aroused by the fact that opposition by itinerant exhibitors this summer has reached a new high, Indiana theatre owners and operators are reported planning an appeal for legislative relief at the next session of the state legislature.

A state law requiring license fees for all forms of transient entertainment was repealed at the 1937 session, with the result that Indiana has been a fertile field for itinerants in the last few years.

Just what form of legislative relief will be requested is yet to be determined. There is an increasing demand that itinerants be forced to meet all state regulations that affect established film theatres.

Competition in Wisconsin

In Antigo, Wis., the Palace and Home theatres, charging 35 cents admissions, including tax, have to compete with the Shady View dance hall, which advertises a free "feature length program" as a come-one for dancing at a 15 cents admission.

The Antigo situation does not represent an isolated case in Wisconsin as theatres in other spots around the state are being plagued by simlar competition from ballrooms and taverns.

Milwaukee exchanges for the most part are cooperating with exhibitors to stamp out this type of entertainment, but they report there are many old films available for 16 mm showing over which they have no control.

Upstate New York Problem

The 16mm. films have obtained a good foothold in upstate New York, specifically around Faust, St. Regis, Brasher Falls and near Potsdam. Recently, however, a Utica exhibitor has announced his intention of opening in one or two towns where no theatre now operates.

Northwest Free of 16mm.

The Pacific Northwest territory at present is almost completely free from the competition of 16mm films, according to a check-up by James M. Hone, executive secretary of the Washington independent theatre owners. Exhibitors in the sector have not been confronted with the 16mm. opposition that is reported from other sections of the country.

In anticipation of future competition, however, the exhibitors in the Seattle district have joined with the Pacific Coast Conference of Theatre Owners in adopting a resolution against the distribution of 16mm. film by major producers, or the showing of such films by non-theatrical competition.

No Problem in Iowa

A check reveals that there is very little 16mm. film used in Iowa. Those that are in operation for the most part are with the use of portable machines in the summer months in situations where there are no theatres.

Films Sponsored in Ohio

A survey of northwestern Ohio and nearby communities reveals that businessmen are again sponsoring free films, largely 16mm., in outdoor spots.

The Chicago Operators Union has made a special rate for 16mm. commercial film shows of $7.50 for a showing of not more than two hours, in order to stipulate the use of union operators for this type of work.

Loew's Transfers Bell

Ray Bell, publicity representative for Loew's theatres in Washington, is being transferred to New York and will handle newspaper contacts. Mr. Bell has won several awards for campaigns in his city, including the Quigley Silver Grand Award for 1939.

In a realignment of the Metro-Goldwyn-Mayer publicity department, Bernard Sobel of the staff will be placed in charge of special promotion for "The Ziegfeld Girl." Mr. Sobel handled Broadway publicity for Florenz Ziegfeld. Gertrude Gelbin, formerly editor of *Loew's Weekly,* which has been discontinued, will join the fan magazine publicity staff.

Set Cinema Lodge Ball

The first annual banquet and ball of the Cinema Lodge No. 1366, B'nai B'rith, will be held at the Hotel Pennsylvania, New York, October 26th. Committee chairmen are Arthur Sachson, arrangements; Col. A. Ralph Steinberg, souvenir journal; Robert Weitman, entertainment; Joseph Tisman, art; Max B. Blackman, finance; and A-Mike Vogel, publicity.

PCCITO Trustees Meet

Robert Poole, executive secretary of the Pacific Coast Conference of Independent Theatre Owners, led the meeting of the board of trustees of the coast groups, on Thursday and Friday, in Seattle.

EXHIBITORS SELL 16MM. PRINTS

Some major distributors continue to make 16mm. prints available, directly or through 16mm. distributors, for the non-theatrical and itinerant traveling show fields.

At the last count, in Motion Picture Herald, *May 25th, pages* 13-14, *some* 200 *features were listed as having been reduced from* 35*mm. to* 16*mm.,* 40 *of them one year old or less.*

THE HOLLYWOOD SCENE

Upswing

Production in Hollywood's studios increased this week, with 16 pictures finished and the same number started, compared to the four and six respectively completed and started the week before; 43 shooting, this figure respresenting no change from last week, 24 being prepared and 81 edited, against the 26 and 72 of the previous period. The week's tabulation:

COMPLETED

COLUMBIA
Arizona
Nobody's Children
MGM
Bad Man of Wyoming
MONOGRAM
Queen of the Yukon
PARAMOUNT
There's Magic in Music
RKO
Too Many Girls
I'm Still Alive
They Knew What They Wanted
REPUBLIC
Colorado
The Girl from Havana
EDWARD SMALL (UA)
Son of Monte Cristo
20TH-FOX
Youth Will Be Served
Yesterday's Heroes
WARNERS
Calling All Husbands
NEUFELD
Marked Men

STARTED

MGM
Little Nellie Kelly
Untitled "Nick Carter"
MONOGRAM
The Broadcast Mystery
The Ape
That Gang of Mine
PARAMOUNT
D.O.A.
Second Chorus
RKO
Wagon Train
Citizen Kane
REPUBLIC
Arizona Skies
UNIVERSAL
The Pony Post
The Devil's Pipe-line
The Green Hornet Strikes Again
WARNERS
East of the River
Four Mothers
High Sierra

One short subject was completed and two started.

▽

Never much given to the making of films about its own activities, with such few successful exceptions as "Once in a Lifetime," "A Star Is Born" and "Hollywood Cavalcade," Hollywood is now concerned, through Metro-Goldwyn-Mayer, with the depiction of the rabid autograph hunter.

Starring will be Judy Garland, as a fifteen year old who stalks the film stars, organizes fan clubs, and generally behaves in a manner to inspire publicity departments. The story is based on "The Youngest Profession," forthcoming novel by Lillian Day.

▽

War or no war, Hollywood continues to keep up the production pace which has placed every major studio ahead of schedule and release date on its completed product.

Latest to submit figures on production is Warners, with 12 films completed and awaiting release, three in the cutting room and six in production.

Completed are "The Sea Hawk," just previewed; "River's End," "Flowing Gold," "Tugboat Annie Sails Again," "Knute Rockne—All American," "No Time for Comedy," "A Dispatch from Reuter's," "Money and the Woman" and "Ladies Must Live."

Currently in the cutting room are "The Letter," Bette Davis vehicle; "City for Conquest" and "Calling All Husbands."

Now in work are "Meet John Doe," the Frank Capra production; "Santa Fe Trail," "Honeymoon for Three," "Four Mothers," "High Sierra" and "East of the River."

▽

Wire reports from England declaring that Alfred, giant gorilla in London zoo, faces destruction because of his great appetite, Jack Moss, Paramount producer, last week set wheels in motion to bring the animal here.

Alfred's great maw is costing Zoo officials $48 per week, and the authorities think that is too much for one animal, especially in war time.

The hitch in Moss' plan is the lack, at present, of proper transportation facilities.

Dorothy Lamour, Paramount star, is reported to be entering an early protest against any possible plan to use Alfred as one of her playmates in her next jungle film.

▽

Just completed by Alexander Korda are plans for a picture based on the lives of Lord Nelson and Lady Hamilton, with Vivien Leigh to play the latter and Laurence Olivier the former role.

This will be the first American film to be produced and directed by him, with production slated to start September 15th, on the completion of "The Thief of Bagdad."

The new film's screen play is now being completed by Walter Reisch, with R. C. Sheriff doing the dialogue.

SILENCE! GENIUS AT WORK!

For exactly one year, Hollywood correspondents have been wondering, in print, just when and if Orson Welles, fondly(?) called in some quarters "Little Orson Annie", would start his many announced pictures for RKO.

At least four had been announced, schedules had been shifted about, and then secrecy abounded in the publicity department.

But last week RKO's press agents, determined to prove, it seems, that Welles actually has started a picture, invited the press to a look.

The press, some thirty in number, arrived, visited one of the sound stages and saw: Welles, some of his cast and some extras, making a scene for "Citizen Kane", the actor-writer-director-producer's first film.

Musicals

Turning ever more to the production of "light" films as an antidote to a war-depressed public, Hollywood currently has some 15 musical pictures before the cameras or completed and awaiting release.

Leading the list is Paramount, which alone accounts for six of the type. Currently before the cameras is "Love Thy Neighbor," featuring the feud between Fred Allen and Jack Benny, with the singing of Mary Martin and the dancing of the Abbott troupe. Miss Martin also appears in Bing Crosby's "Rhythm on the River," soon to be released.

Mr. Crosby, along with Bob Hope and Dorothy Lamour, is also to appear in "Road to Zanzibar," while Miss Lamour will sing in the forthcoming "Moon Over Burma." Rounding out the list are "A Night at Earl Carroll's" and "There's Magic in Music."

At Metro-Goldwyn-Mayer are "Strike Up the Band," with Judy Garland and Mickey Rooney, and "Bittersweet" with Nelson Eddy and Jeanette MacDonald teamed. RKO also has two: "Dance, Girl, Dance," with Maureen O'Hara, and "No, No, Nanette," starring Anna Neagle.

Universal has its Deanna Durbin in "Spring Parade" and young Gloria Jean in "A Little Bit of Heaven," while Betty Grable and Don Ameche are set for "Down Argentine Way" at Twentieth Century-Fox.

▽

GREGORY RATOFF will produce and direct "Ballerina," starring LORETTA YOUNG, at Paramount.

JACK MURTON has been signed as casting director for Boris Morros-Robert Stillman's National Pictures.

VERREE TEASDALE joins the cast of "Love Thy Neighbor," JACK BENNY-FRED ALLEN picture, at Paramount.

HARRY SHANNON has been signed for "Too Many Girls," George Abbott production for RKO.

Warners has tied IDA LUPINO to three pictures a year, because of her work in "They Drive By Night."

HENRY KING will direct "Chad Hanna," from Walter D. Edmunds' novel, at 20th Century-Fox.

ARLEEN WHELAN will have the feminine lead in 20th Century-Fox's "Charter Pilot."

ALBERT MANNHEIMER, now completing final comedy scenes for "Dulcy," has been given a term writing contract at MGM.

WILLIAM HOLDEN will share top honors with Ray Milland in Paramount's "I Wanted Wings."

"South of Suez," costarring GEORGE RAFT and GERALDINE FITZGERALD, at Warners will start within two weeks.

BASIL RATHBONE and GALE SONDERGAARD join "The Californian" troupe at 20 Century-Fox.

ARTHUR FREED, MGM producer, has been given a new contract.

MARIE WILSON has been set by Paramount for a role in "Virginia."

KURT SIODMAK is working on the screenplay of "The Ape," Boris Karloff vehicle at Monogram.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Boom Town

(MGM)

Metro-Goldwyn-Mayer Full Tilt

Had the House of Metro-Goldwyn-Mayer set out to test beyond question the status of the public's attitude toward entertainment in 1940 —its responsiveness to showmanship, its alertness to star-values and its willingness to spend money for the materials of amusement it cut its teeth on—the studio would have made "Boom Town." For here are star-values unmatched for magnitude and underwritten by the nation's exhibitors in their response to the MOTION PICTURE HERALD-*Fame* poll for the box-office year, here is investment on a scale which takes no heed of world-market conditions and here is action, conflict, romance and all the other ingredients of entertainment which the peoples of the earth have herded together to behold ever since the films began to tell stories.

The selection of the stars for the picture is of a sort to make the exploitation of the film by exhibitors a pleasure. Clark Gable, never missing from the HERALD'S list of Money-Making Stars since he came to the screen, was paired with Spencer Tracy, Academy Award winner by habit and custom, in "Test Pilot," a picture to be recalled to the customers in advertising this one. Claudette Colbert was paired with Mr. Gable in 'It Happened One Night," another production to be mentioned to the prospects in the sales-talk for this reunion. Hedy LaMarr's is a name of its own kind with respect to ticket-sales, due to the consistency with which it appears in the syndicated newspaper columns, and Frank Morgan, seen previously with all of these and commanding a following in his own right, are presences to be capitalized. The cast contains others.

The story that these players enact is a chronicle of the days when Burkbennett was an oil camp ankle-deep in ooze and full of fight, strife, competition, enterprise and guile. It is here that Gable and Tracy, strong men pursuing fortune, come to seek oil, meet, quarrel, join forces and start an association that is to endure, with variations, throughout the growth of the oil industry. It is to this place that Miss Colbert, portraying an Eastern miss weary of teaching school, comes to meet Tracy, meets Gable instead and marries him forthwith. It is from this start that the story moves forward through two decades with the speed of an express train and the force of a gusher, terminating, after all have made and lost millions and arrived finally at realization of their importance to each other, with all back on the land again, prospecting for oil as in the beginning. (Miss LaMarr's assignment is minor.)

It is for critics addressing the public to elaborate upon the merits of the performances turned in by the stars and others in the film, for your reporter to confide only that you can feel safe in going as far as your supply of adjectives will carry you in your promises to your customers. It is for him to tell you, also, that the action of the story demands dialogue which is not at all times phrased for junior ears and that the nature of the services rendered by the character played by Miss LaMarr, although indicated as having business significance, might be considered by some to call for definition.

Previewed at the Four Star theatre, Los Angeles, before a press and professional audience which expressed an unanimous opinion that this was one of the pictures that Loew's President Nicholas M. Schenck meant when he said: "There's nothing wrong with this business that a good picture can't cure."—WILLIAM R. WEAVER.

Produced and distributed by MGM. Produced by Sam Zimbalist. Directed by Jack Conway. Screen play by John Lee Mahin. Based on a story by James Edward Grant. Photographed by Harold Rosson. Musical score by Franz Waxman. Art director, Cedric Gibbons. Associate, Eddie Imazu. Special effects by Arnold Gillespie. Montage effects by John Hoffman. Edited by Blanche Sewell. P. C. A. Certificate No. 6484. Running time, when seen in Hollywood, 120 minutes. Release date, Aug. 30, 1940. General audience classification.

CAST

Big John McMasters	Clark Gable
Square John Sand	Spencer Tracy
Betsy Bartlett	Claudette Colbert
Karen Vanmeer	Hedy Lamarr
Luther Aldrich	Frank Morgan
Harry Compton	Lionel Atwill
Harmony Jones	Chill Wills
Whitey	Marion Martin
Spanish Eva	Minna Gombell
Ed Murphy	Joe Yule
Tom Murphy	Horace Murphy
McCreery	Roy Gordon
Ass't. District Attorney	Richard Lane
Little Jack	Casey Johnson
Baby Jack	Baby Quintanilla
Judge	George Lessey
Miss Barnes	Sara Haden
Barber	Frank Orth
Deacon	Frank McGlynn, Sr.
Ferdie	Curt Bois

He Stayed for Breakfast

(Columbia)

Comedy About Communism

Dealt with here for purposes of humor are the experiences of a Communist organizer in Paris whose flight from the police following his firing of a bullet at a banker takes him to the apartment of the banker's wife under circumstances which impel her to shelter him for a number of days and nights during which time they fall in love with each other. His stay is complicated for both of them by visits from her husband, whom she is in the process of divorcing, and a newspaper publisher who has believed himself next in line.

To the extent that the plot pertains to romance, it may be said to conform to what have been called continental standards. It is not a comedy in the Parisian pattern that the film commands interest and provokes laughter, however. It is, on the contrary, in the procedure and dialogue by which the Communist defines himself and his beliefs, "organizes" the lady's maid, denounces capitalists, Fascists, the wealthy classes, preaches revolution, champions Stalin, reversing himself at picture's end and, under influence of romance and the lady's argument that there are only two classes, male and female, announcing he's going to America and vote for Roosevelt—it is in these things that the picture bids for attention.

As newspaper columnists have remarked to their readers with emphasis, Melvyn Douglas is seen as the Communist in the picture. It is to be noted that the script provides for a change of heart on his part late in the role. His and all the parts are played for comedy and several of the situations and speeches drew bursts of laughter from the Hollywood preview audience. Loretta Young, Alan Marshal and Eugene Pallette are the other main characters in the cast.

The Paris represented is as of before the war, which does not figure in the story. Names of persons, places and parties are used without disguise, Stalin, Lenin and Roosevelt being referred to directly—the latter in a tone of approbation, although in a gag—as well as Communism and Fascism, not Nazism.

Produced with care and lavishness by B. P. Schulberg and directed by Alexander Hall, the film is based upon the late Sidney Howard's adaptation of a French play by Michel Duran put in screen play form by three writers of rank. The humor, evolving from dialogue pertaining to politics and situations pertaining to parlors, bedrooms and baths, suggests presentation to audiences mature by calendar and in understanding.

Previewed at the Pantages theatre, Hollywood, where it drew considerable laughter and appeared to entertain a majority of those present.—W. R. W.

Produced and distributed by Columbia. Producer, B. P. Schulberg. Director, Alexander Hall. Director of photography, Joseph Walker. Film editor, Viola Lawrence. Art director, Lionel Banks. Assistant director, William Mull. Music, Werner Heymann. Musical director, M. W. Stoloff. Sound engineer, Jack Goodrich. P.C.A. Certificate No. 6403. Running time, when seen in Hollywood, 85 minutes. Release date, Aug. 31, 1940. Adult audience classification.

CAST

Marianne Duval	Loretta Young
Paul Beliot	Melvyn Douglas
Andre Dorlay	Alan Marshal
Maurice Duval	Eugene Pallette
Doreta	Una O'Connor
Comrade Tronavich	Curt Bois
Comrade Nicky	Leonid Kinskey

The Lady in Question

(Columbia)

Continental Character-Study

Presented here with emphasis on the side of character study is the tale of a shopkeeper in peacetime France, Paris, or another large city thereof, who serves on a jury in the trial of a young woman accused of murder and is moved by her plight to take her into his employment and his home following her acquittal. How coincidence and misunderstanding combine to complicate his existence and bring his family to the verge of dissolution before his wife's perception of his motives bring about a happy ending is told with deliberation and artistry in a film that steers clear of cliches throughout.

Brian Aherne's performance of the shopkeeper role is being talked about among Hollywood professionals as one of the ranking character studies of the season. To B. B. Kahane's production and Charles Vidor's direction, both of which rate as departures from norm, the community is also pointing with pride. Rita Hayworth, Irene Rich, Glenn Ford and Curt Bois have been receiving plaudits, also, for their performances in the film.

Hollywood comment is less unanimous with respect to the picture as an item of commerce. Rating it an achievement in the artistic bracket, some expect it to experience the public neglect sometimes meted out to product in kind. Others argue that the force of the Aherne performance, plus the word-of-mouth publicity due a picture

(*Continued on page* 33)

CURE THAT DOUBLE FEATURE TROUBLE

WITH PARAMOUNT'S



***100% Box Office Tested*—Means . . . Every Paramount Short has the stamp of audience approval before it is sold to you.**



Paramount has the latest styles in SHORTS!

In a year when the public demands **LIGHT ENTERTAINMENT**... Paramount has the grandest bunch of cartoon comedies in the business, led by the nation's choice... Popeye, the Popular, and the best of all one-reel comedy stars, Bob Benchley. In a year when the public demands escape from reality ... Paramount has the most romantic of all travelogues, "Glamour Trails." In a year when the public demands novelty, Paramount comes through with the newest in short subject creations ... the plastic magic of Merry Models.

The most POPula

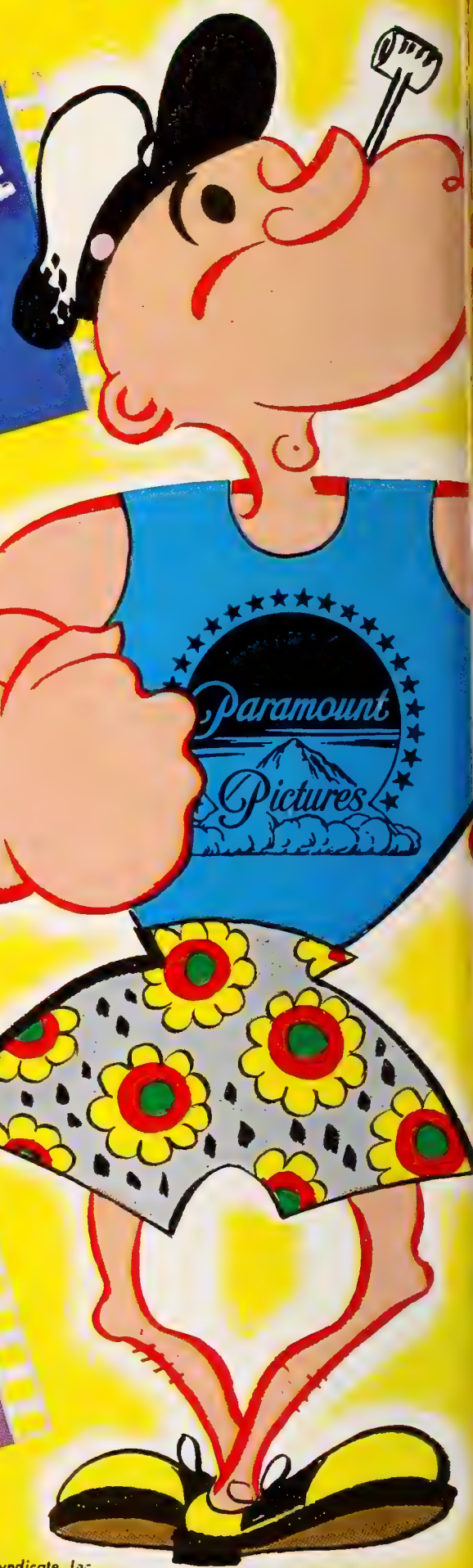
12 MAX FLEISCHER POPEYES
Tops in cartoon shorts ... packed with a million laughs!

6 POPULAR SCIENCE in Cinecolor
Sixth year ... and still growing in popularity!

8 MAX FLEISCHER GABBY Cartoons in Technicolor
The millions who saw "Gulliver" made "Gabby" a star!

6 Glamour Trails in Technicolor
Your customers want to go places ... take them there in your own theatre!

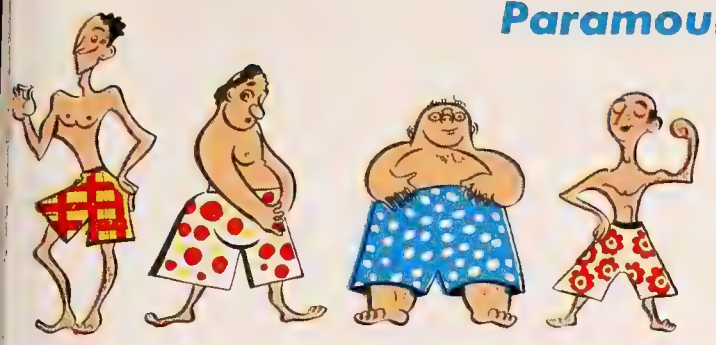
10 MAX FLEISCHER Animated Antics
New songs ... new tricks ... new characters, including Twinkletoes, the Three Spies and others you demanded!



33...COUNT 'EM SHORT SUBJECTS IN COLOR! An unbeatable array of money makers!

By arrangement with King Features Syndicate, Inc.

Paramount has the greatest variety in SHORTS!



The great problem for an exhibitor is to get a short which fits the particular program he is building. Paramount has such a wide variety of shorts that the careful program builder can always find what he's looking for in the Paramount Short Subjects Line-up—and Paramount has spared no expense to make these the grandest shorts in Paramount history. In fact, we have upped our Shorts Subject Budget over any previous year!

SHORTS in the public EYE!

13 GRANTLAND RICE SPORTLIGHTS

With Ted Husing announcing the best sport shorts in the business!

6 Unusual OCCUPATIONS in Cinecolor

Always in demand by exhibitors who know!

6 Paramount PARAGRAPHICS

The top-notch series from which came that Academy Award Winner, "Busy Little Bears"!

4 SINGLE REEL Robert Benchley COMEDIES

A stand-out in any program. Book it . . . advertise it . . . watch the customers go for it!

RAGGEDY Ann

A two-reel cartoon in color . . . one of the biggest little hits you've ever played!

8 HEADLINERS

This series is hot as the bands it brings you...hot as the tunes they swing!

6 MERRY MODELS in Technicolor

Starring those uproarious, amazingly human new little figures in plastic!

Praise from those who know!

"Unanimously, we consider the Glamour Trail short, 'THE SACRED GANGES', a most excellent subject of its type and so much better than the old Color Cruises that there is no comparison whatsoever.

"The two MERRY MODELS are distinctly very clever and entertaining novelties. I believe this series of six is an excellent addition to the Paramount short reel program."

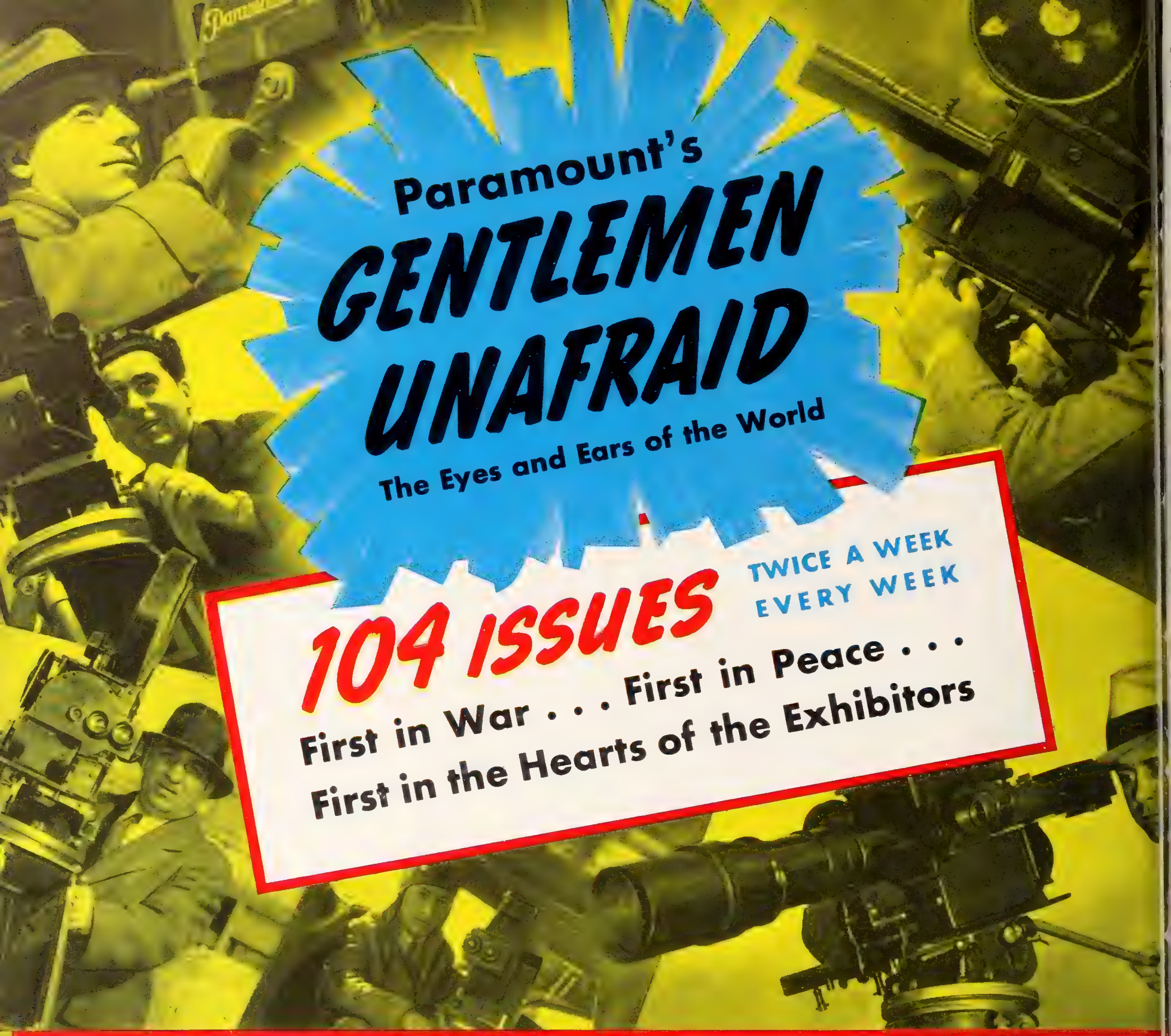
G. J. Dureau, Jr., Paramount Richards Theas, Inc.

"We welcome the Benchley shorts and we predict much success for his series for Paramount We are looking forward to the new GABBY cartoons and ANIMATED ANTICS from the inimitable Mr Fleischer as well as the MERRY MODELS and RAGGEDY ANN It really looks like the best season yet for Paramount Short Subjects!"

—Besa Short, Interstate Circuit, Inc.

To my mind, Paramount's announcement of short subjects for the 1940-41 season gives every indication of a continuation of the excellence of many established subjects such as POPULAR SCIENCE, UNUSUAL OCCUPATIONS, POPEYES, etc., plus other and added subjects, which, from advance information, look very good indeed!"

—Ralph Talbot, Ralph Talbot Theatres



Paramount's GENTLEMEN UNAFRAID

The Eyes and Ears of the World

104 ISSUES

TWICE A WEEK
EVERY WEEK

First in War . . . First in Peace . . .
First in the Hearts of the Exhibitors



BOB BENCHLEY..."I'm delighted to have my one reel comedies included in

PARAMOUNT'S GRAND PROGRAM OF 86 BOX OFFICE *tested* SHORT SUBJECTS FOR 1940-41!"

Paramount Pictures

SHOWMEN'S REVIEWS OF FEATURES

(*Continued from page 28*)

so unlike others currently in the market, will roll up grosses. The answer to that is tomorrow's and the box office's.

Previewed at the Pantages theatre, Hollywood, where it seemed to satisfy fully an audience composed in about equal parts of public and profession.—W. R. W.

Produced and distributed by Columbia. Producer, B. B. Kahane. Director, Charles Vidor. Screen play, Lewis Meltzer. Story, Marcel Achard. Photographed by Lucien Andriot. Edited by Al Clark. P.C.A. Certificate No. 6491. Release date, August 7, 1940. Running time, when seen in Hollywood, 76 minutes. Adult audience classification.

CAST

Andre Morestan.....Brian Aherne
Natalie Roguin.....Rita Hayworth
Pierre Morestan.....Glenn Ford
Michele Morestan.....Irene Rich
Defense Attorney.....George Coulouris
Prosecuting Attorney.....Lloyd Corrigan
Francois Morestan.....Evelyn Keyes
Robert LaCoste.....Edward Norris
Henri Lurette.....Curt Bois
President .....Frank Reicher
Fat Boy.....Sumner Getchell
Nicholas Farkas.....Nicholas Bela

Queen of Destiny

(RKO Radio)

Victoria, Part II

The American release of this sumptuous and stirring historical tribute to the little lady of Windsor comes at a time when conditions make it more than a family picture album of the Victorian age and of the tiny Queen who gave the period her name. The screen saga, shot in the halcyon and pre-Munich days of 1938, now may appear through the ironic twistings of time to convey new significances.

The picture, a variation on its predecessor, "Victoria the Great," reviewed in the pages of MOTION PICTURE HERALD September 25, 1937, was also produced by Herbert Wilcox on the same lavish scale of pageantry and again played with high skill and effect by Anna Neagle and Anton Walbrook as the royal couple, Victoria and Albert. Under this film's original title, "Sixty Glorious Years," Aubrey Flanagan reported in the HERALD on October 29, 1938, that is was "a production of which Britain and her studios can be proud, a magnificent spectacle, a studied chronicle of its era and a human document which poignantly traces the womanly life of Britain's great Queen."

Whereas the first Victoria offering contained but two color sequences, its successor has been given an entire color treatment and the succession of court scenes, royal weddings, balls and visits to the regal estates in England and Scotland, the Empire's war activities in the Crimea and the Sudan forms a panoramic mural of rich pictorial display. Although historical and governmental matters enter importantly into the drawing of the Windsor family portrait, the human and personal qualities of the Queen and her Prince Consort emerge with fresh and natural appeal.

Seen at a special showing for an invited audience in New York, where the assemblage sat through the biography with evident interest and sympathy, especially during the Jubilee and holiday scenes of the aged monarch and the sequences devoted to her demise, when several ladies in the gathering were forced to resort to their handkerchiefs.—JOSEPH F. COUGHLIN.

Presented by Imperator Film Productions, Ltd. A Herbert Wilcox production. Distributed by RKO Radio. Director, Herbert Wilcox. Scenario and dialogue, Charles de Grandcourt, Miles Malleson, and Robert Vansittart. Director of photography, F. A. Young. Color director, Natalie Kalmus. Color photography, W. F. Skall. Musical settings, Anthony Collins. Musical direction, Muir Mathieson. Assistant directors, Lloyd Richards and Frank Bundy. Costumes, Doris Zinkeisen and Tom Heslewood. Make-up and hairdressing, Guy and Patricia Pearce. Special effects, Percy Day. Film editor, Jill Irving. Production manager, Tom White. P.C.A. Certificate No. 02230. Running time, 95 minutes. Release date, August 2, 1940. General audience classification.

CAST

Queen Victoria.....Anna Neagle
Prince Albert.....Anton Walbrook
Duke of Wellington.....C. Aubrey Smith
Prince Ernest of Saxe Coburg Gotha....Walter Rilla
Sir Robert Peel.....Charles Carson
Baroness Lehzen.....Greta Wegener
Lord Palmerston.....Felix Aylmer
Lord John Russell.....Lewis Casson
The Princess Royal.....Pamela Standish
John Brown.....Gordon McLeod
Mr. Anson.....Stuart Robertson
Frederick William, Prince of Prussia.....Olaf Olsen
Rt. Hon. Joseph Chamberlain.....Henry Hallatt
Rt. Hon. A. J. Balfour.....Wyndham Goldie
Rt. Hon. W. E. Gladstone.....Malcolm Keen
Rt. Hon. H. H. Asquith.....Frederick Leister
Rt. Hon. Benjamin Disraeli.....Derrick de Marney
Maggie .....Marie Wright
Florence Nightingale.....Joyce Bland
Lord Derby.....Frank Cellier
Lord Salisbury.....Harvey Braban
H. R. H. Prince of Wales.....Aubrey Dexter
General Gordon .....Laidman Browne
Archbishop of Canterbury.....Frederick Culley
(Dr. Howley)
Archbishop of Canterbury (Dr. Sumner).Robert Horton

Fugitive from a Prison Camp

(Columbia)

Prison Uplift Problem

Jack Holt rides out as a quixotic sheriff against the windmills of prison evils in this quasi sociological melodrama of big house reform. Engaged either for or against Mr. Holt's uplift endeavors for the "stir" boys are Marian Marsh, as sister and sweetheart of two of the inmates, Robert Barrat in the role of a chiseler-civil servant, Phillip Terry around whom much of the trouble brews, and Dennis Moore, Jack LaRue, George Offerman, Jr., and Frankie Burke. Lewis D. Collins staged the penalogical cleanup from the script recommendations of Albert DeMond and Stanley Roberts.

"Sheriff Lawson" has the idealistic plan of establishing a work-prison camp, a cross between a WPA project and a CCC camp, to which young first offenders against the law may be sent in order to keep them apart from the hardened criminal personnel of the prisons. The enterprise, a road building project, is sabotaged from several sectors, chiefly through the underhand work of the county's engineer, "Russell," who becomes estranged from "Lawson" and falls into the moneyed hands of a private contractor personally and financially interested in ruining the new prison scheme. But the opposition is no match for "Lawson."

A mid-afternoon audience, composed mostly of men and unusually small in the auditorium of the Rialto theatre in New York City for the weekly display of melodramatic and murderous moments, inspected the penal proceedings with not much evident interest or excitement over either the social or action message of the film.—J. F. C.

Produced and distributed by Columbia Pictures. Producer, Larry Darmour. Director, Lewis D Collins. Screen play, Albert DeMond. Story, Albert DeMond and Stanley Roberts. Film editor, Dwight Caldwell. Cameraman, James S. Brown, Jr. Music, Lee Zahler. Assistant director, Carl Hiecke. Sound engineer, Tom Lambert. P.C.A. Certificate No. 6191. Release date, September 5, 1940. Running time, 59 minutes. General audience classification.

CAST

Sheriff Lawson.....Jack Holt
Ann Baldwin.....Marian Marsh
Chester Russell.....Robert Barrat
Bill Harding.....Phillip Terry
Slugger Martin .....Dennis Moore
Red Nelson.....Jack LaRue
Ted Baldwin.....George Offerman, Jr.
Sobby Taylor.....Frankie Burke
Burly Boscomb.....Donald Haines
Jerome Davis.....Alan Baldwin
Robert O'Brien.....Frank LaRue
Chuckles .....Ernest Morrison

I Love You Again

(MGM)

Comedy-Romance

Co-starring the principals of the "Thin Man" series, but placing them in roles far removed from those of "Nick and Nora Charles," this tale, taken from an Octavus Roy Cohen novel, treats lightly of amnesia and its effects on romance.

When William Powell is first seen, he appears as a typical small town booster, and one who is a teetotaler. By mischance he falls overboard from a boat with a drunken confidence man while they both are returning from a pleasure trip. From the time Powell is hit on the head during the rescue, until the end of the film he reverts to his former identity of nine years before as a confidence man.

Involved in this is his wife, depicted by Myrna Loy, about to divorce him for his stuffiness and pomposity. The re-winning of the lady, accomplished in the end, involves the thwarted sale of bogus oil land, along with farce which includes Mr. Powell's interpretation of the love song of a love bird.

Lawrence Weingarten produced and W. S. Van Dyke II directed the screenplay by Charles Lederer, George Oppenheimer and Harry Kurnitz. Leon Gordon and Maurine Watkins wrote the original story, based on Mr. Cohen's novel.

Previewed at the Village theatre, Westwood, Cal., where it was most enthusiastically received. —WALTER SELDEN.

Produced and distributed by Metro-Goldwyn-Mayer. Director, W. S. Van Dyke II. Original story by Leon Gordon and Maurine Watkins. Based on the novel by Octavus Roy Cohen. Screen play by Charles Lederer, George Oppenheimer and Harry Kurnitz. Director of photography, Oliver T. Marsh. Musical director, Franz Waxman. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associate, Daniel B. Cathcart. Set decorations, Edwin B. Willis. Wardrobe, Dolly Tree. Film editor, Gene Ruggiero. P.C.A. Certificate No. 6390. Running time, when seen in Westwood, 105 minutes. Release date, August 9, 1940. General audience classification.

CAST

Larry Wilson }
George Carey } .....William Powell
Kay Wilson.....Myrna Loy
"Doc" Ryan.....Frank McHugh
Duke Sheldon.....Edmund Lowe
Herbert .....Donald Douglas
Kay's mother.....Nella Walker
Harkspur, Jr.....Carl "Alfalfa" Switzer
Mr. Sims.....Pierre Watkin
Mr. Littlejohn.....Paul Stanton
Mr. Belenson.....Morgan Wallace
Billings .....Charles Arnt

I'm Nobody's Sweetheart Now

(Universal)

Comedy-Romance

Latest of the series made by Universal with titles based on song successes, "I'm Nobody's Sweetheart Now" has in its cast Dennis O'Keefe, Constance Moore, Helen Parrish, Lewis Howard, Laura Hope Crews, Samuel Hinds, Berton Churchill and Marjorie Gateson.

Its story is that of a boy and a girl who are, respectively, the son of a state senator anxious to get a gubernatorial nomination, and the daughter of a man whose influence can swing a large portion of the state to him.

Despite, rather than because of, their parents' anxiety to have the two young people fond of one another, they fall in love, after complications resulting from their former affections.

In addition to the title song, "There Goes

(*Continued on following page*)

(Continued from preceding page)

My Romance" and "Got Love," both by Milton Rosen and Everett Carter, are heard.

Joseph Sanford was associate producer, with Arthur Lubin directing. The screen play was written by Scott Darling, Erna Lazarus and Hal Block from an original story by the first two.

Previewed at the Pantages theatre, Hollywood, where comedy and local geographical references were well recived.—W. S.

Produced and distributed by Universal. Associate producer, Joseph Sanford. Directed by Arthur Lubin. Screen play by Scott Darling, Erna Lazarus and Hal Block. Original story by Scott Darling and Erna Lazarus. Photographed by Elwood Bedell. Film editor, Paul Landres. P. C. A. Certificate No. 6412. Release date, not set. Running time, when seen in Hollywood, 64 minutes. General audience classification.

CAST

Tod Lowell.....Dennis O'Keefe
Betty Gilbert.....Constance Moore
Gertrude Morgan.....Helen Parrish
Andy Manson.....Lewis Howard
Mrs. Lowell.....Laura Hope Crews
Mr. Morgan.....Samuel S. Hinds
Senator Lowell.....Berton Churchill
Mrs. Thriffle.....Margaret Hamilton
Mrs. Morgan.....Marjorie Gateson
Mr. Thriffle.....Walter Soderling
Elmer.....Walter Baldwin
Judge Saunders.....Tim Ryan
Bedelia.....Hattie Noel

South to Karanga

(Universal)

African Action

Laid in Africa during a native rebellion, "South to Karanga" is an action melodrama based on the efforts of a group of white men to quell the uprising, save a mine, and at the same time open a railroad through the jungle. Charles Bickford enacts the principal role, that of an American consul, and James Craig, Luli Deste, John Sutton, Maurice Moscovich, Paul Hurts, Abner Biberman, Ben Carter, Frank Reicher and Addison Richards constitute the cast.

Harold Schuster directed from an original screenplay by Edmund L. Hartmann and Stanley Rubin. Marshall Grant was the associate producer.

Several mysterious characters insist upon taking the first train from the ocean to the mine in the interior, despite warnings of a native revolt. Two murders are committed, the natives unsuccessfully attack the train, and the passengers arrive at the mine in time to rescue the beleaguered miners.

Previewed at studio.—V. K.

Produced and distributed by Universal. Associate producer, Marshall Grant. Directed by Harold Schuster. Original screenplay by Edmund L. Hartmann and Stanley Rubin. Photographed by Jerry Ash. Art director, Jack Otterson. Associate, Harold MacArthur. Edited by W. Donn Hayes. Musical director, H. J. Salter. P. C. A. Certificate No. 6286. Running time, when seen in Hollywood, 60 minutes. Release date, Aug. 2, 1940. General audience classification.

CAST

Jeff Worthing.....Charles Bickford
Steve Hawley.....James Craig
Julia Garrett.....Luli Deste
David Wallace.....John Sutton
Paul Stacco.....Maurice Moscovich
Slats.....Paul Hurst
Manek Sen.....Abner Biberman
Higgins.....Ben Carter
Dr. Greenleaf.....Frank Reicher
Edmund Daniels.....Addison Richards

Laughing at Danger

(Monogram)

Mirth and Murder

This number in the Frankie Darro series of amateur-detective comedies profits by setting and an increase in emphasis on the assistance by the colored comedian, Mantan Moreland, here given more dialogue and importance than heretofore. Scene of the mystery, which has to do with two murders and a suicide, is a beauty parlor operated by crooks who have fitted it out with dictaphones for the purpose of recording conversations of the patrons and using wax recordings of same for blackmail.

Mr. Darro is on the scene in this one as page-boy in the beauty parlor and as irrepressible assistant to the detective called in to delve into the mystery surrounding the death of a beauty operator, whose body tumbles out of the linen chute. As it turns out, this death has no connection with two others that follow, each of which is caused by murderous blackmailers inadvertently come upon in the practice of their trade. It is well down toward the close of the picture, however, that all this is made clear to the audience.

Lindsley Parsons produced the picture, with Howard Bretherton directing. Joseph West wrote the story and collaborated with John Krafft on the screen play.

Previewed at studio.—W. R. W.

Produced and distributed by Monogram. Producer, Lindsley Parsons. Director, Howard Bretherton. Screen play, Joseph West and John Krafft. Story, Joseph West. P.C.A. Certificate No. 6445. Release date, August 12, 1940. Running time, when seen in Hollywood, 62 minutes. General audience classification.

CAST

Frankie.....Frankie Darro
Mary Baker.....Joy Hodges
Dan.....George Houston
Mrs. Inez Morton.....Kay Sutton
Celeste.....Veda Ann Borg
Alvin Craig.....Guy Usher
Jefferson.....Mantan Moreland
Ma Kelly.....Lillian Elliott
Pierre.....Rolfe Sedan
Mrs. Van Horn.....Betty Compson
Florence.....Maxine Leslie
Dugan.....Ralph Peters
Chuck Benson.....Gene O'Donnell

The Girl from Avenue A

(Twentieth Century-Fox)

"The Brat" Revived

In what appears to have been an enterprise calculated to permit Jane Withers to grow up on the screen, the Sol Wurtzel division of the 20th Century-Fox studio presents the young star in a revival of the Maude Fulton stage-play, "The Brat," and it is to be reported that a Friday night audience in Glendale, Calif., did not indicate relish of the idea. The casting does give the young lady opportunity to wear long dresses for a part of the distance.

The scene is of course New York and the time is shortly after the turn of the century. The episode on which the story is based—wherein a playwright takes into his home a child of the street in order that he may study her for purposes of copy—has been used many times in pictures of many titles. Glendale audience reaction was of a sort to indicate that this circumstance may have been accountable for some of the disinterest noted.

This treatment of the subject is by Frances Hyland. It is directed by Otto Brower.

Previewed at the Alexander theatre, Glendale, to a tepid response.—W. R. W.

Produced and distributed by 20th Century-Fox. Producer, Sol Wurtzel. Directed by Otto Brower. Screen play by Frances Hyland. From the play, "The Brat," by Maude Fulton. Photographed by George Branes and Lucien Andriot. Edited by Louis Loeffler. P.C.A. Certificate No. 6475. Release date, August 9, 1940. Running time, when seen in Glendale, 71 minutes. General audience classification.

CAST

Jane.....Jane Withers
MacMillan.....Kent Taylor
Lucy.....Katharine Aldridge
Angela.....Elyse Knox
Mrs. Forrester.....Laura Hope Crews
Mrs. Van Dyne.....Jessie Ralph
Timson.....Harry Shannon
Bishop Phelps.....Vaughan Glaser
Steve.....Rand Brooks
Mrs. Maddox.....Ann Shoemaker
Sylvester Galupi.....George Humbert

Slightly Tempted

(Universal)

Crook Comedy

Portraying a kleptomaniac and confidence-man released from prison and active thereafter in the affairs of his daughter and her young man friend in a small town, Hugh Herbert keeps humor bubbling for an hour, without, as it turns out at film's end, fracturing the Production Code regulations against delineation of the processes by which crime is committed. A bit of strategy in preparation of the script, which purifies the character's motives and means in the finale, accounts for this. The amusement is not diluted but enhanced by this artifice, keystone of the screen play by Arthur T. Horman from a story by Max Marcin and Manuel Seff.

Peggy Moran as the daughter in the case and Johnny Downs as her fiance have most to do with the enactment of the story, Elizabeth Risdon as a lady of capital desirous of more and George E. Stone as a crook who has not yet been caught up with by the forces of reform rank fourth and fifth in prominence.

Convolutions of the plot, wherein the ex-convict employs methods of the nether world to achieve results sought by honest members of a community in need of expansion, resist brief synopsization. Produced by Ken Goldsmith without ostentation and directed by Lew Landers with speed and humor, the film is designed for entertainment purposes and without other objective.

Previewed at the Alexander theatre, Glendale, to a midweek audience which indicated by a continuing burble of light laughter that the picture achieved its purpose.—W. R. W.

Produced and distributed by Universal. Producer, Ken Goldsmith. Director, Lew Landers. Screen play by Arthur T. Horman. Story by Max Marcin and Manuel Seff. Photographed by Charles Van Enger. Edited by Frank Gross. P.C.A. Certificate No. 6386. Release date, not set. Running time, when seen in Glendale, 61 minutes. General audience classification.

CAST

Professor Ross.....Hugh Herbert
Judy Ross.....Peggy Moran
Jimmy Duncan.....Johnny Downs
Ethelreda Knox.....Elisabeth Risdon
Petey.....George E. Stone
Duchess.....Gertrude Michael
Gentleman Jack.....Robert Emmett Keane
Cartwright.....Harry C. Bradley
Mayor Ammerson.....Harry Holman
Findiggle.....Walter Soderling
Warcross.....William Newell

Military Academy

(Columbia)

School Life

Like many of its predecessors "Military Academy" is a picture of the lives of boys from different walks in life assembled in one institution for the purposes of education. Tommy Kelly, Bobby Jordan, David Holt and Jackie Searl are the four principals in the picture, each with different social views who, in the end, see things in the same light.

Director D. Ross Lederman has taken the script by Karl Brown and David Silverstein and has produced an interesting, if not absorbing, picture of the effect of such school life on boys.

"Tommy Lewis," son of a big-time racketeer, is enrolled in the institution under an assumed name to protect him from the ill reputation of his father. His room mates are "Dick Hill," egotistical school athlete, and "Sandy," a pampered rich boy. Jackie Searl is seen in his usual role of "Prentiss Dover," school officer and bully. Each boy has obstacles to overcome, all of which are accomplished at the climax of the picture, when they unite for the good of the school.

The picture is without romance but the orderly continuity of the developments are such that this element is not missed.

Reviewed at the Globe theatre in New York at an early afternoon showing to an unresponsive audience.—GEORGE SPIRES.

Produced and distributed by Columbia. D. Ross Lederman, director. Adapted for the screen by Karl Brown and David Silverstein from a story by Richard English. Assistant director, Wilbur McGaugh. Allen G. Siegler, A.S.C., photographer. Film editor, Gene Milford. Sound engineers, Lodge Cunningham and Lambert Day. P.C.A. No. 6399. Running time, 66 minutes. Release date, July 18, 1940. General audience classification.

CAST

Tommy Lewis.....Tommy Kelly
Dick Hill.....Bobby Jordan
Sandy Blake.....David Holt
Prentiss Dover.....Jackie Searl
Marty Lewis.....John Beddoe
Cadet Dewey.....Jimmy Butler
Cadet Blackburn.....Walter Teltey
Major Dover.....Earl Foxe
Capt. Kendall.....Edward Dew
Capt. Banning.....Warren Ashe
Marjorie Blake.....Joan Brodel

Spoils of Conquest
(RKO-March of Time)
Dutch East Indies

The Nazi conquest of Holland has focused attention on the Dutch colonial empire and particularly the some 20,000 abundantly fertile islands known as the Netherlands East Indies. Hitler, no doubt, would like to have the islands but the Fuehrer has other matters more urgent to keep him, for the time being, in Europe. But the islands' proximity to Japan and Japan's interest in the islands—three vitally important war materials, tin, rubber and oil are Indies' products—has posed the question of aggression.

This issue of the March of Time, No. 12, Vol. VI, tells a film story of the islands, Bali, Java, Borneo and the rest, the natives and the Dutch rulers, industry and now that war threatens, the defense measures being taken. From the March of Time's cameras one gathers that the islands, with all the speed-up in defense, are in no position to repulse a major power and from March of Time's commentator the statement is made that the only hope of the Dutch East Indies is that America will continue to stand guard nearby in the Philippines. And, it is pointed out the islands are the chief source of rubber and tin for America.

A timely subject, the issue is presented in the customary style of March of Time. Running time, 17 minutes.

Streamlined
(RKO Radio)
Railroad Reelism

A flattering look at the latest in railroad transportation is given in this subject from the Reelism classification. With a few words and shots to indicate the past history of the iron horse, the main business of the rail study is an inspection of the latest product of track traveling, the streamlined style of coach construction. Excellently photographed shots are offered to indicate the modern comfort offered, from a visit to the trim bar and game rooms to a look at the dressing and sleeping quarters. The camera accompanies one of the sleek, swift streamliners as it travels westward and catches in the course of the trip some superlative glimpses of the countryside as it unrolls past the train window. There is also a side excursion southward to Florida. Train addicts, whether of passenger or engineer variety, should have fun going along for the ride.—Running time, nine minutes.

Tom Turkey and His Harmonica Humdingers
(MGM)
Cartoon

In a lazy small townish setting where unambitious cartoon characters loiter around the general store, Tom Turkey is the only live wire extant. Tom comes a-strutting into the store playing his harmonica for all it's worth and gradually the lassitude falls away and the other characters take in hand their harmonicas to make harmony under the leadership of Tom Turkey. The subject has a good deal of comedy and is entertainingly presented. Running time, seven minutes.

Vacation Time
(Twentieth Century-Fox)
Florida Sports

The many sports offered to visitors of Florida have been captured by Jack Painter and his color camera. Horse racing, motor boat regattas and speed boat racing are the highlights of the subject while less tiring sports as checkers and shuffle board also have their enthusiasts. The subject concludes with aquaplaning and underwater shots of Florida mermaids at play. All the scenes are enhanced by color and described by Ed Thorgenson.—Running time, eight minutes.

Corralling a Schoolmarm
(RKO Radio)
Cowboy "Miles Standish"

A reenactment of the Miles Standish-John Alden-Priscilla triangle, at least in situation similarity, is transposed from Pilgrim times and setting to wide western locale in this bronco musical advice to the lovelorn. Ray Whitley plays a bashful and tongue-tied sagebrush romeo in love with the district's pretty school teacher. The instructress is also the object of affection from the neighborhood's richest rancher. Ray is persuaded into acting as the mouthpiece for the old boy's proposal. The "schoolmarm" believes the romantic proposition to be more financial than personal and consents. The girl confesses to her rich benefactor that she is in love with Ray. The aged romantic withdraws and through some loud whispering from the school room, as the children recount the Miles Standish episode, Ray finds his tongue to speak for himself. Sections with a liking for prairie and hill country ditties should give an attentive ear to the Whitley recital.—Running time, 20 minutes.

Billy Mouse's Akwakade
(Twentieth Century-Fox)
Terry-Toon

The first of the new season's Terry-Toons is a satire on the New York World's Fair Aquacade with mice performing in a bathtub as Billy Rose's performers do in a pool. The finale of the show is interrupted by the appearance of the household dog and cat. A prolonged and bitter combat ensues with the mice victorious and continuing their performance. An amusing color cartoon. Running time, 7 minutes.

Stranger Than Fiction, No. 80
(Universal)
Oddities

Number 80 of this series, with Alois Havrilla handling the commentary, brings to the screen a number of oddities, the first being a young woman who has taken up the art of metal welding since being left a welding business on the death of a relative; secondly a girl 8 years old of Venice, Calif., who is as strong as a grown man and can lift a 200-pound wrestler with ease. In Bondsville, Mass., one man operates his own factory manufacturing key holders and turning out some 6,000 a day, while in Tennessee a woman makes bath mats and dresses from old inner tubes. The subject concludes with scenes of a miniature railroad large enough to carry a few passengers, and a dentist in New York City who makes scale models of various engineering projects using only toothpicks and household cement.—Running time, 9½ minutes.

Information Please, No. 13
(RKO Radio)
Excellent

Another round for the fabulous savants of this intellectual series is run off and the brain busting workout chalks up another entertaining and instructive cinematic classroom session. Elmer Davis, noted radio commentator and literateur, appears as guest guesser and acquits himself notably both in the information and quick retort departments. The remainder of the panel with the encyclopedic memories remains the same. Clifton Fadiman still looks owlish at the inquisitor. The boys miss a few head ticklers and the cash register rings up the loss several times but neither the stymied lads nor their sponsors should regret the errors for the mistakes carry into the Will Rogers fund several twenty-five dollar contributions. The questions involve dating styles of dresses, quoting the last word of each lines for a set of poems, identifying famous men from certain cities, naming musical instruments and connecting some Shakesperean character with bits of acted pantomime. If the genius gentlemen do not know the answers, they have replies that are funny, even if not so accurate.—Running time, nine minutes.

Social Sea Lions
(MGM)
Pete Smith Specialty

What a family of trained seals, mother, father and baby seal can do to a house party is shown here by Pete Smith in his latest Specialty. The seals are first introduced swimming and basking in the California sun. From there they migrate to a beach house, attracted by the odors from a plate of hors d'oeuvres. Climbing through the window they devour the delicacies, enter the living room and interrupt the party by blowing on horns and when the guests have gone create a minor domestic problem with "Papa" seal slipping into bed beside his host. Running time, 9 minutes.

Eskimo Trails
(Twentieth Century-Fox)
Alaskan Adventures

Another in the series of adventures in Alaska by Father Hubbard takes the audience to the land of ice, snow and Eskimos and reveals their characteristics and mode of living. The subject opens with the Eskimos of the expedition building a walrus skin boat for the trip while the camera captures the delicate care and clever handiwork of the natives. The expedition, once under way, visits many other tribes of Alaska and then returns to its base before winter storms set in. Off-screen conversation by Lowell Thomas and Father Hubbard offers a description of what is being shown and relates a few of their adventures.—Running time, nine minutes.

Going Places, No. 80
(Universal)
Boots and Saddles

Seven varied subjects have been combined to make an interesting picture of the modern everyday life in the city and on the plains and mountains of Texas. Such items as the "shoot-em-up" welcome given to visitors, the crack First Cavalry Division of El Paso, the mountain ranges and animal life, the manufacturing of candy from cactus and hand made boots and saddles all are interestingly described by Lowell Thomas.—Running time, 9½ minutes.

Donald's Vacation
(RKO Radio)
A Wonderful Time

Donald Duck goes vacationward in this newest romp from the Disney drawing tables. The rambunctious bird does not have such a restful or pleasant time but the audience accompanying the little fellow on his holiday jaunt should have the time of its collective life. There is a continuous chuckle from the first sight of Donald as he is paddling into vacation land and the fun keeps steadily on as he sets up his camp equipment, particularly the riot sequences wherein the tight tempered character mixes it up with a recalcitrant folding chair. Denizens of the leafy paradise appear on the scene to complicate Donald's vacation plans and include cute but thieving chipmunks and a testy grizzly bear. The end of the lark finds the Duck beating a hasty retreat homeward.—Running time, eight minutes.

Varsity Varieties
(Universal)
Peppy Youth Frolic

A generous and sprightly supply of fresh young talent is on display in this tuneful and snappy musical interlude. In a soda store setting the juveniles give a spontaneous session of modern youth performances for the edification and entertainment of their stern faced teacher who is opposed to the blessings of a jam period. The youngsters sing, dance and offer novelty acts in high and talented spirits. The demonstrations should buck up any program.—Running time, 17½ minutes.

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"I'm for Rent"	Director: D. Ross Lederman.	Anita Louise, Roger Pryor, Frances Robinson, June McClay, Paul Fix, Eleanor Soohoo, Selmer Jackson, George Anderson, Jeni LeGon, Myra Marsh.	Shooting
METRO-GOLDWYN-MAYER			
"Philadelphia Story"	From the stage play by Philip Barry. Director: George Cukor.	Katharine Hepburn, Cary Grant, James Stewart, Virginia Weidler, Ruth Hussey, Roland Young, Mary Nash.	Shooting
"Go West"	Original story, Bert Kalmer, Harry Ruby. Director: Edward Buzzell.	Marx Brothers, Lee Bowman, Lynne Carver, Mitchell Lewis, Walter Woolf King, Marion Martin.	Shooting
"Bittersweet"	From the operetta by Noel Coward. Screen play, Lesser Samuels. Director: W. S. Van Dyke, II.	Jeanette MacDonald, Nelson Eddy, Diana Lewis, Ian Hunter, Arthur Lukas, Janet Beecher, Karen Verne.	Shooting
"Flight Command"	Director: Frank Borzage.	Robert Taylor, Walter Pidgeon, Ruth Hussey, Shepperd Strudwick, William Tannen, Paul Kelly.	Shooting
"Third Finger Left Hand"	Director: Robert Z. Leonard.	Melvyn Douglas, Myrna Loy, Lee Bowman, Bonita Granville, Donald Meek, Raymond Walburn, Felix Bressart, Ann Morriss, Sidney Blackmer.	Shooting
"Little Nellie Kelly"	Director: Norman Taurog.	Judy Garlund, George Murphy, Charles Winninger, Arthur Shields.	Shooting
Untitled Nick Carter	Director: George Seitz.	Walter Pidgeon, Rita Johnson, Donald Meek, Karen Verne, Reginald Owen, Edward Ashley, Tom Neal.	Shooting
MONOGRAM			
"On the Air"	Screen play, Ed. Kelso. Director: Howard Bretherton.	Frankie Darro, Marjorie Reynolds, Mantan Moreland, Gordon James, Lorna Gray.	Shooting
"That Gang of Mine"	Story, Alan Whitman. Screen play, William Lively. Director: Joseph Lewis.	Bobby Jordan, Leo Gorcey, Donald Haines, David Gorcey, Sunshine Sammy, Clarence Muse, Dave O'Brien, Joyce Bryant.	Shooting
"The Ape"	Taken from a stage play by Adam Hull Shirk. Screen play, Kurt Siodmak, Richard Carroll. Director: William Nigh.	Boris Karloff, Gene O'Donnell, Maris Wrixon, Henry Hull, Jack Kennedy, Jessie Arnold.	Shooting
PARAMOUNT			
"Arise My Love"	Director: Mitchell Leisen.	Claudette Colbert, Ray Milland, Dick Purcell, Walter Abel.	Shooting
"Love Thy Neighbor"	Producer-director: Mark Sandrich.	Jack Benny, Fred Allen, Mary Martin, Eddie "Rochester" Anderson, Verree Teasdale.	Shooting
"Virginia"	Producer-director: E. H. Griffith.	Madeleine Carroll, Fred MacMurray, Carolyn Lee, Stirling Hayden, Marie Wilson.	Shooting
"D.O.A."	Director: Stuart Heisler.	Ellen Drew, Rod Cameron, Phil Terry, Onslow Stevens, Paul Lukas.	Shooting
"Second Chorus"	From an original story, Frank Cavett. Director: Henry C. Potter.	Fred Astaire, Paulette Goddard, Burgess Meredith, Charles Butterworth, Artie Shaw and Orchestra.	Shooting
REPUBLIC			
"Arizona Skies"	Director: George Sherman.	Robert Livingston, Bob Steele, Rufe Davis, Lois Ranson.	Shooting
RKO RADIO			
"Little Men"	From the novel by Louisa May Alcott. Screen play, Mark Kelley, Gene Towne, Graham Baker. Director: Norman McLeod.	Kay Francis, George Bancroft, Jack Oakie, Jimmy Lydon, Charles Esmond, Ann Gillis, Richard Nicholls.	Shooting
"Wagon Train"	Story, Bernard McConville. Screen play, Morton Grant. Director: Edward Killy.	Tim Holt, Martha O'Driscoll, Emmet Lynn.	Shooting
"Citizen Kane"	Screen play, Orson Wells. Director: Orson Wells.	Orson Wells, Dorothy Comingore, Ruth Warwick, Richard Baer, William Alland, Fortuno Bonanova.	Shooting
TWENTIETH CENT.-FOX			
"Charlie Chan in New York"	Director: Harry Lachman.	Sidney Toler, Marjorie Weaver, Sen Yung, Joan Valerie, John Sutton, Donald MacBride.	Shooting
"Charter Pilot"	Director: Eugene Forde.	Lynn Bari, Lloyd Nolan, Arleen Whelan, George Montgomery.	Shooting
"The Californian"	Director: Rouben Mamoulian.	Tyrone Power, Linda Darnell, Basil Rathbone, Gale Sondergaard, Chris-Pin Martin, Eugene Pallette, Robert Lowrey, Montagu Love, Donald Meek.	Shooting
UNITED ARTISTS			
"Roadshow" (Hal Roach)	From the novel by Eric Hatch. Screen play, Gordon Douglas, Harry Langdon, Mickell Novak. Director: Hal Roach.	Adolphe Menjou, Carole Landis, John Hubbard, Charles Butterworth, Patsy Kelly, George E. Stone, Margaret Roach.	Shooting
UNIVERSAL			
"A Little Bit of Heaven"	Original story, Grover Jones. Screen play, Grover Jones, Daniel Taradash, Harold Goldman. Director: Andrew Morton.	Gloria Jean, Robert Stack, Nan Grey, Hugh Herbert, Stuart Erwin, C. Aubrey Smith, Eugene Pallette.	Shooting
"Hired Wife"	Original story, George Beck. Screen play, Richard Connell, Gladys Lehman. Director: William Seiter.	Rosalind Russell, Brian Aherne, Virginia Bruce, Robert Benchley, Charles Smith, Hobart Cavanaugh.	Shooting
"Seven Sinners"	Screen play, Harry Tugend. Director: Tay Garnett.	Marlene Dietrich, John Wayne, Mischa Auer, Broderick Crawford, Oscar Homolka, Albert Dekker, Anna Lee, Antonio Moreno, Noble Johnson, Henry Victor.	Shooting
"The Pony Post"	Original story and screen play. Sam Robins. Director: Ray Taylor.	John Mack Brown, Fuzzy Knight, Nell O'Day.	Shooting
"The Devil's Pipeline"	Original screen play, Paul Huston. Director: Christie Cabanne.	Richard Arlen, Andy Devine, Jeanne Kelley, Francis McDonald, John Eldredge, Eddie Waller.	Shooting
WARNER BROTHERS-FIRST NATIONAL			
"Meet John Doe"	Screen play, Robert Rskin. Producer-director: Frank Capra.	Gary Cooper, Barbara Stanwyck, Edward Arnold, Walter Brennan, Spring Byington, James Gleason, Henry O'Neill, Irving Bacon, Rod LaRocque.	Shooting
"Honeymoon for Three"	Director: Lloyd Bacon.	George Brent, Ann Sheridan, Jane Wyman, Osa Massen, Charles Ruggles, William T. Orr, Lee Patrick.	Shooting
"Santa Fe Trail"	Director: Michael Curtiz.	Errol Flynn, Olivia de Havilland, Raymond Massey, Ronald Reagan, Alan Hale, Big Boy Williams, Henry O'Neill, John Litel, William Lundigan.	Shooting
"East of the River"	Director: Alfred E. Green.	John Garfield, Brenda Marshall, Marjorie Rambeau, George Tobias, Moroni Olen, William Lundigan.	Shooting
"Four Mothers"	Suggested by a novel "Sister Act" by Fannie Hurst. Screen play, Stephen Morehouse Avery. Director: William Keighley.	Priscilla, Rosemary and Lola Lane, Gale Page, Claude Rains, Jeffrey Lynn, Eddie Albert, Frank McHugh, Dick Foran, May Robson.	Shooting
"High Sierras"	From the novel by W. R. Burnette. Screen play, W. R. Burnette, John Huston. Director: Raoul Walsh.	Humphrey Bogart, Ida Lupino.	Shooting

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in "BOOM TOWN"



SPENCER TRACY
in "BOOM TOWN"



CLAUDETTE COLBERT
in "BOOM TOWN"



HEDY LAMARR
in "BOOM TOWN"



A FORTUNE
in "BOOM TOWN"
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Screen Play by John Lee Mahin • Based on a Story by James Edward Grant • Directed by JACK CONWAY
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(*continued*)

(*continued from preceding page*)

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—**Paul Harrison, *N. E. A.***

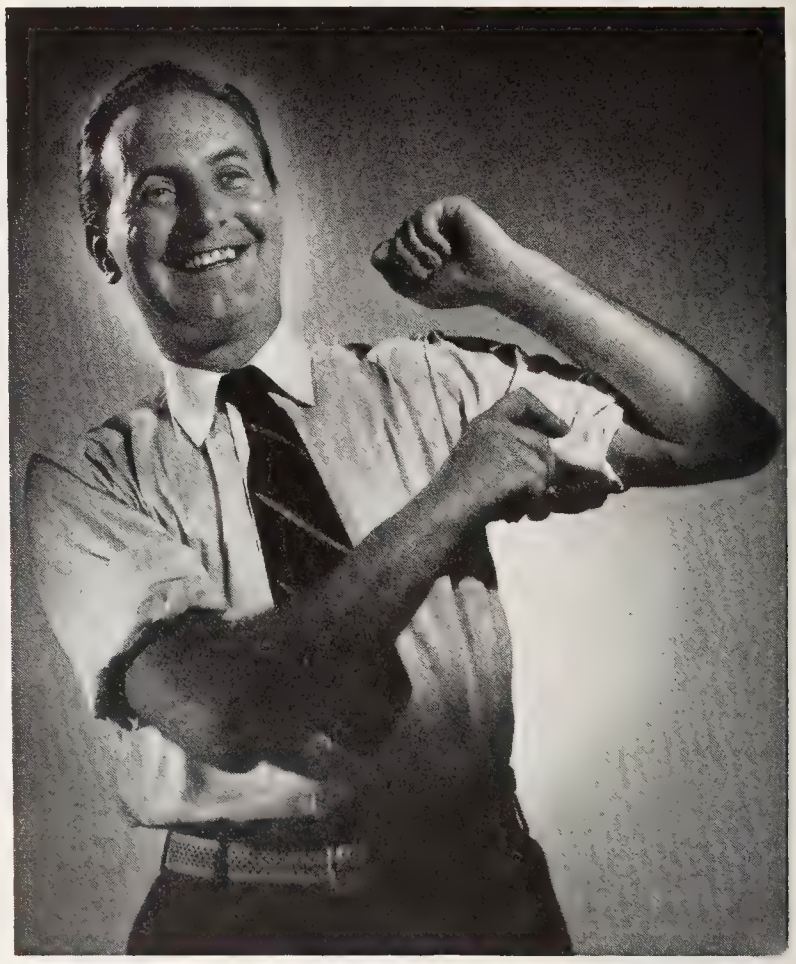
"As long as it's human nature to laugh, to cry, to love a good fight and success stories, a picture with the qualities of 'Boom Town' will bring them rushing to the box-office. I don't think there's any doubt in the world that M-G-M has struck a gusher in this epic. Don't miss seeing 'Boom Town'."
—**Louella O. Parsons,**
Universal Service and Los Angeles Examiner

"Get in the 1940 boom for 'Boom Town' and you'll really sing 'Happy Days Are Here Again'."
—**Hedda Hopper,**
Los Angeles Times Syndicate Writer

"This swell picture will spell box-office history."
—**Sheila Graham, *N. A. N. A.***

"'Boom Town' is swell entertainment."
—**John Chapman,**
N. Y. Daily News Syndicate Columnist

"'Boom Town' is a 5,000-barrel gusher for the box-office and a boom picture for M-G-M."
—**Jimmie Fidler, *National Syndicate Writer***



"LET'S GO! THE SKY'S THE LIMIT WHEN YOU PLAY 'BOOM TOWN'!"

"The stellar array is as bright a cluster as has been gathered together in any feature in ages. Add everything up and they spell showmanship of the first order. A modern big winner."
—**Edwin Schallert, *Los Angeles Times***

"No marquee could line up a bigger drawing card than Clark Gable, Spencer Tracy, Claudette Colbert and Hedy Lamarr."
—**Virginia Wright, *Los Angeles News***

"'Boom Town' is spectacle, romance and boisterous laughter. M-G-M shows the Rockefellers a new way to make a fortune out of the oil business."
—**Harrison Carroll, *King Features and L. A. Herald***

"Swell entertainment. If you think Clark Gable was terrific as Rhett Butler, just get a load of him as Big John McMasters, ready-fisted battler of the oil fields . . . A gusher of entertainment from start to finish."
—**Jimmy Starr, *Los Angeles Herald***

Production, Exhibition, Technical Affairs Coordinated by Academy Council

Program of Standardization in Sound Reproduction, Acoustics and Procedures

THE Research Council of the Academy of Motion Picture Arts & Sciences has completed another series of sessions on technical matters pertaining directly to motion picture exhibition, extending and strengthening its program of standardization in sound reproduction and acoustics, and in release print procedure.

Thus does the Research Council, born of and nurtured by film production, continue its plan to relate more closely the technical interests of production and exhibition.

Enters New Phase

This plan was instituted about three years ago, bringing the Academy, as represented by this branch of it, into a province theretofore regarded as somewhat exclusively that of the Society of Motion Picture Engineers. The Academy had been organized primarily as a forum of creative talent. Soon, however, came charges that it was a "company union," seeking to effect for the major companies, control of actors, directors and writers. Today, without large influence in talent organization, the main body of the Academy is significant chiefly as an annual bestower of "Oscars" — those statuettes given in recognition of achievements during the year in picture making.

Its Research Council, however, has steadily grown as an influence on practical motion picture affairs, embracing both production and exhibition. Its interest in the theatre is based on the natural desire of the production community to assure its pictures the best possible presentation to the public.

Authorities have long felt that the effect of the division of the physical and administrative branches of the industry, into *production, distribution* and *exhibition,* was not working to the best advantage of the entire business, and the Research Council has sought to effect a liaison between them, through the promotion of technical standards and operating co-ordination.

The Council, in other words, asserts that technologically the industry should be organized in practical recognition of the fact that the creation of motion picture entertainment and its presentation to the public in theatres is all of a piece.

Committees Lay Groundwork

Groundwork for any Academy Council technological progress is now laid by basic committees in photography, sound (including projection), optics, laboratory and cine-technical development. These committees were set up to "multiply the past benefits resulting from the Research Council's activities and will return the utmost value to the industry from their efforts," so promises Darryl F. Zanuck, head of production for Twentieth Century-Fox, speaking as chairman of the Council.

The Council was originally organized by the Academy in 1929, for the stated purposes of "advancing the arts and sciences of motion pictures and fostering co-operation among the leadership of the motion picture industry for cultural, educational, and technical progress." But more and more the Council, which is maintained on a pro-rata basis by the Hays organization's producer members, has turned its attention to the theatre, in ultimate aid of the box-office.

The Academy's by-laws say that within the Academy the motion picture industry has set up its Research Council, the entire purpose of which is the "scientific advancement of the industry through co-operative research, investigation, and development of equipment, practices, techniques. Also the promotion of the interchange of ideas and information as pertaining to the motion picture industry; the furtherance of professional and vocational education of motion picture technicians; and the dissemination of information throughout the world by means of conferences, meetings and publications."

THEATRES TO AID BOMBING SEARCH

Motion picture theatres will aid in the search for person or persons who placed a bomb on July 4th in the British Pavilion at the New York World's Fair, causing the death of Detectives Ferdinand Socha and Joseph J. Lynch. A sound track made by Lewis Valentine, New York Police Commissioner, describing the crime and the nationwide manhunt, was inserted in newsreels for display throughout the country.

Only recently the Council issued a bulletin on its Theatre Sound Standardization activities, as prepared by John K. Hilliard, chairman of the theatre standardization committee. This paper described the facilities of the Academy Council available to exhibitors.

In an accompanying letter sent to the heads of the 57 exhibitor organizations throughout the U. S., Mr. Zanuck pointed out "the practical value to exhibitors of the information included in the bulletin."

Council Interested in Problems

Mr. Hilliard in the bulletin told exhibitors that the Council, handling technical problems for the industry, is, by its very nature, interested in many of the problems confronting theatre owners, because its fundamental purpose is getting pictures of better quality upon the screen at a lower cost through higher net efficiency.

When the Council at the outset was devoting most of its time to problems of production—especially the co-ordination of sound recording among the various studios—it found that the sound reproduction in different theatres varied to such an extent that it was impossible to obtain uniform quality under existing conditions. They found it "very evident" that a co-ordinating program was "vitally necessary." As a result the Research Council Theatre Standardization Committee was appointed late in 1936.

As a first step in this program of aiding exhibition technologically, the Committee conducted hundreds of actual listening tests in many different theatres, in order that each member of the committee would have a wide experience with field conditions and so that all committee members would have a common understanding upon which to base this program.

Early in the program the committee assembled a test reel containing a short length of a regular release print from each of the studios in Hollywood. This assembled reel, with both picture and sound, was used as a means of coordinating listening tests held in the theatres.

The test reel proved so helpful to the committee in Hollywood, that prints were made available, at cost, upon request, to theatre service companies, equipment manufacturers, and theatres. Since its original release, the committee has revised and shortened the reel. There are several hundrd prints in use, and all of the major theatre service and sound manufacturing companies are now using the reel to adjust theatre equipment on a uniform quality basis as they release new equipment or make their periodic tests of existing equipment in theatres.

The committee's ultimate aim in this connection is to make sound from all studios reproduce equally well in each theatre—at least to bring all theatres up to a commercially acceptable quality-level.

From an engineering standpoint, the committee's ultimate aim in exhibition is the specification of acoustical standards which will place its listening tests upon a scientific basis. At present there is not sufficient acoustical information available upon which to base any standard acoustical specifications. The Research Council now has a committee working on this problem, which it hopes eventually will assemble enough data to permit setting up standard methods of acoustical measurements that will be of use in adjusting theatre equipment.

As a result of the Theatre Standardization Committee's experience and listening tests with its theatre reel, a standard method of theatre adjustment for all of the better known sound systems has been set up and wherever possible, equipment manufacturers and sound service organizations are following these specifications when installing and maintaining equipment.

Standard Adjustment Successful

"Experience has shown," declared Committee Chairman Hilliard, "that the use of these standard adjustments leads to the best overall quality obtainable with current sound recordings as reproduced on theatre equipment with two-way horn systems. In most cases," he continued, "a slightly different adjustment is necessary for each make and type of loud speaker system. However, hundreds of recent installations have borne out the fact that if theatres are so adjusted, the product of any one producer is not penalized, and the overall quality of all product is more uniform.

"The quality obtained is modified, of course, by acoustical conditions in the theatre itself, but it has also been found that even where bad acoustical conditions exist the effect of these conditions on the product is minimized if these standard adjustments are used.

"Because the usual manner in which this type of theatre sound standardization takes place through the manufacturer and service organizations—as they are in closer touch with the studios and with technical advancements—the exhibitor is not always conscious of the fact that this sort of progress is taking place. Accordingly, we are striving to make out activities of actual, tangible benefit to the exhibitor," added Mr. Hilliard.

Another matter to which the Council's Theatre Sound Standardization Committee has given attention for exhibitors, continued Mr. Hilliard, "is to prepare recommendations on performance standards for theatre sound reproducing equipment. Previous to the issuance of these recommendations, exhibitors were forced to rely primarily upon statements of salesmen for information as to equipment which you might be considering for purchase.

"After conferences extending over a year's participated in by representatives of the studio sound departments, equipment manufacturers,

(*Continued on following page, column* 1)

Academy Plans Coordination of Three Branches

(*Continued from preceding page*)

and the theatre service groups, the Research Council published these recommendations, and exhibitors now have an impartial source of information on the standards to which any sound equipment should measure up to.

"While we of course do not advise on specific equipments by name, we have set up minimum requirements for equipment performance which are sufficient to guide exhibitors in these matters. One thing they may be sure of—if they follow our recommendations, they will avoid buying equipment which is not representative of the best available. On the other hand, such equipment will have no unnecessary features which would add to the cost of installation and maintenance.

"Our standardization activities have been considered so important by the sound equipment manufacturers that during the past few years all of the major equipment manufacturers have sent representatives to Hollywood to consult with us every few months. In addition, permanent Hollywood representatives are maintained here by a number of companies who cooperate with the Committee and with whom we are in constant consultation.

Designs Discussed

"The Committee has spent many hours in conference with representatives of manufacturers, discussing the design of individual equipments so that new equipments brought out from time to time will give the best quality with current studio recordings.

"As a result of this phase of our program it is now possible for the exhibitor to purchase better sound equipment at a lower price than would have been possible without the Committee's coordinating efforts. While the Committee cannot of course claim credit entirely, we believe, for example, that we have contributed to making it possible to now purchase 50 watts of power in equipment for the approximate price of two and a half watts ten years ago," Mr. Hilliard concluded.

Headed by Mr. Zanuck, as chairman, and Nathan Levinson, of Warner Brothers, as vice chairman, the Academy's Research Council consists of John Aalberg, RKO Radio; Bernard B. Brown, Universal; Farciot Edouart, Paramount; E. H. Hansen, Twentieth Century-Fox; John Livadary, Columbia; Thomas Moulton of Samuel Goldwyn; Elmer Raguse, of Hal Roach and Douglas Shearer, MGM—each being associated with those companies' studios in Hollywood. Gordon S. Mitchell is manager of the Research Council.

Sommers in New Post

Henry Sommers, manager of the RKO Shubert in Cincinnati for the last year, has resigned to become general manager and booker of the Sam Lee circuit, with three houses in Frankfort and two in Winchester, Ky. He replaces Sam Lee, who is retiring. Mr. Sommers, who was in charge of the Palace, a Monarch unit, at Akron, Ohio, before going to Cincinnati, will make his headquarters in Frankfort.

Brandt Gets Theatre

Harry Brandt's Rayhope Theatres Corporation has acquired the 1,247 seat Alhambra at Torrington, Conn., and will begin operating the house September 1st. The house will show first run pictures and vaudeville.

SHORT PRODUCT PLAYING BROADWAY

Week of August 3

CAPITOL

Modern New Orleans ..... MGM-FitzPatrick
Tom Turkey ..... MGM
Trifles of Importance..... MGM
Feature: Andy Hardy Meets Debutante ..... MGM

CRITERION

Walt Disney Festival of Hits: "Snow White and the Seven Dwarfs" and four Disney shorts ..... RKO Radio

MUSIC HALL

March of Time, No. 12....RKO Radio
Feature: South of Pago Pago. United Artists

PARAMOUNT

Pacific Paradise ..... Paramount
Paramount Pictorial, No. 2.. Paramount
Snobbed by a Snob..... Paramount
Feature: The Boys from Syracuse ..... Universal

RIALTO

Here's Hal ..... Paramount
Nutty but Nice..... Columbia
Feature: Fugitive from a Prison Camp ..... Columbia

ROXY

Spook Speaks ..... Columbia
Eskimo Trails ..... 20th Cent.-Fox
Feature: The Man I Married. 20th Cent.-Fox

STRAND

A Gander at Mother Goose. Vitaphone
Famous Movie Dogs..... Vitaphone
Riding into Society..... Vitaphone
Feature: They Drive by Night. First National

Pindat to Supervise Two Republic Offices

Jack Pindat, Republic home office contract manager, has been named supervisor of the New York City and Philadelphia exchanges, following the resignation of Herman Gluckman, who recently sold his franchise for the two cities back to Republic. Si Borus has replaced Mr. Pindat in the contract manager post.

The personnel of the two branches otherwise remains the same under Republic's direct operation, with Morris Epstein continuing to be branch manager in New York and Max Gillis the Philadelphia branch manager.

Mr. Gluckman sold his franchise interests to the company about a month ago, but remained manager of the branches until last week.

Farrell to Detroit

Tom Farrell, former booker at the Metro-Goldwyn-Mayer exchange in New York and more recently at the Boston branch, has left for Detroit to assume a post in the sales department.

Set Warner Outing

The New Haven, Conn., Warner Club will hold its annual outing for employees of the theatre and exchange departments at Castle Inn, Saybrook, August 15th. Francis Flood of the theatre department is in charge.

Screen Actors Guild Voting; Publicists News

The Screen Actors Guild's Class B members were voting, via mail ballots, this week in its election. The balloting ends at midnight Saturday. Class A members in good standing will vote September 15th, date of the annual meeting, for 11 members of the board of directors, the president, three vice-presidents, the recording secretary and the treasurer.

18 Candidates

The Class B nominating committee proposed the names of 18 candidates for the 15 council offices: Nellie Farrell, Max Pollock, Bill Brandt, Harry Arras, Harry Mayo, Bill O'Brien, Dorcas McKim, Ralph Lynn, Paul Keast, Bill Wilkerson, Larry Steers, Benny Corbett, Syd Jordan, Jack J. Ford, Francis Kellogg, Freeman High, Jim Thorpe and Barbara Whitson.

The Class B nominating committee included Major Philip Kieffer, chairman; Adabelle Driver, Captain Charles E. Anderson, Buck Moulton, Tudor Williams, Harry H. Evans, Kenner Kemp, Merle Farris and Boone Hazlett.

In the Class A election, the board of directors will select a nominating committee by August 15th. Eleven members of the board of directors each year are elected for three year terms. Directors whose terms expire this year are Ralph Morgan, Lucile Gleason, Jean Hersholt, Russell Hicks, Boris Karloff, Claude King, Noel Madison, Jean Muir, Franchot Tone, Erin O'Brien-Moore and Morgan Wallace.

The board this week was to have stricken from membership rolls several hundred delinquent extras, casual workers for the most part who put in less than 10 days a year on the sets.

The board has also raised initiation fee for all adult membership in the Guild from $25 to $50. Dues remain unchanged.

Claims 230 Members

The New York Screen Publicists Guild claims membership of 230 with the admission last week of 46 new members, prior to the August 1st deadline calling for an initiation fee for those joining after that date.

The Screen Publicists Guild claims the New York publicists' field now is "almost completely organized." Plans are being made for organization of an associate division of the guild for free lance and part time publicists and field exploiteers.

A meeting at which will be adopted a constitution for the joint organization of the New York and Hollywood publicists guild has been tentatively set for August 21st on the coast. Three delegates from the New York group will attend.

Philadelphia Officers Quit

John Leary, president of the Philadelphia local of the American Guild of Variety Artists, and Jack Herbert, a vice-president, have resigned because of internal differences with other members of the union's administration.

William Mayo, first vice-president, becomes president; Charles Arthur becomes first vice-president, and Lee Travers, third vice-president.

End Scranton Controversy

A long standing controversy between the American Federation of Labor and the Congress for Industrial Organization was ended in Scranton, Pa., this week, when CIO leaders announced that a CIO charter issued more than a year ago for a motion picture operators local had been revoked.



TICKLE THEIR FUNNY BONE



Metro-Goldwyn-Mayer's Box-Office Tonic!

WILLIAM POWELL • MYRNA LOY

in "I LOVE YOU AGAIN"

with FRANK McHUGH • EDMUND LOWE

Screen Play by Charles Lederer, George Oppenheimer and Harry Kurnitz

DIRECTED BY W. S. VAN DYKE II

British Loans Of $1,500,000 Retired by "U"

Universal has just completed the retirement of British loans which, at the maximum, amounted to about $1,500,000. All the payments in retiring this obligation made during the past nine months were with the company's block currencies in England. At the beginning of Universal's fiscal year last November 1st the British loans amounted to $1,100,000.

Besides paying off in full the British obligations Universal was able to withdraw from England all but $60,000 of the amount which it could take out under the currency agreement made between the film companies and the British government which permits a withdrawal of up to 50 per cent of the company's revenue.

The fact that Universal has been able to retire its British indebtedness and withdraw most of the money permitted indicates that the company's British distribution revenue, by November 1st, will be over $2,000,000. This would represent a substantial increase in business in England for Universal.

J. Cheever Cowdin, chairman of the board, arranged the British financing in 1936. The plan provided for a revolving credit of $1,000,000 maximum with the National Provincial Bank of London and a maximum of $500,000 with General Cinematograph Finance, the financial affiliate of C. M. Woolf's General Film Distributors of London, in which Arthur Rank and Lord Portal are principals.

Universal has increased its special amortization reserve to provide for contingencies resulting from increasing losses of foreign revenue to $10,000 per week retroactive to November 1, 1939. During the first quarter the reserve was established at $5,000 per week and was later increased to $8,000 per week during the second quarter. The company has just begun its fourth fiscal quarter.

Two Color Features Set by Monogram

Monogram Pictures will make two color features, in and around Phoneix, Arizona. They will be "Black Stallion," to start production next Thursday; and "College Sweetheart."

Contracts for the pictures were signed last week between W. Ray Johnston, president of Monogram, and T. H. Richmond, representing Charles Goetz, president of Golden West Productions, which will make the two features.

Oklahoma City Changes

Carl Peppercorn, head booker and office manager for RKO Radio in Oklahoma City for the last 18 months, has been transferred to a similar position in Pittsburgh for RKO. Ben Tullius, assistant booker in Oklahoma City, succeeds Mr. Peppercorn.

F. R. "Buddy" Moran, booker for Republic's Oklahoma City branch, has been transferred to Des Moines as branch manager. He is succeeded in Oklahoma City by Fred Lawrence, former booker for Bader Busby, Little Rock, Ark., Republic franchise holder.

Republic Studio Faces Screen Publicists Strike

The Republic Pictures studio in Hollywood this week faced a possible strike by the Screen Publicists' Guild and other Hollywood labor organizations, after the collapse of negotiations between it and the Guild for a closed shop contract. The Guild charges Republic refused to sign the pact for five publicity department workers. It has threatened a strike, and is asking other studio unions for support.

Guild members on Thursday night met to discuss action.

The Motion Picture Painters Local 644 notified the Guild that its members would not cross a publicists' picket line; and it was understood that the Hollywood Guild Council would support the publicists, this support including the writers', interior decorators', script clerks', and set designers' guilds.

Fox Intermountain Meeting August 21

The Fox Intermountain Theatres will hold their annual managers' meeting in Denver August 21-23. Spyros and Charles Skouras will be at the meeting for the three days, and the convention will be presided over by Rick Ricketson, division manager.

The meeting will be adjourned in time for the men to attend the Rocky Mountain Screen Club picnic August 23rd at Eddie Ott's On-the-Lake and the Evergreen golf course at Evergreen, Col., 40 miles west of Denver in the mountains. Jack Langan, Universal exchange manager in Denver, is general chairman.

Colli, Dunn in U. S.

Peter Colli, Warner Brothers' supervisor for Cuba, Mexico, Panama, Peru, Puerto Rico, Trinidad and Central America, is visiting the home office, New York, for conferences dealing with plans for selling next years' product in his territories.

Harold Dunn, Warner supervisor of operations in the Far East, arrived on the west coast from Shanghai this week and is continuing on to New York for home office conferences.

Stern Rejoins Standard

Bert Stern, formerly with Standard Theatres Corporation, Oklahoma City and for the last two years concert and theatrical manager of the Shrine and Oklahoma City municipal auditoriums, has rejoined Standard as director of advertising for the eight Standard houses in the city. In addition he becomes active manager of the Criterion, succeeding Forrest Swiger, who has taken over management of four northside Standard suburban theatres.

20th Century-Fox Signs Muni

Paul Muni, who terminated his long standing contract with Warner Brothers recently, has been signed by Twentieth Century-Fox for the role of "Pierre Raddison," French-Canadian trapper, in "Hudson's Bay," which is the new title for "Hudson Bay Company."

Set Commonwealth Meeting

The annual fall meeting of Commonwealth Amusement's theatre managers will be held September 4-5 at the Hotel President in Kansas City.

Film Alliance Schedules 10 40-41 Releases

Film Alliance of the United States has scheduled 10 films, one to be released every two weeks, for the first part of the 1940-41 program.

All Action Pictures

The films are "Spies in the Air," with Barry Barnes, Roger Livesey, Basil Radford and Joan Marion; "Murder in the Night," Jack La Rue; "Hell's Cargo," Robert Newton, Walter Rilla and Kim Peacock; "False Rapture," Otto Kruger, Mary Maguire; "Let George Do It," George Formby; "The Chinese Bungalow," Paul Lukas; "Death at Broadcasting House," Ian Hunter; "Sensation," John Lodge; "Secret Journey" and "Tiger Bay," Anna May Wong.

High spot in the first block is "Let George Do It," according to Film Alliance. Arrangements for first run situations in the western division will be made by Norman Elson, who left New York Monday on an eight-week sales trip covering the west, middle west and far south. The eastern runs will be set by Sol Edwards, the company's new sales chief. Mr. Edwards was formerly sales manager for Fine Arts and eastern sales head of Grand National.

Besides the 10 films scheduled for release the company has 15 other features and 12 westerns on the 1940-41 program. The features are "10 Minute Alibi" (tentative title), "Debt of Honor," "The Silent Battle," "Meet Maxwell Archer" (tentative title), "Queer Cargo," "Larceny Street" (tentative title), "This Man in Paris," "Queen of Crime" (tentative title), "House of Vengeance" (tentative title), "Undercover Racket" (tentative title), "Secret Journey," "Lucky to Me" (tentative title), "Inquest," "Things Are Looking Up" (tentative title) and an exploitation special.

Expect Bondy Decision On RKO Allowances

Decision by Federal Judge William Bondy, in New York, on allowances to applicants for services rendered during the RKO reorganization proceedings was expected this week or next. The allowances applied for total $1,732,984. The Securities Exchange Commission and special counsel for RKO have asked the court to cut this amount to approximately $600,000.

RKO Closes Deal

RKO Radio has closed a deal with the L. L. Dent Westland Circuit for 1940-41 features, short subjects, March of Time, Walt Disney short subjects, RKO Pathe News, "The Ramparts We Watch" and the Walt Disney Festival of Hits. Theatres in Colorado Springs, Pueblo, Greeley and Grand Junction are involved in the transaction. Cresson E. Smith, western sales manager, and Herb MacIntyre, western district manager, acted for RKO and Louis Dent and Tom Noble, acted for the circuit. A two-year deal had previously been negotiated with Mr. Dent for his Oklahoma City and Lincoln, Neb., first run theatres.

Open Poster Exchange

Blackwell's Advertising Service, independent Poster Exchange, has been formed in Kansas City by George Blackwell, who has had experience of seven years with the Independent Poster Exchange and three years with Premier Advertising Service.

IN THE BRITISH STUDIOS

by AUBREY FLANAGAN
in London

Studios Active

No cessation of production since the War has been recorded yet by the Strand Film Company, leading producers of documentary films in Great Britain. Three have recently been completed for the Ministry of Information and four others are in current production.

The three ready for showing are varied in subject. One is "Britain's Youth," a study of the fitness movement amongst the young people in this country in wartime. "The Big City," which is inspired by the story of London Transport, the immense traffic trust which has virtually a monopoly of travel by tube, underground, tram and bus in the metropolis, is a record of how London's traffic is handled in peace and war. "The New Britain" is a survey of material and social achievements in this country during the past twenty years.

To follow are films on the Bren gun, on Oxford, on British architecture, and on Scotland's war effort. With the exception of the film on the Bren gun, all these have been or are being made with one eye on Dominion appeal.

Strand's "These Children Are Safe," dealing with evacuation, is to go to America via the British Council under the new title "And What of the Children."

Thriller in Work At Shepherds Bush

With the completion of "Baloonatics," the Crazy Gang comedy, at Shepherds Bush, the studios have now been turned over to Twentieth Century Productions who are making "Inspector Hornleigh Goes To It," a comedy thriller.

Walter Forde is directing this new Hornleigh subject, with Gordon Harker and Alistair Sim, who played in its two predecessors, again in the leading roles.

A part also has been found for Phyllis Calvert, Gainsborough's screen "discovery," as another build-up to her ultimate stardom.

"Inspector Hornleigh Goes To It" is a story of two detectives detailed by Scotland Yard to investigate Army thefts—colloquially known as "scrounging." Whilst at this task they stumble into a network of Fifth Column activities.

Others in the cast include Raymond Huntley, Richard Cooper, O. B. Clarence and Wally Patch.

Jack Cox is at the camera and Syd Wiles in charge of sound.

Locations Sought for "This England"

In its early but material stages at present is "This England," British National's epic of the English countryside. David MacDonald, who is directing, is at present engaged in finding suitable locations, a task not easy in these days, partly because of the English weather, but more so because of the restrictions imposed by the military and the incessant drone of English planes. With MacDonald is producer Tony Nelson Keys.

"This England" will chronicle English history from the time of the Norman Conquest to the present day, treating the subject of invasion as a motif recurring as a threat right down to 1940.

LONDON LETTER

The following memorandum was received this week from Aubrey Flanagan, London representative of MOTION PICTURE HERALD:

In the issue for June 22nd R. C. Sherriff (British writer and director) from the distant and sequestered shores of Canada is quoted as saying:

"It is now almost impossible to make pictures in England. Not only is there wartime disruption of things generally but other uses are being found for most of the studios around London."

This is nonsense.

On alternate weeks Motion Picture Herald prints a page of reports about British films being made in the studios around London. Some of these wartime films have even got to New York, some of them to Montreal.

The disruption which exists, and the commandeering of sound stages for Government stores, et alia quid, have not interfered with production nor are they likely to.

Tell Mr. Sherriff to turn his telescope around. He's looking through the wrong end.

Mr. Sherriff's opinions were made the basis of reports from Canada that British production would move operations to the Dominion. He was in Montreal on behalf of Alexander Korda, with whom he is associated.

Emlyn Williams and John Clements will play the leads.

The story is by A. R. Rawlinson and Bridget Boland.

New Company Completes First

Recently completed in what is probably record time, certainly to schedule, is a new British film, "Mr. Smith Wakes Up," responsible for which is a new company, Pioneer Films.

The story is a story of plain John Smith, ordinary British citizen, who has his eyes opened to the menace of the Nazi by a dream.

Producer of "Mr. Smith Wakes Up" is Frank H. W. Cox, with Dora Nirva in association. The director of the film is Jiri Weiss and the script was written by Jeffrey Dell, author of "Nobody Ordered Wolves." Eliot Makeham has the role of Mr. Smith.

From "Mein Kampf" To "Eternal Mystery"

Pyramid Pictures, who announced with considerable flourish their intention to make a film of "Mein Kampf," would seem to have changed their mind. They now announce "Eternal Mystery," which is based on a story by Catholic novelist Father Robert Hugh Benson and the script of which has been devised by Miles Malleson.

John Harlow will direct the film and names of those to be included in the cast are Derek Farr, Diana King and Marion Spencer.

Fifth in Production At Welwyn Studios

The fifth film to be made at Welwyn since the outbreak of war, "The Farmer's Wife," under the production eye of Walter Mycroft, is now in its elementary stages. Directing this adaptation of a successful Eden Philpotts play, will be Norman Lee and screen writer Leslie Arliss. Claude Friese-Greene will be the chief cameraman and is already at work on exteriors.

New Producer of Sponsored Films

Recent addition to the list of producers of sponsored films is Verity Films, Ltd., formed in May last by journalist-dramatist Sydney Box and J. Gardner Lewis, both of whom were associated with the Publicity Films, Sound Services and Merton Park Studios group.

Already the company, Verity Films, have made eight pictures for various enterprises. Their schedule includes six more for immediate production.

Swing Injected In Shaw Play

The modern vogue for "swing" is manifested in Gabriel Pascal's production of Shaw's 'Major Barbara." William Walton, the English composer who is doing the score, has arranged a swing version of "Comin' Through the Rye" for a scene in the film.

Recent work on the "Major Barbara" film has been an elaborate dock side set built on Denham's largest stage and representing a riverside scene, features of which are the Salvation Army Shelter, an oil refinery, a row of grimy tenements, a barren patch of earth as a children's playground and a tiny church complete with graveyard.

One of the sequences to be filmed is a mass meeting of the Salvation Army in the Albert Hall when what is described as an inspired address by Sybil Thorndike as General Baines will be one of the highlights of the scene. Mr. Pascal declares his intention to "capture the religious fervor and mass feeling of the meeting by carefully selecting each of the hundreds of crowd artistes to take part."

Film Planned On Red Cross

The history of the international Red Cross which is centred at Geneva, Switzerland, is planned by Oscar Deutsch and John Corfield, who have already set writer Miles Malleson to work on the script. It is their intention to line up all the leading screen artistes of Britain, who would be asked to play without financial recompense. A like purpose is intended in regard to technicians and other workers. Both the sponsors hope to make a £100,000 production for about one-third of that cost and to donate all proceeds to the Red Cross, with whose approval and co-operation the film would be made. It is intended that the film should not be a propaganda picture, but a dramatic story devised chiefly around the life of Henri Dunant, the Swiss banker whose work ultimately gave birth to the Red Cross.

▽

Denham is now spoken of tentatively as the scene of RKO-Radio's forthcoming production in this country headed by William Sistrom.

BRITISH EXHIBITORS SEE CHANCE FOR ADMISSION INCREASE IN NEW TAXES

Revised Scale Planned to Raise £4,000,000 Allows Theatres the Opportunity to Share the Increased Revenue

by AUBREY FLANAGAN
in London

Though on the face of it the swift decision of the Chancellor to extract another £4,000,000 from the box offices of Britain might seem too severe a strain, exhibitors have quickly decided that it may well be a blessing in disguise. The new scale of duties, in the formation of which the CEA have played no inactive part, is essentially elastic, allowing the exhibitor, who has three clear months to make up his mind, to adjust his admissions so that they help him meet the swollen overheads of the wartime era.

Tactical Victory Seen

Already exhibitor groups have begun to meet and examine the new scale of entertainments tax in the light of a new scale of admissions. There is much obvious discontent. There is, however, much gratitude that it will now be practicable to step up admissions, gratitude too, that the sum total of taxation demanded is much less than was threatened. By skilled negotiation, and a conciliatory attitude the CEA have, it would seem, scored a tactical victory.

Sir Wilfrid Eady initially demanded a Purchase tax and an increased entertainments tax. The former was abandoned. British exhibitors were told they would be expected to pay another £5,500,000 annually. Under the new and increased theatre duty they will not have to pay more than £,5300,000 a year.

Annual entertainments tax payments made by British picture houses have previously totalled £5,000,000. Sir Kingsley Wood estimates the new duties will, in the ordinary way, bring him in another £4,000,000. Of this the picture house will probably pay £3,500,000.

The living theatres, i.e., theatres with living actors have a special and more moderate scale all to themselves.

Picture house patrons who will have to pay approximately more for their seats in most districts are by now prepared for the increase. It is likely that the four-penny seat (eight U. S. cents), a staple factor in provincial business, on which there is now a tax of a halfpenny, will be raised to fivepence (10 cents). The other halfpenny will go to the exhibitor to help him meet his overheads. Sixpenny (12 cents) seats, the basic seat in British picture house business, have a new tax of three farthings (1½ cents). In most cases this seat will be raised to sevenpence (14 cents).

First run houses on the circuits will probably raise their sixpennies to eight pence and ninepence. On the old ninepenny gross seat, the tax is reduced from three halfpence to three farthings. Thus the ninepenny *gross* price probably will remain, with the exhibitor netting a useful share. The ninepenny gross seat thus is likely to be extremely popular with picture house proprietors.

The old shilling (25 cents) gross seat will probably go to a shilling and twopence, a penny (two U. S. cents) going to the Chancellor and a penny to the exhibitor.

All along exhibitors have clamoured for machinery whereby they could increase their admissions without the process being uneconomic. Now they have got that machinery. Whilst the exchequer will benefit, so too will the trade, provided the war situation does not become critical.

The history of the negotiations which preceded the tax is a history of a fight for sheer economic survival. The trade was faced with taxation increases which were considered extortionate and impracticable, which would almost certainly have driven many exhibitors out of existence, certainly would have meant an increased payment to the state without the exhibitor getting another penny. Close examination of the scales old and new will reveal this clearly.

Agreement Difficult

Consistently unwilling to concede the principle of higher taxation the CEA negotiators, presented with a virtual if friendly ultimatum from the Customs and Excise, refused to suggest a taxation scale to Sir Wilfrid Eady. Sir Wilfrid, without guidance on detail can possibly be forgiven that his first scale, presented to the shocked exhibitor committee, included, as reported in Motion Picture Herald, a tax on the two pennies of a halfpenny, or twenty-five per cent. On the seats between two pence and fourpence the tax was to be a penny—again a twenty-five per cent duty. On the sixpennies the tax was to be three halfpence. This would, it is true, have allowed the exhibitor to raise his sixpennies to eightpence whilst retaining a halfpenny for himself. The seats between eightpence and tenpence would have had a tax of twopence halfpenny, compelling the exhibitor to put his ninepennies up to at least a shilling. Other increases were equivalent.

All told it would have cost the industry an extra £7,000,000.

With such a scale the CEA would have no truck. It was dismissed as unworkable, uneconomic and unjust. It was far away from the CEA's own scale upon which they had been discussing among themselves, which started at a halfpenny tax on all grades between threepence and eightpence. Such a scale would have allowed careful adjustment of admissions so as to cover costs as well as taxation.

On the Saturday before the Budget the exhibitor committee and Sir Wilfrid Eady sat and wrangled for three hours. Sir Wilfrid had evolved a milder scale which was as yet not mild enough for the CEA negotiators. There were heated tempers. Deadlock seemed reached. A halfpenny tax on the twopennies, a three halfpenny on the sixpennies, twopence on the eightpennies could not be reconciled with economics.

Lower Categories Taxed

The new taxes, do, it is true, bring in lower categories which hitherto have been tax free, notably the fourpennies and the sixpennies. But as already shown they permit these grades to be increased by a penny or three halfpence and in so doing to allow the exhibitor a share of the increase. The picture house can now adjust its seating according to its clientele and to the best box office advantage. No longer is the exhibitor increasing his sixpennies compelled to increase them to eightpence of which he gets only a halfpenny. He need increase only to sevenpence and net a same proportion of the extra.

It is a complicated business but the essential factor now is the concession by the Treasury of the right for elastic machinery.

Present and Proposed Scales Of Admission Taxes in Britain

The table below compares the present rate of tax on box office admissions in England with the scale proposed by the Government and accepted by exhibitors after long discussion:

Present Scales of Duty			Proposed Scales of Duty		
Payment for Admission Excluding Duty			Payment for Admission Excluding Duty		
Exceeding	Not Exceeding	Rate of Duty	Exceeding	Not Exceeding	Rate of Duty
s. d.	s. d.	d.	s. d.	s. d.	d.
.....	0 6	Nil	.....	0 3	Nil
0 6	0 7½	1½	0 3	0 5	½
0 7½	0 10	2	0 5	0 6¼	¾
0 10	1 0½	2½	0 6¼	0 7	1
1 0½	1 3	3	0 7	0 7¾	1¼
1 3	.....	3d. plus 1d.	0 7¾	0 8¾	2
		for every 5d.	0 8¾	0 11	3
		or part of 5d.	0 11	1 2	4
		over 1s. 3d.	1 2	1 5	5
			1 5	.....	5d. plus 2d. for every 6d. or part of 6d. over 1s. 5d.

A shilling (s.) is equivalent to about 25 cents in U. S. money, a penny (d.) to two cents, and a halfpenny or farthing (½d.) to one cent.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

Russell B. Porter cables graphically to the New York Times from Buenos Aires about how the Nazis spend $50,000 to $100,000 a month for propaganda, including films.

Through diplomatic efforts, combined at times with direct action, the Nazis have been able to prevent the showing of pro-British or anti-Nazi films to the Chilean public. Ambassador von Schoen protested against the British Royal Air Force propaganda film, "The Lion Has Wings." His protest failed, but when the picture was shown, Nazis in the audience created a riot and threw stench bombs.

"The Confessions of a Nazi Spy," Warner feature, was passed by the censor but banned by the Provincial Governor of Santiago as likely to create public disorder. The "Nurse Cavell" film, RKO release, was permitted by the government and shown in Santiago, but was not shown in Southern Chile because German communities there raised the funds to pay theatres not to show it.

In contrast pro-Nazi films are exhibited virtually without hindrance. Two Santiago theatres display Nazi propaganda films regularly, including the Nazi-made film record, "Baptism of Fire," which uses the German invasion of Poland in an effort to create an impression of irresistible power in the German military machine and thus break down any spirit of resistance among potential foes.

Wherever Nazi films are shown, all Germans and German-Chileans are ordered to attend by Nazi party officers operating through local consuls. If a German or a German-Chilean does not go, he is put on the blacklist. If he is a business man, his business is boycotted. If he is a worker, he loses his job. In any event, he is told something will happen to him or to his family or his relatives in Germany if he does not go, so he goes.

The British colony attends films in a typically British well-bred manner. British protests apparently lack the effectiveness of Nazi agitation, as the Germans keep on showing their films.

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Al Span, West Coast director of CBS radio sound effects, reports that his department has completed construction of a new triple-turntable sound effects unit "that will do everything—including talk." Any sound effect, from a steam whistle to a termite gnawing a cellar support, according to Span, can be made to "talk" by blending with an "electro-voice" unit in the machine. The "electro-voice" has two small circular wire units which are held to the throat of an operator. The later forms words with his lips, but utters no sound. Then the sound effect is dubbed in, picking up the words formed by the lips and thus acquiring a strange voice of its own.

▽

The new Republican members of Roosevelt's Cabinet, Secretaries Stimson and Knox, may be alike in their views on war, but they differ vastly on their appearance in motion picture newsreels. Secretary of the Navy Stimson, 72, grave and intense, has no time for such "fol-de-rol" as newsreel pictures. Secretary of War Knox, 66, long a newspaper publisher, is most friendly to the newsreel boys at the Capital, poses willingly.

THEATRES RENAMED AFTER COUNTY SEATS

The K. Lee Williams Theatres, Inc., Oklahoma City, Okla., operating in that state and Arkansas, has changed the names of four theatres to the names of the county seat towns in which they are located. The Gem at Nashville, Ark., becomes the Howard, after Howard County; the Amusu, Fordyce, Ark., is now the Dallas, after Dallas County; the American, Wilburton, Okla., is changed to Latimer, after Latimer County, and the Pines, Waldon, Ark., recently acquired by the circuit from Johnny Forrester, becomes the New Scott. Waldron is the county seat of Scott County.

Motion picture theatres originally brought the first mass attention to air conditioning for big public consumption. Now everyone uses it, everywhere. They even have new air conditioned beds, a brainchild, if not brainstorm, of the laboratories of the University of Washington, at Seattle.

The bed warms a person in winter and cools him in summer. He dials his own weather for the night with a knob at the head of the bed.

An air-cushion under the sleeper and a new form of air-blanket over the sleeper makes this possible. The air-cushion affords, furthermore, another easily installed possibility.

If Pop won't get up when called, Mom downstairs may press a button, and plop goes Pop's air-cushion.

The bed is a sheet-metal box, minus a top. Over this open space is stretched a fabric sufficiently air-tight to form a cushion when the box is filled with compressed air.

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Monogram announces to the press, and thereby to the world, that it had to hold up production of "Queen of the Yukon" in order to have Irene Rich learn some "pointers" on how to cheat at cards.

▽

Strict enforcement of the Mexico City law requiring men to remove their hats at cinema shows has had some queer results. One patron in a local theatre insisted upon keeping on his hat. To all urging to obey the law he said, "It will be far worse if I take it off."

When finally he was made to remove his big sombrero there was revealed a super Paderewski hair display resembling something like the tall corn of our cornbelt. The man was urged to continue as a law breaker, to put back his hat.

▽

Monroe Rubinger, Warners theatre press agent in Chicago, can't bring himself to realize that Jack Moffitt, erstwhile Kansas City *Star* movie critic, is writing a Gene Autry picture story, for H. J. Yates Republic Pictures.

"If it's true," he said, "Autry will certainly have to sing one song dealing with social significance."

Captain Billy Bryant, oldtime showman, who has an oldtime showboat anchored at a downtown wharf on the Ohio river in Cincinnati, where oldtime melodramas and modern operas are enacted, has offered his craft to General Julien L. Schley, Chief of the U. S. Army Engineers, to be converted into a recruiting station. If the good General gets himself a regiment of Sally Rands and Gypsy Rose Lees for the star showboat attraction, he might get some place with recruiting.

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Fred Spear, Kansas Citian, has been either manager or press agent of the Shubert theatre, which is now a garage and parking lot; the Garden theatre, turned into a garage; the Ninth Street Orpheum, now a parking lot; Globe, parking lot; Grand Opera House, garage; Gayety, now a night club; Empress, parking lot; the Willis Wood, turned into a hotel; Doric, now a business place; Auditorium, now a storehouse; the Royal, now a store; the Century Missouri, dark.

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Mr. Al Williams, oldtimer, reposing on the rocky heights of Sea Cliff, overlooking Long Island Sound, writes about our recent item anent the early history of motion picture trailers, those abbreviated versions shown to customers in advance of a playdate, intended to show them what to expect, or, as they do more often, what not to expect in a forthcoming film.

There are some who say that trailers got their name from the fact that in earlier days they trailed the rest of the show, as sort of a "chaser" during an audience turnover from one performance to another.

Mr. Williams says that in 1915 when the old Essanay company made "Graustark," "The Slim Princess," "White Sister" and others, Essanay sold to exhibitors what they called 50-foot strips of advance excerpts from new films. Before that and for some time subsequent advertising slides were used by others to announce coming pictures. The trailer itself was tacked to the end of each current picture, with the title of the coming film and the old familiar announcement: "Coming to this theatre soon." At first they called them "tail pieces," later changed that to "trailers."

▽

Hollywood production units when removed from their home studio bases, use big, 12-foot bright-red balloons in the air to warn airplanes away from outdoor location filming where the noise of plane motors would ruin a film sound track.

▽

Some indication of the supervisory eye which Uncle Sam can be expected to keep over media of public expression in a national emergency is seen in the new regulations requiring all of the nation's 55,000 commercial and amateur radio operators to register and be finger-printed by August 15th, in order to ferret out fifth columnists. Beside finger-printing the radio people, the Government wants information about the operators' husbands, wives, fathers and mothers, brothers and sisters, all birthplaces, citizenship, antecedents, etc.


Hal Roach presents
CAPTAIN CAUTION
From the novel by Kenneth Roberts author of "NORTHWEST PASSAGE"
WITH
VICTOR MATURE • LOUISE PLATT
LEO CARRILLO • BRUCE CABOT
VIVIENNE OSBORNE • ROBERT BARRAT • MILES MANDER
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TO AMERICA'S MILLIONS

HAL ROACH launches his biggest and most costly national advertising campaign with these and other smash ads to drive across to the public the thrill scope of this magnificent action novel by Kenneth Roberts, author of "Northwest Passage". The box-office meaning of Roberts' name can be measured by the fact that an estimated audience of 14,000,000 people has read the 93 stories he has written for Saturday Evening Post!



AMERICAN WEEKLY



SATURDAY



COSMOPOLITAN

AMERICAN BOY



IDEAL WOMEN'S GROUP

PICTURE PLAY

FULL TIME FM PROGRAMS START; BROADCASTERS HOLD CONVENTION

Mutual Network in New York Operating; NAB's Chief Topic at San Francisco Meeting Is ASCAP

Frequency modulation, new "staticless" radio, started this week its first full-time daily operation. W2XOR, the Bamberger department store's FM transmitting station, atop 444 Madison Avenue, New York, commencing on Thursday, August 1st, a 15-hour daily transmission of 13 hours of regular WOR-Mutual programs plus two hours of special programs.

Two-Hour Special Programs

Regulations of the Federal Communications Commission require that every FM station devote one hour each day and each evening to original programs so that the public may learn the benefits of FM broadcasting through programs especially selected for that medium. WOR plans to present special programs of light orchestral and semi-classical music for its two hours originating in the FM studios.

Major Edwin H. Armstrong, inventor of wide-band FM broadcasting, who threw the key that put W2XOR on the air, pointed out this winter that FM has special advantages for showmen in that a greater variety of sound effects, including a "stage whisper," can be transmitted than on the regular radio system. W2XOR operates on 43.4 megacycles and uses a 1,000-watt synchronized transmitter developed by Western Electric. The range of the new station, according to WOR engineers, is approximately 48 miles, though the programs have been heard at Riverhead, Long Island, 70 miles away.

At present there are only a few thousand FM receivers in the metropolitan area, but WOR executives estimated that within a year the figure would rise to at least 50,000. A number of companies are now making FM radio sets.

John Shepard, 3rd, president of the Yankee Network in New England, also a pioneer in the FM broadcasting field, said that in 1941 there would be at least 40 FM transmitters in key-cities, linked by low-power radio relay instead of the present method of using telephone wires.

"Our experience with FM indicates that complicated relay outposts are not necessary," he said. He added that the new FM transmitter on Mount Washington, N. H., would open this Fall or early in 1941.

At least three FM broadcasting stations will be in operation by January in Kansas City, it was reported. Local radio stations KMBC and WDAF are both expected to file FM applications. E. L. Dillard of Commercial Radio Equipment plans to ask for modification of the company's present FM experimental license and space has been leased for a transmitter and studio in the Medical Arts Building at 34th Street and Broadway in Kansas City.

Broadcasters Meet In San Francisco

More than 1,000 representatives from all branches of the radio industry were in San Francisco this week for the 18th annual convention of the National Association of Broadcasters which opened Sunday at the St. Francis Hotel. The NAB golf tournament and special meetings were held Sunday.

On Monday the convention formally opened with official greetings from Mayor Angelo J. Rossi, and speeches by Neville Miller, NAB president, and James L. Fly, chairman of the Federal Communications Commission. Mr. Miller said that the past year had been radio's greatest with 9,000,000 sets sold, bringing the national total, including homes and autos, to 45,000,000.

"With less than seven per cent of the world's population, our country has nearly half of all broadcasting stations and receiving sets," he said. The audience of listeners was put at "over 100,000,000 men, women and children."

Mr. Fly told the delegates there was "no grain of truth" in the reports that the Government would take over private radio in time of emergency. He denied that there would be any Governmental censorship of radio.

On Tuesday Louis Johnson, former assistant Secretary of War, asked the radio industry to urge all Americans to unite in face of the world situation.

Various business and technical sessions were held each day. On Tuesday night a television demonstration was held with Harry Lubcke, of the Don Lee television station in Hollywood one of the principal speakers. Wednesday afternoon was given over to discussions of FM radio. Opinion on FM among the delegates was divided.

ASCAP - Radio Industry Battle Continues

The convention continued plans to find a way to break what it asserts is "the ASCAP monopoly" and ASCAP officials were not permitted to address the convention.

Neville Miller, NAB president, asked for the right to buy music "in a free and competitive market" and claimed the radio industry would refuse to pay the estimated $8,750,000 asked by ASCAP for 1941. Details of Broadcast Music, Inc., the broadcasters' music organization were explained.

ASCAP sent greetings to the members of the NAB assembled for convention and asked permission to address the group. The message said a previous request had been denied. Mr. Miller, in his opening speech to the convention, answered the request of John G. Paine, ASCAP general manager, by saying that the NAB had not changed its position since the first ASCAP request was made. Mr. Paine addressed a telegram to each delegate asking that he and Gene Buck, president of the society, who also is in San Francisco, might address the gathering.

Answering an appeal to advertisers for cooperation made last week by Sydney M. Kaye, vice-president and general counsel for Broadcast Music, ASCAP, through its president, Gene Buck, addressed a long letter to advertisers. The radio networks have asked member stations to gradually cut down on ASCAP music and plug Broadcast Music materials because after January 1st ASCAP music may be banned by the networks.

Mr. Buck explained the purpose of ASCAP to the advertisers and how its right to collect fees has been attested by all courts, including the supreme court.

It was said that the networks wished to supervise every detail of their clients' radio presentations and advertisers and advertising agencies were told that the radio networks, for this reason, wanted the boycott against ASCAP. The letter also pointed out that radio interests could not force advertisers or musicians on the radio to abandon music, in ASCAP's library, which they wished to play.

Mr. Buck, at a special meeting of ASCAP members in Los Angeles Tuesday night, said that Bing Crosby would quit radio if he was prevented from using the Society's songs and said that the other artists would do the same.

L. Wolfe Gilbert, meeting chairman, said BMI was vulnerable because stations were allegedly instructing bands and artists to include BMI music music and programs.

10 PER CENT INCREASE IN CANADIAN RADIOS

The total number of radios licensed in Canada now is 1,345,157, an increase of nearly 10 per cent over the preceding 12 months, according to the Ministry of Munitions and Supplies, Radio Division. In the Province of Ontario 520,503 radios were licensed at the end of March, which is an increase of 4.5 per cent over the 497,858 the year preceding.

A total of 71,503 receivers, with a retail value of $3,524,190, were manufactured in Canada during the first quarter of 1940. This figure represents an increase of 76 per cent over the first quarter of 1939. One of the reasons for radio expansion was interest in news created by the war, it was reported.

Florida Anti-ASCAP Law Ruled Illegal

After three years in the courts, Florida's law, which would have prevented ASCAP from establishing or collecting royalties for the public performance of its music for profit within the state, was declared unconstitutional by a Federal statutory court at Gainesville, Florida. The case is now concluded if the State does not appeal to the U. S. supreme court.

Radio Revenue in 1939 Reached $89,990,646

A material increase both in the gross revenues of broadcasting stations and the stations among which it was divided as shown for 1939 over 1938 in figures now being analyzed by the Federal Communications Commission.

Financial reports filed by the broadcasters showed that 705 stations had total revenues in 1939 of $89,990,646, compared with 660 stations having revenues of $79,128,760 in 1938.

The number of stations in the major networks jumped from 350 in 138 to 397 last year, and the amount received by stations from the chains was $22,500,941 in 1939 compared with $19,-645,447 in 1938.

The report showed that in 1939 a total of 519 stations reported net time sales in excess of $25,000, their aggregate sales being $80,306,134, as compared with sales of $71,082,465 by 485 such stations in 1938.

The FCC announced that there were 2,452 regular broadcast stations throughout the world, including 814 in the United States, as of December 31, 1939.

$2,000,000 Expansion In Short Wave Forecast

About $2,000,000 additional will be spent by broadcasters for more powerful short wave transmitters, according to Neville Miller, head of the NAB. Mr. Miller told Thomas Burke, head of the Division of International Communications at the State Department, that more than $1,000,000 would be spent in the next year to erect transmitters to bring American programs to the rest of the world, particularly to South America. American short wave stations

(*Continued on following page, column* 1)

Television Units Granted Permits

(*Continued from preceding page*)

are now broadcasting about 450 hours of programs to South America each week; of that total about 14 hours are devoted to news broadcasts. Since the principal countries in Europe "beam" special news and other programs to Latin America for propaganda purposes, it was felt that American broadcasters should do more to counteract foreign influence in Latin America.

Television Construction Permits Given to Balaban & Katz and NBC

On Monday the Federal Communications Commission approved construction permits for the National Broadcasting Company television station for Washington and that of Balaban & Katz for Chicago. Both stations will operate on the 60 to 66 mc. band and have 1,000 watt power.

Paramount home office executives said that equipment for the Balaban & Katz television station had been ordered and final plans were about completed. It was said that construction of the station would begin after details of the plans are finished.

Last week the joint all-industry television committee began operations. The chief purpose will be to solve the problem of television standards so that telecasters may present a united front to the FCC and obtain full commercializations which is desired by almost all parties interested in television.

Chairman Fly of the FCC addressed the first meeting of the National Television Systems Committee held last week at the Hotel Roosevelt. The committee was sponsored by the Radio Manufacturers' Association, which is headed by J. S. Knowlson. Mr. Fly told the group that the commission was waiting for them to agree. Dr. W. R. G. Baker, chairman of the committee and director of the RMA engineering department, announced the purposes of the committee and E. K. Jett, chief engineer for the FCC, asked that standards be selected that would permit future development and not freeze the art.

The organizations represented were: CBS, Don Lee Broadcasting System, DuMont Laboratories, Farnsworth Television & Radio Corp.; Television Productions; Bell Telephone Laboratories; General Electric; Hazeltine Service Corp., John V. L. Hogan, Hughes Tool Co., Institute of Radio Engineers, Philco, RCA, Stromberg-Carlson, and Zenith Radio.

The following subcommittees, with their chairmen, were appointed: System Analysis, P. C. Goldmark; Subjective Aspects, A. N. Goldsmith; Television Spectra, J. E. Brown; Transmitter Power, E. W. Engstrom; Transmitter Characteristics, B. R. Cummings; Transmitter-Receiver Coordination, I. J. Kaar; Picture Resolution, D. E. Harnett; Synchronization, T. T. Goldsmith; and Radiation Polarization, D. B. Smith.

Frank E. Mullen Made NBC General Manager

Frank E. Mullen, vice-president of RCA, has been appointed vice-president and general manager of NBC. Mr. Mullen was elected at a board of directors' meeting on Friday and assumed his new post on Monday. At present he is attending the NAB convention in San Francisco.

The radio career of the new NBC executive began in 1923 when he became radio editor of the *Stockman and Farmer* and producer of a radio program over station KDKA in Pittsburgh. Shortly after NBC was formed in 1926 Mr. Mullen joined the organization and for eight years was director of agricultural activities, including the "National Farm and Home Hour." Mr. Mullen then served for five years as manager of RCA's information department, becoming a vice-president in 1939.

MGM's "Boom Town" In 14 Engagements

Beginning Thursday, MGM's "Boom Town" started pre-release "promotion engagements" in fourteen cities, at advanced prices.

On Thursday, the picture opened at the Apollo, Atlantic City; the Orpheum, Tulsa; the State, and Chinese, Los Angeles; the Loew's, Harrisburg; the Loew's, Reading; the Mayfair, Asbury Park. On Friday, it was to open at the Kentucky, Lexington, Kentucky; the State, New Orleans; the Community, Saratoga; the Palace, Indianapolis; the Capitol, Cincinnati; the Palace, Lake Placid; and the Rialto, Glens Falls, New York, where a midnight showing preceded actual opening.

On August 16th, the picture is to open at the Criterion, Oklahoma City.

Handling these engagements are the following MGM field men: James Ashcraft, Todd Ferguson, E. B. Coleman, Harold Marshall, J. E. Watson, Jack Walsh, Elliot Foreman, and James Schiller.

Million Dollar Sets Release on Two Films

Million Dollar Distributing Company, Atlanta, Ga., has set release dates on the first two of a series of eight all-Colored cast features for the 1940-41 season. The first is "While Thousands Cheer," with Kenny Washington, Negro football star, and Mantan Moreland, set for release September 15th, and the second is "Four Shall Die," with a release date of October 15th. The series will be produced by Million Dollar Productions, Inc., in Hollywood.

McCarthy on Coast

Charles E. McCarthy, director of publicity and advertising for Twentieth Century-Fox, arrived in Hollywood this week to discuss the campaign for "Brigham Young" with Darryl Zanuck. He was accompanied by Rodney Bush. "Brigham Young" is scheduled to have its world premiere in Salt Lake City August 16th at advanced prices. The national release date is set for September 15th.

Selznick Directors Convene

What was described as a routine meeting of directors occurred at the Selznick International New York home office, on Tuesday. John Hay Whitney presided. Others were David O. and Myron Selznick, Robert Lehman, and Lloyd Wright.

Parks Handles "Pastor" Publicity

Jackson Parks, newspaper and publicity man, has been appointed publicity director for James Roosevelt in connection with the latter's distribution through United Artists of "Pastor Hall," anti-Nazi film made in England. Mr. Parks formerly was associated with Russell Birdwell's publicity group and handled publicity for the Conference of AFL Studio Unions.

New RKO Series

RKO Radio in Hollywood this week announced plans for a series of four films starring Lupe Valez and Leon Errol, who are in "Mexican Spitfire."

Purchase Star's Contract

Warner Brothers has purchased Ida Lupino's contract from Paramount.

"Sea Hawk" Trade Shown

Over 7,000 exhibitors were invited to attend the trade showings of Warner Brothers' forthcoming release of "The Sea Hawk," held in the company's 37 exchange centers in the United States and Canada last Monday.

Each of the screenings was preceded by a trailer featuring an address by Gradwell L. Sears, general sales manager, who informed the gatherings of the purpose of the screenings. Following the showings there were open forum discussions, which were presided over by the company's branch manager in each territory.

In the trailer Mr. Sears spoke of the cost of making a picture such as the "Sea Hawk" and said the company wanted to go on making big pictures, but, he added, "none of us are in the business for our health. And, please remember, gentlemen, that if these big producing companies find by bitter experience that high-class, costly pictures don't pay, they will be obliged to stop making them."

He concluded with an expression of belief that the picture would mark the turning point of exhibition in the direction of the single feature standard.

"Brigham Young" in Salt Lake August 23rd

The Twentieth Century-Fox "Brigham Young" will open on August 23rd in four theatres of Salt Lake City, in Utah, the company announced this week. The theatres are the Centre, Paramount, Utah, and Capitol; and the opening top admission will be $1.10, to be followed by advanced admissions at the Center, where it will continue.

As announced by the company, the scale for the run will be raised 25 per cent in the afternoon and 33-1/3 per cent in the evening.

The premiere, at the four theatres simultaneously, will be featured by the usual celebrations, ballyhoo, banquets, and by personal appearances of the company's stars, including Tyrone Power and Linda Darnell.

Critic in Exhibition

Cecile Lane is doing advertising and promotional work at the Riverside Theatre, Milwaukee's only films-and-stage show house. She was formerly, and at various times, motion picture critic, women's editor, and feature writer on the Wisconsin *News*, that city; and on the promotional staff of the Boston Store, same city. Manager of the Riverside Theatre is Ed. J. Weisfeldt.

New "Stooges" Contract

"The Three Stooges" (Moe Howard, Larry Fine and Jerry Howard), have signed a new two-year contract with Columbia. The trio have just completed a new comedy, "How High Is Up?" which is scheduled for early release.

Autry in Rodeo Deal

Gene Autry, Republic's singing cowboy, has signed with Madison Square Garden for a three-week personal appearance engagement at the New York Rodeo this summer. He will be paid $4,600 weekly.

SCATTERBRAIN

A SCREAMINGLY FUNNY JAMBOREE OF GAIETY AND MUSIC



JUDY CANOVA • *Alan* **MOWBRAY** • *Ruth* **DONNELLY** • *Joseph* **CAWTHORN** • *Eddie* **FOY, JR.** • *Billy* **GILBERT**

WALLACE FORD • ISABEL JEWELL • LUIS ALBERNI • EMMETT LYNN • JIMMY STARR • CAL SHRUM'S GANG

MATTY MALNECK AND HIS ORCHESTRA

A REPUBLIC PICTURE

GAINS FOR PARAMOUNT, CONSOLIDATED AND FOX

Second Quarter Earnings for Paramount $1,478,000, Increase of $648,000 Over 1939 Total

Twentieth Century-Fox Film Tuesday afternoon reported a consolidated net operating profit of $117,213 after all charges, including provision of $800,000 for reserve against foreign assets, for the 26 weeks ended June 29, 1940. This compares with a profit of $2,325,525 for the first 26 weeks of 1939.

Second Quarter Given

For the second quarter ended June 29, 1940, the consolidated net operating loss, after all charges, including provision of $700,000 for reserve against foreign assets, was $236,163 compared with first quarter profit of $353,376, and a profit of $1,101,275 for the second quarter of 1939.

The purpose of the additions to special reserve against foreign assets is to exclude from current profits those profits earned during the period in foreign currencies, principally sterling, which are not currently realizable in United States dollars and are therefore not available for use in the corporation's operations in the United States. These profits are now represented by foreign current assets (principally cash) and at such future time when they may be converted into United States dollars, they will be included in the profits of the period in which realized.

The consolidated profit and loss statement of Twentieth Century-Fox and subsidiaries, with the exception of Roxy Theatres, Inc., for the subsidiary, 26 weeks ended June 29, 1940, follows:

Income:	
Gross income from sales and rentals of film and accessories	$23,934,628.96
Dividends	2,370.00
Proportion of profit of controlled company	52,123.58
Miscellaneous	437,370.19
	$24,426,492.73
Expenses:	
Operating expenses of exchanges, home office and administrative expenses, etc.	5,488,394.43
Special provision for foreign assets	800,000.00
Amortization of production and other costs	15,760,572.16
Participation in film rentals	2,054,415.34
	$24,103,381.93
Net operating profit before interest, depreciation and federal taxes on income	323,110.80
Deduct:	
Interest	1,571.74
Depreciation of fixed assets, not including depreciation of $389,540.87 on studio buildings and equipment, absorbed in production costs	173,625.64
	$175,197.38
Net operating profit before federal taxes on income	147,913.42
Provision for federal taxes on income	30,700.00
Net operating profit	$117,213.42

No portion of the earnings of National Theatres Corporation is included in the figures since no dividends were declared by that corporation during the first half of either year.

Paramount Reports Profit

Paramount Pictures, Inc., estimates its earnings for the second quarter ended June 29, 1940, at $1,478,000, after interest and all charges, including additional foreign and Federal taxes from January 1st. This amount includes $323,000 representing Paramount's direct and indirect net interest as a stockholder in the combined undistributed earnings for the quarter of partially owned non-consolidated circuit and other subsidiaries and $58,000 profit on purchase of debentures.

Earnings for the corresponding quarter ended July 1, 1939 were $830,000 including $300,000 share of undistributed earnings of partially owned non-consolidated subsidiaries. The increase in the second 1940 quarter was $648,000.

Earnings for the six months ended June 29, 1940 are estimated at $3,084,000, including $1,039,000 share of undistributed earnings of partially owned non-consolidated subsidiaries and $66,000 profit on purchase of debentures. Earnings for the six months ended July 1, 1939 were $2,130,000 including $978,000 share of undistributed earnings of partially owned non-consolidated subsidiaries.

After deducting $295,645 of dividends accrued for the quarter on preferred shares, the remaining $1,182,355 of estimated combined consolidated and share of undistributed earnings for the quarter represent 48 cents per share on the 2,465,927 shares of common stock outstanding on June 29, 1940, which compares with 21 cents per share for the quarter ended July 1, 1939. Computed on the same basis, the estimated combined consolidated and share of undistributed earnings for the six months ended June 29, 1940 represent $1.01 per share on such common stock outstanding, which compares with 62 cents per share for the six months ended July 1, 1939.

Consolidated Profits

For the three months ended June 30, 1940, the consolidated net earnings, after deducting depreciation and normal Federal taxes, but before provision for Federal surtax on undistributed profit of Consolidated Film Industries, Inc., and subsidiaries, amounted to $195,468, which is equal to 49 cents per share on the 400,000 shares of $2.00 preferred stock outstanding.

For the six months ended June 30, 1940, the consolidated net earnings, after deducting depreciation and normal Federal taxes but before provision for Federal surtax on undistributed profit amounted to $374,767, which is equal to 93½ cents per share on the 400,000 shares of $2.00 preferred stock outstanding.

RCA Reports

The report of the Radio Corp. of America and subsidiaries and interests in RCA, Victor, NBC, RKO, et al., for the first half of this year, released Saturday, August 3, by David Sarnoff, president, showed a net income of $3,728,621 after all operating expenses, taxes, interest, depreciation and other charges. The net was equal, after full preferred dividend requirements, to 15 cents each on the corporation's 13,881,016 shares of common stock outstanding. It compares with a net of $2,172,201, of four cents a common share, in the first half of 1939.

Gross operating income for the six months aggregated $56,559,704, compared with $48,041,640 last year, an increase of $8,518,064. Other income in the period, including interest and dividends from investments, amounted to $294,477, against $248,471 the year before.

Operating expenses, including cost of goods sold, rose to $50,154,198 from $43,530,175 in the six months ended June 30, 1939. The sum of $1,588,437 was set aside for depreciation compared with $1,782,833 last year. Provision for Federal income taxes amounted to $1,036,500, against $442,100.

At a regular meeting of the board, directors declared a dividend of 87½ cents a share on the $3.50 cumulative convertible first preferred stock from July 1 to Sept. 30, payable on Oct. 1. to holders of record of Sept. 6. A dividend of $1.25 a share on the corporation's outstanding Class B preferred stock also was declared, payable on Oct. 1 to holders of record of Sept. 6.

SEC Reports Stock Deals

Trading by officers, directors and principal stockholders in the securities of film companies continued active during June, it was reported Thursday by the Securities and Exchange Commission in its first summary for that month, released in Washington.

Most important series of transactions was the acquisition of 28,800 shares of Radio-Keith-Orpheum common stock and 300 shares of preferred by the Atlas Corporation, giving it at the end of the month 564,189 shares of common held direct and 268,230 shares held through the American Company, 327,812 warrants for common stock and 29,881 shares of preferred stock.

Also in Radio-Keith-Orpheum, L. Lawrence Green, director, New York, disposed of 1,000 shares of common stock, reducing his interest to 4,250 shares.

Rubin Reduces Holdings

The only other large transaction reported was the disposition of 2,000 shares of Loews Inc., common stock by J. Robert Rubin, vice president, New York, reducing his holdings to 25,615 shares.

In General Theatres Equipment, Edward C. Delafield, director, New York, reported the acquisition of 100 shares of capital stock giving him a total of 200 shares, and late reports showed that Walter E. Green, executive, New York, acquired 20 shares in December, 1939, and 10 shares in March, 20 shares in April and 210 shares in May, 1940, giving him a total of 260 shares.

Kenneth M. Young, Pathe Film officer, New York, disposed of 100 shares of the company's common stock, reducing his holdings to 400 shares. In Twentieth Century-Fox, the only transaction reported was the acquisition of 25 shares of common stock by Sidney R. Kent, president, New York, raising his interest to 3,180 shares.

Loew's Acquires Stock

The only other transaction was the acquisition of 30 shares of Loew's Boston Theatres common stock by Loew's, Inc., which had a total of 117,436 shares at the end of the month.

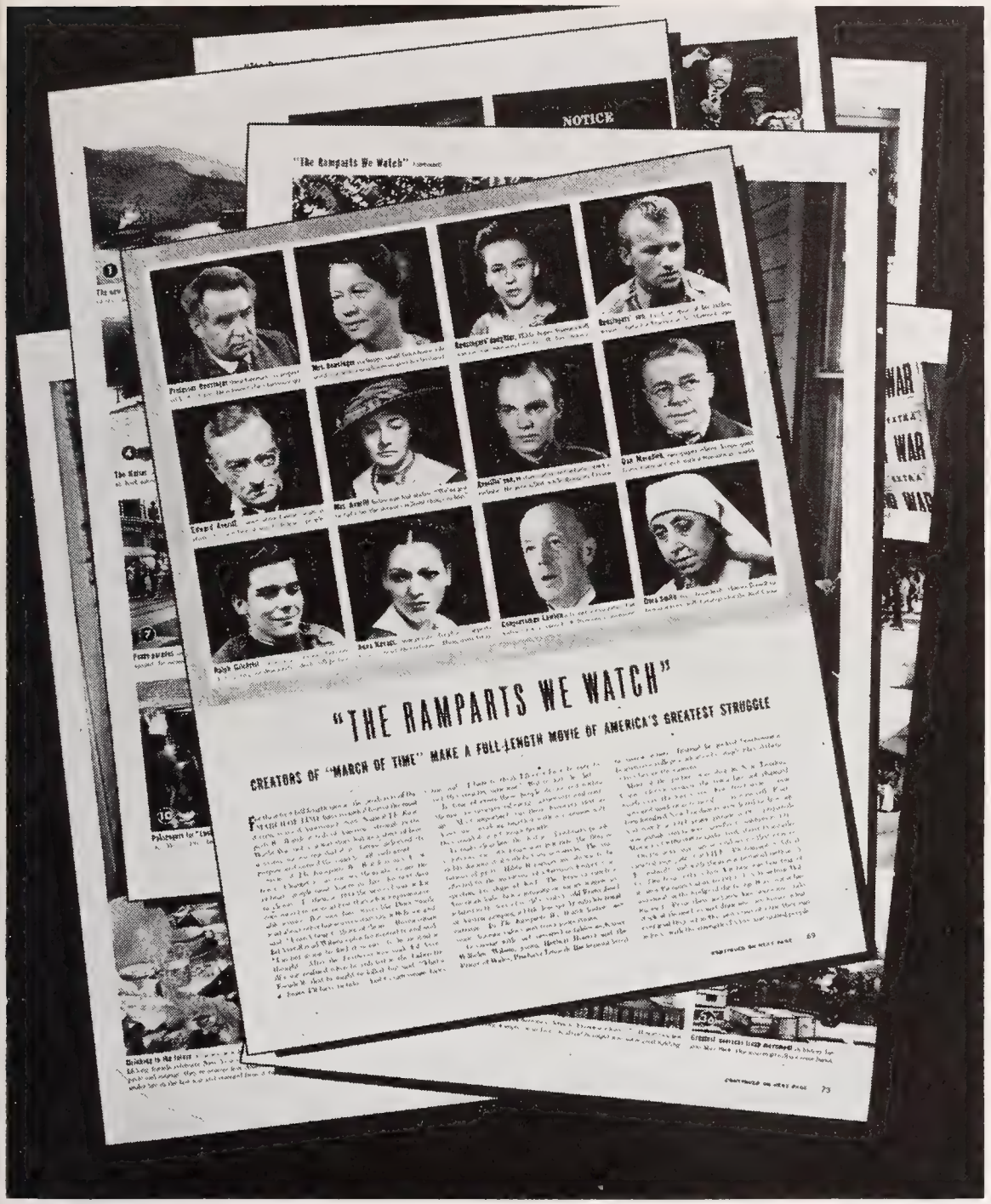
Included in the SEC summary was a report of the holdings of officers, directors and principal stockholders in Radio-Keith-Orpheum when its registration became effective June 14, last. The report showed that no equity stocks were held by Ned E. Depinet, William Mallard, W. J. Merrill or George J. Schaefer, officers, or James G. Harbord, John E. Parsons, N. Peter Rathvon, W. G. Von Schmus or Lunsford P. Yandell, directors, while R. C. Patterson, Jr., director, held 589 shares of common stock, Rockefeller Center held 563,629 shares of common stock and Radio Corporation of America held 316,328 shares of common, 555,254 warrants for common and 44,757 shares of preferred stock.

T. C. Davis, Port Washington, N. Y., who became a director in Monogram Pictures April 2, last, held no equity stocks at the time of his election, another report showed.

STAGE DUALS IN CHICAGO

The Oriental theatre, Chicago, on Monday nights and the State Lake, in the same city, Wednesday nights are adding five acts of professional vaudeville to the regular stage and screen program, which amounts to a dual stage show on those nights. The extra acts are advertised as preview vaudeville.

One of the biggest send-offs a movie ever got!



These 7-full pages in LIFE for August 12 will send millions to the theatres . . . creating a nationwide word-of-mouth build-up for "THE RAMPARTS WE WATCH."

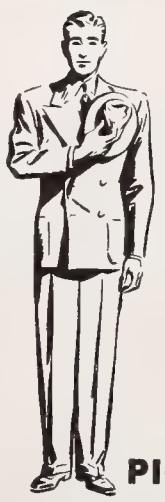
THIS WEEK, "The Ramparts We Watch" is getting one of the biggest send-offs in motion picture history!

LIFE, the greatest national magazine in America, is devoting *seven* full editorial pages to "THE RAMPARTS WE WATCH"!

This will have a tremendous effect on the feature's box-office, for LIFE is America's most potent editorial force. It is read by *20 million U. S. citizens each week*—readers who take LIFE's recommendations on movies very seriously!

And this week "The Ramparts" is having its gala premières in Boston, Chicago, San Francisco and Cincinnati. Next week, in Hollywood and at Radio City Music Hall.

"THE Ramparts We Watch"



A NEW KIND OF MOVIE . . . FIRST FEATURE PICTURE PRODUCED BY *THE MARCH OF TIME*

WAR DEFERS THEATRE BUILDING IN CANADA

Cost of Labor and Material Causes Postponement; Ortus Unit Starts Production

The war has deferred the construction of new motion picture theatres which had been announced or considered in dozens of towns in Canada. Typical are the situations in New Brunswick, where theatres for Campbellton, Moncton, Bathrust and Milltown, and in Nova Scotia, where houses for Halifax, Turo, Windsor, Belford, Antigonish and Reserve Mines, have been called off.

The primary cause of postponements in building operations has been the advancing cost of materials and labor. Famous Players Canadian had announced its intention to build its third house at Moncton but the operation is now deferred.

Anglo-Canadian Film

British Columbia has been taking keen interest in the work of the Ortus Film Company's production unit from England, now working on sequences for "49th Parallel," feature being produced in cooperation with British and Canadian governments.

The entire unit started work about July 1st in the Canadian Rockies, part of the company moving east, while John Seabourne and 35 technicians and others moved west to Vancouver to spend about two weeks in that center. O. H. Borradaile, discoverer of Sabu, is chief cameraman.

Michael Powell is in charge of the party working east from the Rockies. Elizabeth Bergner, Leslie Howard and Raymond Massey head the cast, which includes a number of Canadian players. The story is by Emeric Pressburger.

Associated Screen News of Montreal loaned cameraman Robert J. Martin for work throughout Canada, and Lucien Roy and Arnold Hague, western newsreel crew, are assisting in work in the west.

Dr. Melvin Brodshaug, Ph.D. (Columbia) is in Vancouver from New York to conduct a 10 day extension course in motion picture technique for the University of British Columbia at Vancouver.

War Savings Drive

Official returns released by the War Savings Committee, show that the fruit-growing center of Penticton, of 4,000 population, had the highest per capita return for Canada in the "Win the War" special performances arranged by the motion picture industry on July 15th. With a theatre seating 700, the town raised $3,386, an average of $5 per seat, from the sale of war savings stamps and certificates, which served as admission for the special performance.

British Columbia tied with the province of Quebec and Nova Scotia in raising approximately $60,000. In all, 47 British Columbia communities participated, with more than 60 theatres staging special shows.

Gracie Fields, English film comedienne, and Anna Neagle, star of RKO's "Queen of Destiny," last Monday staged the first of about 40 concert appearances in a tour of Canada. All proceeds are going to the Navy League of Canada for war work.

The Moving Picture Operators Local No. 257 of Ottawa, has made a donation of $500 from the union funds to the Canadian government for its war chest, according to William Hartnett, secretary-treasurer of the local. In addition, the projectionists have donated their services for voluntary war activities, including various patriotic shows.

The war organization of Britain and Canada is the substance of "The Front of Steel," fourth in a series of short subjects produced by the National Film Board, in cooperation with the Director of Public Information, according to J. A. MacKinnon, chairman of the Film Board.

Released to Canadian theatres "The Front of Steel" describes the full implications of modern war, and what Canada is doing to meet the challenge.

Form Esquire Films

Esquire Films, Ltd., has been formed in Toronto by Archie J. Laurie. The company will be the exclusive Canadian distributors for Associated Talking Pictures and Ealing Studios in England, of which Michael Balcon is in charge of production. Esquire will release through Empire-Universal Film exchanges and has announced a program of 15 pictures, 12 of which are completed and available, including "Convoy," "Let George Do It," "Proud Valley" and "Return to Yesterday."

Joseph Lieberman, part owner of the Maritime Film Exchange, and also an independent exhibitor in St. John, N. B., was one of the five members of a committee which handled arrangements for the annual eastern convention of the Canadian Jewish Congress, at St. John.

Pettijohn, Jr., Named Assistant to Breen

Charles C. Pettijohn, Jr., has been named a staff assistant to Joseph I. Breen, head of the Production Code Administration. Mr. Pettijohn, who is the son of the general counsel of the Motion Picture Producers and Distributors of America, left for the coast Friday, August 2nd, to assume his new duties. He was graduated from Georgetown University a year ago and has been engaged until recently in experimental television work at Rye, N. Y.

Connecticut MPTO Golfs

The Motion Picture Theatre Owners of Connecticut held their fifth annual golf tournament on Tuesday at the Race Brook Country Club, near New Haven. The organization will hold its next regular luncheon meeting on August 26th, at Ceriani's Cafe Mellone, in New Haven, with Arthur Lockwood, presiding. The Associated Motion Picture Theatre Owners of Western Pennsylvania will hold its eighth annual corn roast and outing on August 18th, in Carnegie.

Carkey Acquires Theatres

Lawrence J. Carkey, independent Utica exhibitor, has taken over operation of theatres at Norwood and Norfolk, formerly owned by Amos Curry, and also in New York State. A Rochester syndicate is taking over Mr. Carkey's Carole, in Utica, while he retains his Family, same city. Harry Savett has opened the Adirondack Theatre, in Faust, New York.

Plans Travel Series

Walter Bibo of Atlas Films Exchange, Inc., is preparing a series of "Travelcades" in color, to be supervised by Jack Kemp.

IN NEWSREELS

MOVIETONE NEWS—No. 94, Vol. 22.—Roosevelt visits Langley field and Fortress Monroe....Explosions shatter Camden, N. J., paint factory....Meeting of French parliament at which its system of government was changed——French soldiers and sailors in London commemorate Bastille Day....King George reviews Welsh guards....English princesses go for boat ride....Stimson testifies at military hearings....Illinois arsenal turns out tanks and anti-tank guns....Outboards race....Ocean swim....Dude cowgirls on vacation.

MOVIETONE NEWS—No. 95, Vol. 22.—British King inspects Home Guard....British naval units on land patrol....New armored cars for British Army....Air hero's fiancee honored....British coast defense guns on alert....Nazi planes bomb convoys....General Pershing and Colonel Lindbergh discuss neutrality.... Aquaplaning.

NEWS OF THE DAY—No. 292, Vol. 11.—Spectacular fire sweeps chemical factory in New Jersey....French parliament meets to sign own death warrant.... Frenchmen in London observe Bastille Day.... Roosevelt visits Langley Field and Fortress Monroe ....New autogiro jumps straight up....Stimson urges action on conscription....Saratoga racing season starts.

NEWS OF THE DAY—No. 293, Vol. 11.—British continue preparations for invasion....Nazi bombers downed in channel raids....General Pershing and Colonel Lindbergh in war debate in Chicago....U. S. trains parachute troops....Tennis at Sea Bright.... Aquaplaning.

PARAMOUNT NEWS—No. 97.—205 injured, seven dead, in New Jersey paint factory fire....French parliament gives way to new government....Heat wave hits cities....Roosevelt visits Langley Field and Fortress Monroe....LaGuardia at conscription hearings in Washington....White urges sale of obsolete destroyers to Britain....Speed production on Garand rifle....Rush munitions.

PARAMOUNT NEWS—No. 98.—43 die in Ohio train wreck....Stanford University students have trailer theatre....U. S. Army tests biggest peace force.... Train parachute troops in New Jersey....Lindbergh, Pershing give views.....Air war rages over channel.

RKO PATHE NEWS—No. 109, Vol. 11.—Marshal Petain takes over reins of new French government ....Army staff chief backs draft bill....U. S. steps up armament machinery....Fire destroys New Jersey paint factory....English princesses are evacuated from British Isles....New Autogiro jumps for takeoff ...Roosevelt at Langley Field and Fortress Monroe ...125 boats compete in sail regatta.

RKO PATHE NEWS—No. 110, Vol. 11.—Pershing and Lindbergh give views on war aid....Dive bombers fail against ships....U. S. training parachute troops....Honor fiancee of departed air hero ....Aquaplaners in salt water derby.

UNIVERSAL NEWSREEL—No. 898, Vol. 12.—U. S. defense speeded....Roosevelt inspects air defenses.... Several dead in paint factory explosion and fire.... Willkie drafts acceptance speech....New autogiro hops off the ground....Premiere of "When the Daltons Rode" in Coffeyville. Kan.....Miss America" chosen....Swimming....rodeo.

UNIVERSAL NEWSREEL—No. 899, Vol. 12.—Pershing urges aid to Britain....British planes rout Nazi bombers in battle over channel....43 killed in Ohio train wreck....Willkie meets Republican leaders.... U. S. trains parachute troops....British seaplane arrives in U. S.....Coast Guard fete at New York Fair....Aquaplaning....Fall hats shown.

National Decency Legion Classifies 11 Pictures

Of 11 pictures reviewed and classified by the National Legion of Decency in its listing for the current week seven were approved for general patronage, three were listed as unobjectionable for adults and one was condemned. The films and their classification follow:

Class A-1, Unobjectionable for General Patronage: "Dancing on a Dime," "Mystery Sea Raider," "Pier 13," "Rainbow Over the Range," "The Ramparts We Watch," "Stage to Chino," "Three Men from Texas." Class A-2, Unobjectionable for Adults: "Pride and Prejudice," "When the Daltons Rode." "The Villain Still Pursued Her." Class C, Condemned: "Souls in Pawn."

Evans in Exploitation Post

Bernie Evans is covering Kansas City, Omaha, Des Moines, St. Louis and Memphis in an exploitation capacity for United Artists with headquarters at St. Louis. He succeeds W. P. Bernfield, who had headquarters in Kansas.

Pennsylvania Vote On Sunday Films Seen in November

Pennsylvania probably will vote again at the November elections on whether or not they favor Sunday motion pictures. Reverend W. B. Forney, secretary of the Lord's Day Alliance, in Philadelphia, is seeking signatures to place an anti-Sunday film referendum before Philadelphia voters, a question they answered with 357,555 votes for and 133,034 against, five years ago. While Philadelphians in 1935 registered the two-to-one preference for Sunday movies, which until then had been banned under Pennsylvania's ancient "blue laws," the referendum at that time provided that the question could be resubmitted after five years.

Will Fight Sunday Films

The Reverend Mr. Forney said he was confident he could obtain more than the required 19,000 signatures necessary, representing five percent of the voters at the last general election.

"The motion picture interests got the edge on us before by flashing diagrams on screens throughout the city, showing people where the question would appear on machine or ballot and naturally they were educating proponents of Sunday pictures. But we'll be ready for them this year. Through the churches and Sunday schools and through various patriotic organizations, we will conduct a thorough campaign of education before election day."

In 1935, the Reverend Mr. Forney said, 158 of Pennsplvania's 2,563 municipalities voted against Sunday film, while 167 voted for them. A similar drive will be made by the Lord's Day Alliance in each of these 167 communities this year, he said, to bring them back into line. Petitions and material have been sent out to workers in those places.

At Allentown, Joseph E. Gehringer, district attorney for Lehigh County, is waging a campaign to bar all Sunday motion pictures in the county, no section of which voted favorably on the Sunday film question in 1935. Mr. Gehringer's stand is directed specifically against drive-in and outdoor amusement park showings at or beyond the city limits of Allentown, some of which are showing and charging admissions for Sunday films. The outdoor theatres are at the Dorney and Central amusement parks, adjoining the city, and the Shankweilers and 7th Street Drive-In theatres, several miles outside the city limits.

The district attorney said that after warnings, the owners of the 7th Street drive-in had been taken before a justice of peace and fined according to law.

A concerted movement for Sunday films is reported at Harrisburg, the State capital. Theatre managers announced they would circulate petitions to have the question placed on the ballot in the November election. The five-year interim required by law has passed since Sunday movies were rejected here by a vote of 19,710 to 9,120.

In addition to the State capital, four communities which also rejected Sunday films in 1935—Northampton, Bethlehem, Nazareth and Roseto—are circulating petitions to re-submit the question to voters.

Sponsored News in Lobby

A transradio News teletype has been installed in the lobby of the Paramount theatre in Nashville, Tenn. A local milk company is sponsoring the project. Station WS1X delivers a news broadcast daily at noon from the Paramount lobby.

15 CITY STOCK ROUTE COMPETITION IN NORTH

Producer Organizes Stock Company in Minnesota with Subscription Audience

Motion picture theatre owners in the northwest, heretofore unbothered by the inroads of any stage stock touring competition, this winter will get their first taste of stage show opposition, from Henry Adrian, New York and Hollywood producer, who has formed the Minnesota Stock Company to tour shows in at least 15 large cities and towns in and around Minnesota.

The producer reports a "guaranteed audience" from a statewide subscription campaign which set up a definite quota of season subscription memberships in each city of the contemplated circuit. Mr. Adrian says the quotas are well past the halfway mark in 11 cities, and will be established shortly in other places.

The circuit will start at the beginning of the regular show season, on October 8th, in Minneapolis and St. Paul, to run the full seven-month course of the stage season. After opening engagements in both St. Paul and Minneapolis, each of seven productions already set will play two or three night stands over the circuit. In most cases the shows will be put on in newly built high school auditoriums.

It is Mr. Adrian's plan to purchase new shows as they are established, after their performance has been proven. The minor roles in the plays will be cast from a standing stock company, but Broadway and Hollywood stars will be engaged for chief parts.

Mr. Adrian believes that his stock company should prove good ground for rising young screen players to test their ability to act before an audience.

The plan is said to have been endorsed by civic and cultural leaders over the state. His conception became a reality when Mayor George E. Leach of Minneapolis called a conference of Minnesota mayors early in this summer to discuss a plan for creating a state-wide legitimate theatre circuit. The mayors returned to their towns to act as chairmen to put over the local subscription drives.

The cost of a season membership is $12, which admits two persons. However, in the case of families, two children between the ages of 12 and 18, are to be admitted to a matinee performance each month.

Supporters are reminded that for the past 10 years Minnesota has been "almost entirely deprived of the professional, living theatre," dramatic stock companies having almost entirely disappeared from the state, and vaudeville almost in a total eclipse. The Bainbridge Players in Minneapolis and the Arthur Casey Players in St. Paul were among the last of the stock companies.



FILMS MOBILIZING WAR FUNDS, TECHNICAL CREWS

Benefit Shows, Films Planned; Boon to Exhibition Seen in Army Expansion Spending

War preparedness in this country is more and more occupying the attention of motion pictures, from the studios in Hollywood to the theatres in the field and home offices in New York.

Already well under way with the production of "The Rafters Ring," by the British movie colony, as a relief fund measure, releasing through RKO, Hollywood this week extended its war charity activities to embrace a series of stage plays to raise additional funds. In both cases, talent gives its services gratis.

Charity-wise, exhibition is about to undertake what is described as its greatest effort to raise funds, for the American Red Cross.

Of a more militaristic nature is Hollywood's beginning of mobilization of technical crews to aid the Government in war filming.

Meanwhile, from Washington, came word that new opportunities for motion picture theatres are seen by Administration officials through the national defense construction now being undertaken by War and Navy Departments throughout the country.

New Housing Plans

Not only are existing facilities, such as naval establishments and Army posts being expanded but new air fields are planned and in the near future the Government will build munitions plants, to be operated by private companies in the interior of the country.

An indication of the extent of the possibilities for exhibitors is seen in plans of the United States Housing Authority to extend aid in the construction of more than 20,000 new dwellings within the next few months at points where defense projects are under way.

This number of homes does not include those which will be required at other points where permanent forces will not be needed for some time, as, for example, at Quonset Point, R. I., where a $25,000,000 naval air base is being constructed in an area a considerable distance from any existing settlement.

The plan to construct new housing was necessary because of the fact that so many additional employees and their families will be located at the various defense facilities as to create housing shortages.

Points at which exhibitors can look for new opportunities are, so far, Maxwell Field, an Army air base at Montgomery, Ala., and Corry Field, a Naval air station at Pensacola, Fla., where construction of 624 Government-financed homes already is under way, in addition to private building; Portsmouth and Newport News, Va., where ship building is expanding, and Corpus Christi, Tex., where a new Naval air base is to be opened, where 1,350 homes are to be put under construction in the immediate future, and eight localities where 3,350 dwelling units will be started before the end of this month, as follows:

Portsmouth, N. H., 400 homes; Puget Sound, Bremerton, Wash., 400; Charleston, S. C., 400; Mare Island, Cal., 600; Jacksonville, Fla., 400; Hampton Roads and Norfolk, Va., 500, and Newport, R. I., 250.

While 435 homes are now being built at Montgomery, Ala., to serve workers at the Maxwell Field Air Base, the War Department estimates that, after completion of the base, still more homes will be required for the families of enlisted personnel and civilian workers who will be stationed there.

The War Department also plans immediate construction of 600 dwelling units at Columbus, Ga., to care for expansion of operations at Fort Benning, and 300 at Rock Island and 100 at East Moline, Ill., to house increased personnel at the Rock Island Arsenal.

Montgomery Looks Up

Montgomery, Alabama, exhibitors, this week were appraising the United States Army's plan for a Southeastern Air Training Base in that locality. They anticipated expenditure by the Government of $5,000,000, and an influx of 5,000 military persons.

Several miles from the city, at Selma, there will also be started an air pursuit flying school, in which more money will be spent by the Army.

A new drive-in theatre has been opened in Montgomery, and a theatre of 1,200 seats is under construction.

Hollywood British Benefits

The Noel Coward series of playlets for the British War Relief Association of Southern California, on Monday began, at the El Capitan Theatre, Hollywood, with presentation of a group by the Theatre Guild of Southern California.

The first group, "We Were Dancing," "The Astonished Heart," and "Red Peppers," starred Constance Bennett, Nigel Bruce, June Duprez, Douglas Fairbanks, Jr., Frieda Inescort, Reginald Owen, Henry Wilcoxon, Claude Allister, Binnie Barnes, Freddie Bartholomew, Ernest Cossart, Reginald Gardiner, Blanche Yurka, Gladys Cooper, Lillian Kemble Cooper, Muriel Hutchinson, Morton Lowry, Basil Rathbone and Henry Stephenson.

"Fumed Oak," "Still Life," "Hands Across the Sea," "Family Album," "Ways and Means," will star Brian Aherne, Heather Angel, Paul Cavanaugh, Judith Anderson, Wendy Barrie, Melville Cooper, Joan Fontaine, Ian Hunter, Herbert Marshall, Edmund Gwenn, Elsa Lanchester, ZaSu Pitts, Elizabeth Risdon, Rosalind Russell, Edmond Stevens, Dame May Whitty and Roland Young.

Staging will be done under the direction of George Cukor, Edmund Goulding, Dudley Murphy, Robert Sinclair and Margaret Webster, with sets being designed by Robert Edmond Jones.

Theatres' Red Cross Campaign

The 1940 Annual Roll Call and membership drive of the American Red Cross will begin November 11th, and will be marked by a nationwide theatre campaign, plans for which were approved Friday, August 2nd, at a meeting in New York, of the Red Cross Theatre Campaign Committee, chairman of which is RKO circuit head Major Leslie Thompson.

Representatives of exhibitors' associations, national theatre circuits, and producers and distributors of motion pictures on July 9th had designated the committee to draw plans for cooperation with the Red Cross. On the committee are:

Major Thompson, E. L. Kuykendall, Walter Vincent, Harry A. Cole, Nathan Yamins, Harry Brandt, Robert H. Poole, C. C. Moskowitz, Spyros P. Skouras, Leonard Goldenson, and Joseph Bernhard.

An organization of Hollywood technicians, to aid the Government, in wartime, has been formed by Major Nathan Levinson, head of the Warner Brothers sound department, and commanding officer of the Signal Corps Photographic Laboratory of the United States Army Reserves. The unit, culled from the studios' best, will number 26 commissioned officers and 304 enlisted men, and will function only in wartime, attached to U.S. Army General Headquarters.

It was formed by the Major, it is understood, by request of the Army, and after a six weeks' investigation of Hollywood technicians. Its purpose will be to make newsreels to keep a record of the war, by films, for Government files, and to make propaganda pictures.

Major Levinson has been authorized by the Army to grant commissions within the industry, ranging from major to second lieutenant. Among those recorded in the unit, thus far, are Gordon Mitchell, manager of the Research Council of the Academy of Motion Picture Arts and Sciences, as adjutant; Samuel Briskin, production executive for Columbia Pictures, in an editorial post; Bryan Foy, Warner producer; Ray Enright, and Edward Sutherland, directors; and Byron Haskins, head of the Warner laboratories.

"RAMPARTS" PRELUDE A MILITARY DISPLAY

With a "Preparedness Day" celebration and a four-mile-long parade as its prelude, the March of Time's "The Ramparts We Watch" was shown to an invited audience of the state's politicians and notables, and to Army officers, at the Northio Paramount Theatre, Hamilton, Ohio, on Friday evening, August 2nd. The "Preparedness Day", first of its kind in the U. S., was attended by 45,000 visitors, who saw a parade including patriotic floats and delegations from the U. S. Army infantry and artillery and from many civic and industrial groups. The affair was covered by radio, newsreels, newspapers and news syndicates.

Netter on Southern Tour

Leon Netter, Paramount theatre executive, left New York on Tuesday for Asheville, N. C., and Atlanta, Ga., to confer with southern theatre partners, Messrs. Wilby, Bamford, Lucas and Jenkins, S. A. Lynck and E. J. Sparks. Mr. Netter is expected to be gone about a week.

Set Pittsburgh Outing

The second annual Northern Exhibitors and Salesmen's, Pittsburgh, get-together will be held at Conneaut Lake Hotel August 20th. Honored guests will be Ed Lebby and Bob Lynch, former film representatives, who have recently entered into private business. Jack Ludd is general chairman.

Move Republic Office

The Little Rock office of Republic Pictures has been moved to Memphis. B. F. Busby, former manager of the Little Rock office will continue with Affiliated Company with offices in Little Rock. Fred Lawrence, formerly with Republic in the Little Rock office has been moved to Oklahoma City.

Sign Joan Bennett

Joan Bennett, who recently completed the leading feminine role in "The Man I Married" for Twentieth Century-Fox, has been signed on a two picture contract by that studio.

Prosperity Clubs Ruled Bank Night

The six Omaha exhibitors, mentioned in a recent state supreme court order to show cause as to why they should not be cited for contempt of court for operation of Prosperity Clubs, this week filed for dismissal of the action in court in Lincoln.

The court took the stand that Prosperity Clubs were revamped Bank Nights, the court previously having ruled Bank Night a lottery. The exhibitors, Will Singer, Brandeis; William Miskell, Orpheum Tri-States; Ralph Goldberg, Independent Theatres; Sam Epstein, Neighborhood Theatres, and two representatives of the Tri-States-Paramount Theatres, claim there is a distinct difference between Bank Night and Prosperity Clubs.

Attached in Kentucky

In response to a letter from E. S. Lowe, Inc., New York, manufacturer of game paraphernalia, Jesse A. Lewis, attorney general of Kentucky, last week said, "It is a thousand times more reprehensible for religious and charitable groups to violate the gambling and lottery laws of the state by conducting Bingo games than for the ordinary individual to do so."

The letter had inquired whether Bingo games were legal in Kentucky if conducted by private persons or clubs, or if conducted by charitable organizations.

The attorney general also pointed out that the Kentucky Constitution prevented his office from instituting criminal action, and that enforcement came solely within the jurisdiction of the circuit and county courts.

Exhibitor Fined

A jury in superior court in Pittsfield, Mass., has returned a verdict of guilty against Bernard Payne, manager of The Mohawk theatre, North Adams, finding that the game Lucky Strike, operated at the theatre, constituted a lottery. Mr. Payne was fined $450. The theatre is owned by E. M. Loew of Boston.

Some 41 Chicago theatres as of last week were using premiums, advertising ovenware, glassware, ruby ware, dinner ware and enamel ware.

The Harmony theatre in Detroit, operated by the Krim circuit, has been playing Hosiery Night, which is handled nationally by Distributors, Inc.

Bingo in Cincinnati decreased in June from the record high of May, although it still was well above the previous months of this year.

The June report, compiled by the police department, shows attendance of 241,923 at 232 parties, at which the gross was $185,029.47. Awards totaled $44,827.05, leaving a net of $140,202.42 to sponsoring organizations. Net cost per player was 58 cents.

May figures were 263 parties, attended by 294,778 players, with gross of $214,994.97; awards, $52,026.14, and net of $162,968.83.

Set Photophone Deals

Contracts for the installation of RCA Photophone sound equipment have been signed by the following theatres: LaSalle and Regent, Cleveland; Victory, Charleston; a new house at New Philadelphia, Ohio; Lakewide, Ocean Lake, Ore.; Drive-In, Milford, Conn.; New, McCrory, Ark.; State, Madison, Me., and the Milo, Rockville, Md.

Keyes Elected

William A. Keyes, owner of the Victory, Columbus, has been elected president of the Ohio Real Estate Association.

Forum Films To Make Educational Pictures

Forum Films, of Hollywood, expects to produce 26 one and two-reel subjects, and two features, for showings in educational institutions.

It has acquired rights to 15 playlets by Allyn Findlay, supervisor of visual education for the Los Angeles Board of Education and by Esther Blair Findlay.

The pictures will be on 16 and 35 mm. in color. Distribution will be through exchanges, probably state rights.

J. Samuel Berkowitz is president and general manager of production; Jess J. Gilbert, vice-president and associate producer; Samuel Nathanson, vice-president and general sales manager; and Lewis Rustein, treasurer, and chairman of the board of directors.

Wisconsin Summer Shows

Summer theatres have flourished into full bloom in Wisconsin with seven such groups holding forth from one to seven days a week. Companies include the Coach House Players at Oconomowoc, the Mummers' at Mukwonago, the Belfry Players at Williams Bay, Port Washington Players at Port Washington, the Columbus Players, Green Bay, the Fish Creek Players at Fish Creek and the Elkhart Lake Summer theatre at Elkhart Lake. In addition, the Players O'The Lake, comprised of Chicago radio performers, are appearing each Monday at the Lake Lawn Hotel at Lake Delavan.

Fineman Rejoins MGM

B. P. Fineman has rejoined Metro-Goldwyn-Mayer in a producer berth.

Nazis Invade Greek Market

The American domination of the Greek market is being challenged by Germany, according to Thanos Skouras, circuit operator and distributor of Athens, now in New York on an annual buying trip. Mr. Skouras is the nephew of Spyros, George and Charles Skouras.

The German films, which are of a propaganda nature, are rented to exhibitors without charge or for almost nothing, Mr. Skouras said. He indicated that the war virtually has ended the distribution of French films in the market, formerly a lucrative field for the French industry.

Mr. Skouras operates the D. P. Skouras Theatres Corporation with seven theatres in Athens and is the distributor for several American major companies in Greece.

The 200 film theatres in Greece, Mr. Skouras said, are suffering from the general uncertainty pervading all Europe, especially in view of the Balkan unrest and the possibilities of what nearby Italy may do.

Concerning film shipments from this country to Greece, Mr. Skouras said there are no difficulties so long as Greek steamers are used. The route taken is via Lisbon.

Open Ohio Theatre

Maurice Chase, who formerly operated an independent exchange in Cincinnati, has opened his new 440-seat Roselawn theatre, named for the Cincinnati suburb in which it is located. Mr. Chase also operates the suburban Avon, in Cincinnati, and is interested in a house in Columbus, Ohio.



WHAT THE PICTURE DID FOR ME

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Columbia

BLAZING SIX SHOOTERS: Charles Starrett, Iris Meredith, Sons of the Pioneers—Here, gentlemen, is a good western. Plenty of what it takes. Running time, 55 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

DOCTOR TAKES A WIFE, THE: Loretta Young, Ray Milland, Gail Patrick—A fine comedy drama with plenty of laughs and enjoyed immensely by everyone. Nice business two days. Excellent acting and fine cast. Running time, 88 minutes. Played July 4-5.—Miss Alice Simmons, Strand and Lyric Theatres, Jefferson, Texas. General patronage.

HIS GIRL FRIDAY: Rosalind Russell, Cary Grant, Ralph Bellamy—A fast moving comedy. Too much dialogue for small towns.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

I'LL TAKE ROMANCE: Melvyn Douglas, Grace Moore—No good for small towns.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

RETURN OF WILD BILL: Bill Elliott, Iris Meredith—Fair draw but not much of a western. A Bill Elliott western generally has my back row patrons slugging it out with him against all odds but this didn't even raise a single encouraging cheer for him. Running time, 58 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

First National

ALL THIS AND HEAVEN, TOO: Bette Davis, Charles Boyer, Jeffrey Lynn, Virginia Weidler, Barbara O'Neil, Harry Davenport, Walter Hampden—One of the outstanding pictures of the year and dramatic playing of the highest order. Miss Davis is seen at her very best and played her very difficult role superbly. Boyer was excellent. Barbara O'Neil's acting as the sex neurotic wife was par excellent. Young Virginia Weidler, a second Jane Withers in acting ability. Harry Davenport and Walter Hampden, each furnished superb bits and the balance of the cast all very good. Capacity houses should greet this truly great picture wherever shown. Running time, 143 minutes. Played July 25-31.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

ESPIONAGE AGENT: Joel McCrea, Brenda Marshall, Jeffrey Lynn, Frank McHugh—A film which gave an excellent inside picture of how the foreign service operates and the great work the organization is doing. I found this quite an interesting picture. Our audience gave this one some thought. Running time, 83 minutes. Played July 19-20.—Simon Galitizki, Coed Theatres, Topeka, Kansas. General patronage.

FOUR WIVES: Lane Sisters, Gale Page, Eddie Albert, Jeffrey Lynn, Claude Rains, Dick Foran, Frank McHugh, May Robson—Very good picture to fair business. Running time, 99 minutes. Played July 14-15.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers' patronage.

FOUR WIVES: Lane Sisters, Gale Page, Eddie Albert, Claude Rains, Jeffrey Lynn, Dick Foran, Frank McHugh, May Robson—Good picture that failed to bring them in. Running time, 99 minutes. Played June 28-30.—Otto W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

MURDER IN THE AIR: Ronald Reagan, John Litel, Lya Lys—Fair only for a double bill and hardly that. Just another quickie. Running time, 55 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

'TIL WE MEET AGAIN: George Brent, Merle Oberon, Pat O'Brien, Geraldine Fitzgerald, Binnie Barnes—One of the best pictures we have played in some time, enjoyed by all and pretty nice business two days. George Brent and Merle Oberon wonderful. George Brent a perfect lover. This story on same order as "Dark Victory." A perfect cast; a perfect picture. Running time, 99 minutes. Played July 21-22.—Miss Alice Simmons, Strand and Lyric Theatres, Jefferson, Texas. General patronage.

TORRID ZONE: Anne Sheridan, James Cagney, Pat O'Brien, Andy Devine, Helen Vinson—A pretty good picture and good cast. Drew satisfactorily two days. James Cagney is popular here, especially with the male trade and Ann Sheridan, although not so good at the box office, is very pretty. Running time, 88 minutes. Played July 11-12.—Miss Alice Simmons, Strand and Lyric Theatres, Jefferson, Texas. General patronage.

Metro-Goldwyn-Mayer

EDISON, THE MAN: Spencer Tracy, Rita Johnson, Gene Lockhart, Charles Coburn—The film is good in every way, even though it did not give Tracy the opportunities for the display of the dramatic ability he has. All he had to do most of the time is to look very studious. Our patrons were thoroughly satisfied and gave us many compliments. Business was considerably above average but not top. Played June 30-July 1.—Egon W. G. Wieselmann, Cactus Theatre, Limon, Colo. Small town patronage.

EDISON, THE MAN: Spencer Tracy, Rita Johnson, Gene Lockhart, Charles Coburn—Swell. Had crowded houses and everyone pleased. Spencer Tracy is "tops." Running time, 107 minutes.—Played July 17-18.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

FLORIAN: Robert Young, Helen Gilbert—If you are in a small town where they like action and horses, do not run the MGM trailer. With it you will sell them away from the picture. But you can get them in on the horse angle and will not disappoint them either. Business was below average but am convinced that it could have been a little better had I sold it properly. Played July 12-13.—Egon W. G. Wieselmann, Cactus Theatre, Limon, Colo. Small town patronage.

FORTY LITTLE MOTHERS: Eddie Cantor, Rita Johnson, Bonita Granville, Judith Anderson—In spite of extra efforts in selling this due to our anniversary, they did not come to see it. Audience reaction was very good, however. But we wish to share our opinion with those who say that Cantor is washed up at the box office and hope that producers will waste no more efforts on him. MGM did make a splendid effort in this and built around Cantor a good and different story. But, what is the use if the cash customers stay away. Played June 16-17.—Egon W. G. Wieselmann, Cactus Theatre, Limon, Colo. Small town patronage.

GOODBYE, MR. CHIPS: Robert Donat, Greer Garson—We expected business from this picture but another classic that missed the boat with us.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

JUDGE HARDY AND SON: Mickey Rooney, Lewis Stone, Fay Holden, Cecilia Parker—One of the best Hardy pictures to date but did not do the business. My patrons have been seeing too much of Rooney. Running time, 86 minutes. Played July 6-7.—Otto W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

MAN FROM DAKOTA: Wallace Beery, Dolores Del Rio, John Howard—Not up to the Beery standard and he is well liked here, which did not help his popularity. Running time, 74 minutes. Played July 4-5.—Otto W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

MORTAL STORM, THE: James Stewart, Margaret Sullavan, Frank Morgan, Bonita Granville, Maria Ouspenskaya, Irene Rich—This is an indictment of Hitler's ways and it is tops as that kind of a picture. Cast perfect and this Maria Ouspenskaya can say more with her grim features and eyes than a lot of actresses can in a dozen lines of dialogue. But something has gone haywire with business and I will lay part of it at the hands of the war hysterical outfit at Washington. They are banging the war drums with conscription and so on. That is not doing the country or business any good.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

SECRET OF DR. KILDARE: Lew Ayres, Lionel Barrymore, Laraine Day—This picture was well taken but patrons say one is too much like the one before. Running time, 85 minutes.—Played June 14-16.—Otto W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

SHOP AROUND THE CORNER: James Stewart, Margaret Sullavan, Frank Morgan—There was not enough action in this picture for my patrons but some of them liked it. I thought it was a very fine picture. Running time, 95 minutes. Played July 19-21.—Otto W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

STRONGER THAN DESIRE: Virginia Bruce, Walter Pidgeon—No good. People didn't go for it. Business bad.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SUSAN AND GOD: Joan Crawford, Fredric March, Rita Quigley, Rita Hayworth, Ruth Hussey, Bruce Cabot, John Carroll, Rose Hobart—An excellent picture. Not sacrilegious. Business fair. Joan Crawford plenty good in this one.—Played July 3-4.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

TWENTY MULE TEAM: Wallace Beery, Leo Carrillo, Marjorie Rambeau—We played this to really good business even though many people vacationed away from town over the holiday. I guess it is made up of what people look for. Beery is his usual self, the way they like him best. However, it is not quite the production "Bad Man of Brimstone" was. Played July 2-4.—Egon W. G. Wieselmann, Cactus Theatre, Limon, Colo. Small town patronage.

Paramount

BUCK BENNY RIDES AGAIN: Jack Benny, Eddie "Rochester" Anderson, Andy Devine, Ellen Drew—The customers ate this up and I myself who never have been a Benny fan enjoyed it thoroughly. This is so much better and different from anything Benny ever did before for the screen that it simply was a hit with everybody. Business was good but as usual when business is good we paid too much for it.—Played June 23-24.—Egon W. G. Wieselmann, Cactus Theatre, Limon, Colo. Small town patronage.

GERONIMO: Preston Foster, Andy Devine, Ellen Drew—Picked this up late which may account for the below normal box office. Also that women stayed away from it may account for some of the poor business. It has plenty of action and suspense and though they lifted some of the scenes from "The Plainsman" and "Texas Rangers" the picture was fairly good for its type. Yet it was not the epic Paramount must have hoped it would turn out to be. Played June 28-29.—Egon W. G. Wieselmann, Cactus Theatre, Limon, Colo. Small town patronage.

HONEYMOON IN BALI: Fred MacMurray, Madeleine Carroll, Allan Jones, Helen Broderick—Very good picture to good business. Running time, 95 minutes. Played July 7-8.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

ROAD TO SINGAPORE: Bing Crosby, Dorothy Lamour, Bob Hope—Everyone enjoyed this show immensely. There is more good comedy in this than there has been in many another show. The music and songs went over big. Business did not quite come up to expectations. Word of mouth helped it the second night. Played June 9-10.—Egon W. G. Wieselmann, Cactus Theatre, Limon, Colo. Small town patronage.

Republic

CARSON CITY KID: Roy Rogers, Bob Steele, George "Gabby" Hayes, Pauline Moore—Good picture; good business. Republic pictures are getting better. Running time, 57 minutes. Played July 26-27.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

DARK COMMAND: Walter Pidgeon, Claire Trevor, John Waynes—One of Republic's finest pictures that appealed to all classes of patronage. Pidgeon is excellent. Also, Trevor and Wayne. All customers

came out with a good word for picture. Runnning time, 96 minutes. Played June 5-6.—Ken Gorham, Town Hall Theatre, Middlebury, Vt. General patronage.

GRANDPA GOES TO TOWN: James, Lucile, Russell Gleason—Good comedy which pleased on family night. Fair business. Running time, 66 minutes. Played July 23.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

GRANDPA GOES TO TOWN: James, Lucile and Russell Gleason—This one is the best of this series. Our patrons liked it and said so. Good biz. Running time, 66 minutes. Played July 12-13.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

IN OLD MISSOURI: Weaver Brothers and Elviry—A picture well made that absolutely fits into the New England week-end trade perfectly. A howl from start to finish. We need this type for a change. Running time, 67 minutes. Played July 5-6.—Ken Gorham, Town Hall Theatre, Middlebury, Vt. General patronage.

RANCHO GRANDE: Gene Autry, Smiley Burnette, June Storey, Mary Lee—After our success with single-billing "South of the Border" we did the same with this and it certainly stood on its own. It is the stuff they go for in these small towns. Though business was good, it did not come up to "South of the Border." Personally I thought it to be a better picture. I hope they'll keep Mary Lee with Autry. They like her. Played July 16-18.—Egon W. G. Wieselmann, Cactus Theatre, Limon, Colo. Small town patronage.

VILLAGE BARN: Richard Cromwell, Doris Day, Lulu Belle and Scotty—Played it on a single bill to satisfactory business in spite of heat wave.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

YOUNG BUFFALO BILL: Roy Rogers, George "Gabby" Hayes, Pauline Moore—The answer. Even the heat didn't keep them away and that is what we are all looking for.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

RKO Radio

EVERYTHING'S ON ICE: Irene Dare, Eric Linden, Edgar Kennedy—Here is a cute one and it is chuck full of amusing skating sequences with Irene at the helm. The plot is one which will not weigh too much. A fine light moving picture which will please all. Played July 21-23.—Simon Galitizki, Coed Theatre, Topeka, Kansas. General patronage.

MARINES FLY HIGH, THE: Richard Dix, Chester Morris, Lucille Ball—Satisfied a slightly increased attendance. A very good action picture. Played July 13.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

PRIMROSE PATH: Ginger Rogers, Joel McCrea—Splendid. Attendance small but those who were present were impressed. Played July 10-11.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

THAT'S RIGHT, YOU'RE WRONG: Kay Kyser and His Orchestra, Adolphe Menjou, May Robson, Lucille Ball, Edward Everett Horton—A good comedy that pleased fair business. Played July 17-18.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

Twentieth Century-Fox

BARRICADE: Alice Faye, Warner Baxter, Charles Winninger—The idea the picture carried was fine but the plot needed more substantial conviction of details. For example, the attack upon the consul presented a weak plot link. General public found no faults; it is worth your attention. Running time, 71 minutes. Played July 14-15.—Simon Galitizki, Coed Theatre, Topeka, Kansas. General patronage.

CHARLIE CHAN IN PANAMA: Sidney Toler, Jean Rogers—Can't say much for this. Business rotten. Running time, 67 minutes. Played June 26-27.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

EARTHBOUND: Warner Baxter, Andrea Leeds—Always you can tell when a star has been let out; it is the old army game. Kill 'em off with bad pictures and here is one that you can put in the top flight for a no good imitation of Roach's "Topper" pictures. He knows how to make them and Fox does not.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

FOUR SONS: Don Ameche, Mary Beth Hughes, Eugenie Leontovich—Good picture; good business. Running time, 88 minutes. Played July 28-29.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

GIRL IN 313: Florence Rice, Kent Taylor—We did very well for this feature as showers apparently sent the patrons into the theatre. Satisfied. Played July 20.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

LILLIAN RUSSELL: Alice Faye, Don Ameche, Henry Fonda, Warren William, Edward Arnold, Leo Carrillo, Weber and Fields—Another stupendous film that flopped and flopped big. Sold as a top allocation picture by this company, it just was too disappointing. In parts the picture drags too much. Patrons' comments were divided. I know you will all play it if you have Fox but just don't hope for too much from it. Played July 19-20.—Egon W. G. Wieselmann, Cactus Theatre, Limon, Colo. Small town patronage.

LILLIAN RUSSELL: Alice Faye, Don Ameche, Henry Fonda, Edward Arnold, Warren William, Leo Carrillo, Weber and Fields—Pretty good picture but rental too high. We cannot make any money as all of the gross goes for film rental. Fox pictures do not seem to go over here. "Jesse James" and "Alexander's Ragtime Band" top anything they have made. Running time, 127 minutes. Played June 27-28.—Miss Alice Simmons, Strand and Lyric Theatres, Jefferson, Texas. General patronage.

SAILOR'S LADY: Jon Hall, Nancy Kelly—Had fair business but was the money I had to give away that drew them and not this dud. Characters in this were entirely too wooden to even get the laughs, they were entitled to, so it didn't do a thing but die until Joan Davis woke the people from their nice quiet, undisturbed slumber and added the only real fun to it. Running time, 66 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

SHOOTING HIGH: Jane Withers, Gene Autry—I couldn't call this picture just another Autry as we usually do business with his pictures but we surely missed the bus at the box office with this one. Jane Withers played her part well as usual in that she did all of the talking but Fox went to sleep at the switch when they left Smiley Burnette out of this one. They want comedy relief in their Autrys and the only one that can give them that is named Burnette.—Harry F. Blount, Plaza Theatre, Potosi, Mo. Rural patronage.

STAR DUST: Linda Darnell, John Payne, Roland Young, Charlotte Greenwood—Very good picture. But business was poor. Running time, 85 minutes. Played July 1.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

VIVA CISCO KID: Cesar Romero, Jean Rogers—Good picture of its kind but with us ordinary westerns do as well and cost less. Running time, 70 minutes. Played July 5-6.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

United Artists

HOUSE ACROSS THE BAY: George Raft, Joan Bennett, Lloyd Nolan, Walter Pidgeon, Gladys George—One of the best pictures released by this company. Entire cast good. Joan Bennett lovely, George Raft a good draw at the box office. Do not be afraid of this one as it is excellent. Running time, 88 minutes. Played July 18-19.—Miss Alice Simmons, Strand and Lyric Theatre, Jefferson, Texas. General patronage.

MY SON, MY SON: Brian Aherne, Madeleine Carroll, Louis Hayward, Laraine Day—A very good dramatic offering but I guess they do not go for that sort of thing at this time. The business did not deserve the Sunday booking we gave it. It is of class appeal apparently because the results we had from tie-ups with literary groups were good and those groups were pleased too. Played July 7-8.—Egon W. G. Wieselmann, Cactus Theatre, Limon, Colo. Small town patronage.

MY SON, MY SON: Madeleine Carroll, Brian Aherne, Louis Hayward, Laraine Day—Excellent picture and nice business. Every player did a swell job. Not as good a picture as "Rebecca" but do not be afraid to give it your best playing time. Running time, 117 minutes. Played July 7-8.—Miss Alice Simmons, Strand and Lyric Theatres, Jefferson, Texas. General patronage.

ONE MILLION B.C.: Carole Landis, Lon Chaney, Jr., Victor Mature, John Hubbard—Business was only average on this. We believe the producers themselves muffed the great possibilities this film had with their animal imitations. The fact that for the most they only relied on trick photography (i.e., making lizards and other known animals appear to be big monsters) failed to impress people. The animals still looked like lizards to people. Had these same lizards been changed by building them up with putty or something to make them look something people never saw, maybe we then would have had another "King Kong" box office. Played June 7-8.—Egon W. G. Weiselmann, Cactus Theatre, Limon, Colo. Small town patronage.

OUR TOWN: William Holden, Martha Scott, Fay Bainter, Thomas Mitchell, Beulah Bondi, Guy Kibbee, Stuart Erwin, Frank Craven—A flop at the box office and picture cost too much money. We did not do any business. Lowest Sunday gross in some time. Picture did not please so well. Personally, I though it a good picture but the public did not seem to think so. Running time, 90 minutes. Played July 14-15.—Miss Alice Simmons, Strand and Lyric Theatres, Jefferson, Texas. General patronage.

RAFFLES: David Niven, Olivia de Havilland—The perfect answer why small town theatres have giveaway and double bills. Absolutely nothing to it. Pay for it and forget it. In fact, Mr. Goldwyn, of Saturday Evening Post blabbings, has not given us a box office picture this season. Running time, 71 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

(Reports continued on following page)



(*Continued from preceding page*)

REBECCA: Laurence Olivier, Joan Fontaine, George Sanders, Judith Anderson—One of the best pictures we have run this year, including "GWTW." Business was only fair, however. Possibly for the reason that they do not care for drama nowadays. Literary group tie-ups brought fine results. The only trouble with that is that in a small town there are not enough of these literary groups. Played July 14-15.—Egon W. G. Wieselman, Cactus Theatre, Limon, Colo. Small town patronage.

Universal

PRIVATE AFFAIRS: Hugh Herbert, Nancy Kelly, Roland Young, Robert Cummings—Owing to carnival sponsored by American Legion, business poor but picture swell and good enough for any theatre any old time. Play it by all means. Running time, 80 minutes. Played July 17-18.—Ken Gorham, Town Hall Theatre, Middlebury, Vt. General patronage.

SPIRIT OF CULVER, THE: Freddie Bartholomew, Jackie Cooper—We had a fine attendance on this and we heard no comment either for or against so it must have pleased. However, I am inclined to think this type of film is overworked at the present time. Running time, 90 minutes. Played July 19-20.—Simon Galisizki, Coed Theatre, Topeka, Kansas. General patronage.

ZANZIBAR: Lola Lane, James Craig—This, gentlemen, is a sleeper. All the excitement in the world, scenes you never even hoped for and a very pleased audience, indeed. A surprise to us all. Running time, 70 minutes. Played July 1-2.—Ken Gorham, Town Hall Theatre, Middlebury, Vt. General patronage.

Warner Brothers

BOTHER ORCHID: Edward G. Robinson, Humphrey Bogart, Ann Sothern, Ralph Bellamy—A fair picture but certainly not worth your best play dates. Robinson is not strong enough in our situation for a good draw. Running time, 88 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

BROTHER ORCHID: Edward G. Robinson, Ann Sothern, Ralph Bellamy, Humphrey Bogart—Only fair picture to fair business. Title misleading and not one bit helpful in selling show. Running time, 91 minutes. —A. E. Elasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

BROTHER RAT AND A BABY: Wayne Morris, Priscilla Lane, Jane Bryan, Ronald Reagan, Jane Wyman, Eddie Albert—Nice picture that was well taken and did a good business considering the hot weather. Running time, 86 minutes. Played July 12-14.—Otto W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

BROTHER RAT AND A BABY: Wayne Morris, Priscilla Lane, Jane Bryan, Ronald Reagan, Jane Wyman, Eddie Albert—Nothing very heavy about this picture. The film should click anywhere because subject is one which will appeal to the old as well as the young, to the clods as well as the fashionable. It is light and spicy with humor sprinkled throughout, making an ideal movie dish. Running time, 78 minutes. Played July 14-16.—Simon Galitizki, Coed Theatre, Topeka, Kansas. General patronage.

SISTERS, THE: Errol Flynn, Bette Davis, Anita Louise, Ian Hunter, Alan Hale—Here is commendable acting with an excellent plot and nicely presented. Many came to see it for their second time. Personally it pleased me much. Everyone who saw it was entertained and commented highly. Running time, 102 minutes. Played July 21-23.—Simon Galitizki, Coed Theatre, Topeka, Kansas. General patronage.

Short Features

Columbia

BLACKBOARD REVUE: Color Rhapsodies—Good color cartoon. Running time, seven minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

FLAT FOOT STOOGES: Three Stooges—Always good. This no exception.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

FOOLISH BUNNY: Color Rhapsdies—O. K. Cartoon market overdone.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

GREYHOUND AND THE RABBIT: Color Rhapsodies—Not so good.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

HAPPY TOTS' EXPEDITION: Color Rhapsodies —Very good cartoon.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

HIS BRIDAL FRIGHT: Charley Chase—One of their best.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

JAI ALAI: Sport Thrills—Good filler.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MOUSE EXTERMINATOR, THE: Phantasies Cartoons—A fair cartoon. Have seen better.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

NUTTY BUT NICE: Three Stooges—Pretty good. Our folks go for these.—Ray Peacack, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

OH, YOU NATZY SPY: Three Stooges—Timely. Clever and another Stooges' laugh. They are tops here. Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SCREEN SNAPSHOTS: No. 8—Verry good.— Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SOUTH OF THE BOUDOIR: Charley Chase—Very good comedy.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

TOMORROW'S STARS: Sport Thrills—Good sport reel. Running time, 10 minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

Metro-Goldwyn-Mayer

HIDDEN MASTER, THE: Passing Parade, No. 13—Excellent as have been all this series. Running time, 10 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

NEW PUPIL, THE: Our Gang—Average Our Gang comedy. — E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

NEWS OF THE DAY: Still plumb full of stale war news.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

PUSS GETS THE BOOT: MGM Cartoons—Good. —Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronge.

RADIO HAMS: Pete Smith Specialties—Pete Smith shorts always good. Only thing wrong is the price we pay.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General ptronge.

SEE YOUR DOCTOR: Robert Benchley—The best Benchley to date.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

TOM TURKEY: MGM Cartoons—Amusing cartoon. — Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

Paramount

FOUL BALL PLAYER, THE: Stone Age Cartoons —Average black and white cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

FRESH VEGETABLE MYSTERY: Color Classics —Fair.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

FULLA BLUFF MAN, THE: Stone Age Cartoons —Fairly good black and white cartoons.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HERE' HAL: Headliners—Paramount makes the singles.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SHAKESPEAREAN SPINACH: Popeye the Sailor —I've seen better "Popeyes" than this one.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

TED FIO-RITO AND HIS ORCHESTRA: Headliners—Very good.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

RKO Radio

BONE TROUBLE: Walt Disney Cartoons—Pluto, the dog, has trouble in securing and retaining his bone and the hall of mirrors causes further trouble. Will please all seeing it. Running time, nine minutes. —William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

MARCH OF TIME, NO. 10: The Philippines: 1898-1946.—For Americans, yes.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Vitaphone

CINDERELLA'S FELLER: Juanita Quigley—Good two reeler in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

CIRCUS TODAY: Merrie Melodies—Here is truly a swell cartoon. Just about tops for kids and adults. Running time, six minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

LITTLE BROTHER RAT: Merrie Melodies—Good cartoon.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

ROYAL DODEO, THE: John Payne, Cliff Edwards —A swell color brevity but it is all too short. Fine entertainment. Running time, 13 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.



MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor

GERTRUDE MERRIAM, Associate Editor

SHOTGUNS AND BEARS

"Satisfactory as far as it goes. But it doesn't go quite far enough."

The speaker—a visiting brother. The subject—our "Strong Medicine" editorial in the issue of July 20.

"Besides the usual burden of launching the new season," the member continued, " managers have an extra job to do this year in exploiting their Fall bookings." He turned to the editorial in question and quoted:

"the tempo of showmanship demands stepping-up to battle the competition of changing world events now invading the attention-capacity of theatre patrons"

"In short," he pounded the book for emphasis, "the job from now on calls for exploitation guns big enough to be heard above the sound and fury of war. And you can't fire big-bore guns with small-caliber ammunition."

"Well, what's your answer?" this scrivener was eager to know.

"Obvious," the theatreman snapped. "Point out today's weaknesses in conventional exploitations that might have served in easier times. Hammer home how much more profitably campaigns would function if the time, money and effort spent on a lot of run-of-the-mill tieins were concentrated on one or two big exploitations that would really count.

"Tell 'em," the visitor shouted as he rose to go, "a shot-gun never brought down a bear."

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ANOTHER WAY TO DO IT

To impress his operation more profitably upon community consciousness, Manager M. E. Ferrara, Dixie, Abbeville, La., struck upon the sound idea of a year-round charity fund for the city's underprivileged. Since there appeared to be no obvious theatre tiein, the Round Tabler was able to enlist cooperation of conservative big names, support from the hard-to-crack newspapers. Success of the project has opened important local doors to the theatreman who will be making use of these contacts when occasion demands.

Where communal goodwill is worth going after, it can be done without involving the boxoffice in prestige-builders of dubious worth. Ferrara's ability to look ahead is an instance of how it can be done without "giving away" the theatre.

The announcement of Ray Bell's promotion to the Loew's home office publicity department marks an almost perfect score of advancement to winners of the Quigley Grand Awards. Voted the Silver Grand for his outstanding work in the 1939 Competitions, the Round Tabler now takes his place among the other winners who have stepped up to bigger jobs after taking down Award honors.

Thus, again the Quigley Awards demonstrate their not inconsiderable strength in helping to clear the way for the theatreman determined to get ahead.

"COOLING" IS NOT ENOUGH

In these debilitating days of intense heat, weary sufferers seeking relief in the theatre demand the most perfect of service to assuage nerves torn raw by high temperatures, raucous street noises, monoxide-scented atmosphere. In battling these conditions, your knowing manager realizes the most elaborate air-conditioning is no more important than the quiet that should go with it. Thus, spoken communication between personnel will be subdued, all equipment will operate noiselessly, "loud-speaker" patrons will diplomatically be hushed.

Sensibilities stand much less wear-and-tear in the summer heat. Theatremen who meet seasonal annoyances by exerting themselves accordingly might advantageously change advertising copy to read:

"Comfortably Cooled — and Quiet"

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In striking upon the elaborate truck tiein for "They Ride by Night," described elsewhere in this section, the keen-eyed Warnermen again demonstrate their expertness in developing national exploitation. The Einfeld idea of investing the conventional truck-and-trailer with glamour and excitement is already proving out. Returns are somewhat indicated in the wide publicity arising from participation in the promotion by state and city heads.

A-Mike Vogel

Round Table in Pictures

The old-fashioned blackboard was Carl Rogers' inspiration for an unusual lobby news bulletin on "Our Town" at Loew's, Harrisburg, Pa., current happenings in "our town" taken from the local papers. In addition, Rogers plugged some of his forthcoming attractions.





Reported by ad man Ed Goth was effective lobby telephone gag rigged up for "Doctor Takes a Wife" at the Fabian Paramount, in Stapleton, Staten Island, N. Y., by Eli Glass. Card planted next to desk with telephone invited patrons to hear Loretta Young speaking from Hollywood. When receiver was lifted, concealed recording of voice impersonating Miss Young started playing and was transmitted over wires to the phone.



The unexpected addition of a local beauty as atmosphere in his elaborate "Pago Pago" display brought a lot of extra attention aimed for by Manager Francis Deering at Loew's Theatre, in Houston, Tex. Girl in native costume posed at certain hours during the day and tied up a lot of lobby traffic, according to the Round Tabler.

Labelled the "Maryland Handicap" was the horse racing game set up in the lobby of the Troy, in Troy, N. Y., as part of Leo Rosen's advance campaign on that picture, starting ten days ahead. Carrying out the "horsey" atmosphere, entire ushers' staff was dressed as jockeys.



Civic Heads Tied to 'Ride by Night'

Originating in Chicago, the 60-foot "truck and trailer" ballyhoo turned out by Warners for national promotion on "They Ride by Night" completed its cross-country journey after stopping in various key cities to tie in with local dates on the various campaigns. Wide publicity was obtained as was cooperation of governors, mayors, and other celebrities on the announcement that the truck was being driven to Hollywood as a gift for Ann Sheridan, star of the picture.

Selection of the star by the International Brotherhood of Teamsters as their "ideal riding companion" allowed for a hookin whereby all truck drivers met on the road were invited to autograph the gift. In Denver, Governor Carr and Mayor Stapleton added their signatures, as did the famed auto racer and Mayor of Salt Lake, Ab Jenkins, who met the truck at the outskirts of the Mormon city with a police escort and appropriately bannered cars.

In Kansas City, Marty Weiser, Warner exploiteer, tied in with the *Journal* to send a photographer with the truck on the stretch to Tulsa, Oklahoma. The result was a Sunday page layout, headed by the title, of "truck" pictures taken on the trip, captions explaining the hookup and crediting the picture. Interspersed in the layout were scenes from the feature, run as comparison shots.

"LET'S HEAR FROM YOU"

City Playground Tieup Plugs Lampe's Shows

As a means of getting the attention of kids in Syracuse, Gus Lampe, district manager and Harry Unterfort, manager of the Keith Theatre has effected a tieup with all the playgrounds in the city whereby a large sign is posted on the bulletin boards calling attention to the current picture, cast and playdates. In return for this privilege, Lampe offers guest tickets to one girl and boy each week from each playground, who during that week has shown the greatest general improvement. In addition to the break on the bulletin boards, the playground directors make daily announcements calling attention to the shows at the Keith.

For "Ghost Breakers" a lad dressed in white sheet with eyes, nose and mouth cut out and appropriate back banner paraded streets ahead and during run at busiest hours. Also in connection with this picture a safety quiz contest was held in front of theatre by the police department. Pulling up in radio car with portable equipment, policemen asked people in the crowd various questions pertaining to safe driving. A dollar was given to those answering correctly and three times during the one minute program the picture was plugged.

"LET'S HEAR FROM YOU"

Excuse It, Please

In the issue of July 27th, a program layout by Manager Arthur Rothafel at the Cove, in Glen Cove, L. I., was inadvertently credited to Max Cooper, former manager. Cooper is now at Skouras' Pascack, in Westwood, N. J.

MALCO NEWSPAPERS

Published and distributed by the theatres as a supplementary avenue of advertising, the various "Movie News" tabloids put out by Malco-men are representative of effective circuit mediums that help build the grosses. Among those recently received are the publications sponsored by W-Clyde Smith, city manager, Hot Springs, Ark., and Manager Hiram Meeks of Malco's Rialto, Morrilton, Ark.

The weekly, by Smith, is a four-page, 10 inches by 14 inches, and publicizes attractions at the three houses under his direction, the Paramount, State, and Central. Delivered direct to homes on Fridays, miss-outs are covered by an arrangement with Postal Telegraph wherein messengers are sent out with copies, which service is advertised in the paper's masthead which also announces over 20,000 readers. In addition to picture publicity, Clyde runs a number of outside ads which help pay off the cost. The local touch is maintained with an "Around the Town" column of personals, as well as publicity for advertisers upon occasion.

Of a smaller size, and a monthly, Meeks' four-page, while confined to the theatre and running no outside ads, does an excellent job of coverage, according to the Round Tabler. Also delivered direct to the home, the tabloid features a full listing of the month's attractions. Circulated a few days ahead of the first of the month, the theatreman finds the paper well received, especially in his trade territory. With each copy goes a monthly cardboard calendar for further attention to the Rialto's programs.

Turtle Race Used For "Susan and God"

Using the old attention-getter, MGM exploiteer, N. Edward Beck, cooperating with Bill Browne, at the Mission Theatre, in San Jose, Cal., for "Susan and God," reports putting five turtles in the local Postal Telegraph window, each with a letter of the name "Susan" on their backs. Passersby were then invited to wait until the turtles lined up so that spelled the name correctly. Supplementary copy carried plugs for the picture. The boys also arranged a full page of co-op ads, each carrying the names of three motion pictures and merchandise prizes and guest tickets were offered for readers who could pick out the films in which either Joan Crawford or Fredric March had previously appeared.



Page Feature Tops 'Turnabout' Tieins

As to be expected, the story of "Turnabout" is being adapted for newspaper attentions, a current instance being the page promotion secured by Charley Schlaifer for the date at the United Artists, San Francisco. Tiein with the *Call-Bulletin* resulted in a by-line feature by the paper's widely-read James G. Chesnutt, wherein the columnist related his experiences in exchanging places with Mrs. Chesnutt in the manner of the picture. Topping the story was a banner cartoon layout of scenes from the picture and comic treatment of the subject.

In addition to a flock of laugh slants for the date at Loew's State, Providence, Ed McBride, also used the title for copy tieins hookup on merchant tieins. With his local Richfield filling stations, for instance, Mac promoted posters planted conspicuously at the stations, copy reading: "Stop for service, then 'Turnabout' to Loew's State," etc.

Co-op ads suggested by pressbook hookups with national advertisers were incorporated in the "Turnabout" campaign put on by Francis Deering, for the date at Loew's, Houston, Texas. Promotions with the leading public utilities companies brought a series of two and three column displays in which the modern kitchens stressed in the picture were used by the merchants to emphasize their wares. In every instance, the picture and stars topped all advertising.

"LET'S HEAR FROM YOU"



at Top Speed by Nation-wide Railway Express

The modern, specialized news reel service—fast and sure. Direct to theaters by fast trains and speedy motor vehicles. Just as quick for trailers, stills, posters, promotion matter, equipment and anything else that's a "must." Nation-wide theater coverage through 23,000 offices. Low, economical rates. Pick-up and delivery without extra charge in all cities and principal towns. Just phone, for service.

For super-speed use—AIR EXPRESS—3 miles a minute . . . *Special* pick-up—*Special* delivery

RAILWAY EXPRESS AGENCY INC.

NATION-WIDE RAIL-AIR SERVICE



My Dear Folks:

We won't be home next Wed.-Thur. or Fri Nites July 10-11-12, because we will be at the air-conditioned Roxy Theatre in DELPHI—To view one of the greatest and finest pictures of the year "WATERLOO BRIDGE"

VIVIEN LEIGH of "Gone With The Wind" fame co-stars with Robert Taylor in "Waterloo Bridge." It's a romantic story that has perfect entertainment appeal. Really, I would not miss this attraction for the world.

Respectfully and Effectionately
Signed
Your Next Door Neighbor

P. S. There will be other nites when we won't be home—
"Susan and God"
"Mortal Storm"
"New Moon"
"Boom Town"
"Andy Hardy Meets Debutante"
All These Hits Are Coming at the Roxy Soon.

Above is illustrated one of the tinted heralds used by Round Tabler Chris Chamales at the Roxy, in Delphi, Indiana, as a new twist to the old "not at home" gag. Signed by "Your Next Door Neighbor", the messages were slipped under doors.

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Monster Parade Aids Grimes on "Flag Speaks"

Giant parade of the American Legion drum and bugle corps, the Elks and other leading organizations, to the Warner Theatre, in Erie, Pa., was part of Ken Grimes campaign for "The Flag Speaks." Each group carrying banners heralding the opening, created much attention as they covered the downtown area. Cooperating paper came through with six column cut of the American flag in colors in addition to full page devoted to the Declaration of Independence, border done in red, white and blue.

For "The Biscuit Eater," Grimes invited heads of various sportsmen's clubs to attend a special screening, which brought permission to circularize memberships, urging that they attend the show. Lobby display consisted of dog house covered with scene stills and toy pup in front, card alongside reading: "I'm waiting for my pal," etc., etc.

"LET'S HEAR FROM YOU"

Deering's "Hardy" Campaign Highlighted by Smiles Stunt

For a week ahead of his opening on "Andy Hardy Meets Debutante," Round Tabler Francis Deering at Loew's, in Houston, Texas, effected a tieup with his local newspaper whereby cash and tickets were awarded in connection with a "smiles" contest. Photographer from the paper walked through the downtown district and snapped three smiling people at random. Following day these pictures were run, first one receiving a five dollar cash award and next two the guest tickets. In addition, paper was generous with stores and art on the show at Loew's.

Davis Talks About Theatre Operation In Town of 1200

Running a village theatre is not so hard to take, according to the way Walt Davis tells it. Recovered from a recent illness, and keeping his hand in, Davis is now at the helm of the first theatre in Randolph, N. Y. (pop. 1,200). Asked for some of his impressions in operating this spot, smaller than others he has managed, the Round Tabler finds much to commend.

Vital statistics, forwarded by Walt, show a population break-down of one each of Jewish, Polish, Greek and Italian families. There are no negroes. Businesses show one department store, three groceries, one drug store, four restaurants, one hotel, three gas stations, one garage, one liquor store, one shoe repair shop, two beauty parlors, two barber shops. There is a volunteer fire department, one policeman and one mail carrier.

The locals, it seems, are well organized in social clubs, and this setup is what Davis is trying to break through in making the folks more movie minded. With this in mind, he has been putting on benefit drives and ticket-sales, the organizations getting a slice of what they sell. This also includes the churches. Jamestown is 17 miles away, has 30 day protection, and how the pictures fare in the larger city reflects somewhat on how they do in Randolph. Walt has been able to ward off adverse criticisms on dates through these close tieins.

The Davises Greet Patrons

Rural districts are constantly covered via the mailing lists. In addition, the Round Tabler is in the lobby from opening to closing extending personal welcome and service. Mrs. Davis is also on hand to help patrons with children and these extra services have been publicized sufficiently by patrons to bring in added business. In addition, the glad hand brings in a lot of home-made gifts with which the locals show their appreciation. These include pies, preserves, and other mouth-watering eatables which the city-reared Davis writes, "sometimes makes our room at the hotel look like a delicatessen."

The member finds that surrounding papers are willing to cooperate on publicity features, and one of Davis' favorites, a story on lost-and-found articles has been given a wide play. Daily programs are planted wherever possible and all fan printed matter distributed to those interested.

Honor Students Guested

Tieins that have helped at the boxoffice, according to Walt, are a school hookup wherein youngsters, 12 or under, making 90 on their monthly report cards, are guests of the theatre. Names are placed on bulletin boards and theatre receives list of winners. Those on the honor role are encouraged to keep scrap books, with Davis giving them all material that comes to the theatre and suggesting the fan magazines also be used. When books are finished, they are brought to the theatre where three winners are selected and each rewarded with guest card good for four admissions.

Samuels Aims for Personal Touches In Program Copy

Members in similar situations as well as those who give more than the usual attention to programs will note with interest the various treatments accorded this medium of advertising by Manager W. S. Samuel, of the Rex, Arp, Texas. Reproduced on this page is the cover of a recent layout, representative of the personal note that the theatreman endeavors to inject in his copy. The illustration, incidentally, is from the Lobby Laff department of the Round Table.

In most instances, Samuels confines the front page to institutional copy, comic or otherwise, to spotlight the theatre. The program size remains the same, six inches by nine, in four pages. Inside spread and back page are devoted exclusively to program copy for the week and advertised mainly by regulation ad mats or cuts. Page one is relied upon to "stop 'em."

For instance, the manager tied in on the recent Confucius craze with a face cut of a Chinese oldster framed by Chinese lettering. Under the usual heading, copy read: "Man who take best girl or family to Rex Theatre often will make Big Hit." Beneath was further theatre copy, the entire layout purposely made up in a scrawling hand.

Mat Service Found Helpful

The local newspaper ad mat services are also tapped by Samuels for illustration, as represented by another of the layouts wherein copy emphasized the "happiness" angle. Here, small cuts were used, one showing two women conversing across their windows, reading: "We always go to the Rex, always a good show." A second cut below shows a traffic officer stopping a woman motorist with the driver saying: "Officer, I'm in a hurry to get to the Rex"; the cop replying, "Okay, sister, be careful."

The "personal signature" layout is also developed in various ways. One cover, for instance, shows a full length photo of the theatreman with superimposed hands grasping mouth, shoulder, arm and leg. Tiein copy reads: "Unseen hands grip me when I try to find words to express how thrilled I am over the grand pictures we have for your entertainment this week, I can only insist you get the family together and don't miss one," etc., finishing with the manager's signature cut.

Trick Copy Pulls

Another sample of the same is topped with large panel copy illustrated with a Napoleonic character fishing in a pail of water. Copy is headed: "You'd be crazy, too," and follows the line that the manager has been in town for over a year writing copy for the theatre but he is "going nuts" because he cannot find adjectives big enough.

Trick slants are also emphasized with such layouts as the one showing a piece of tied string headed by the line: "I'm not trying to string you along. This is just to remind you," etc. Also standing out is a cover occupied almost entirely with block display lettering reading: "Brand New Fords at $23.50," and followed by smaller light face, "would not create the sensation that the outstanding pictures will create this week.



ONE OF SAMUELS' PROGRAMS

Gill's "Debutante" Bally

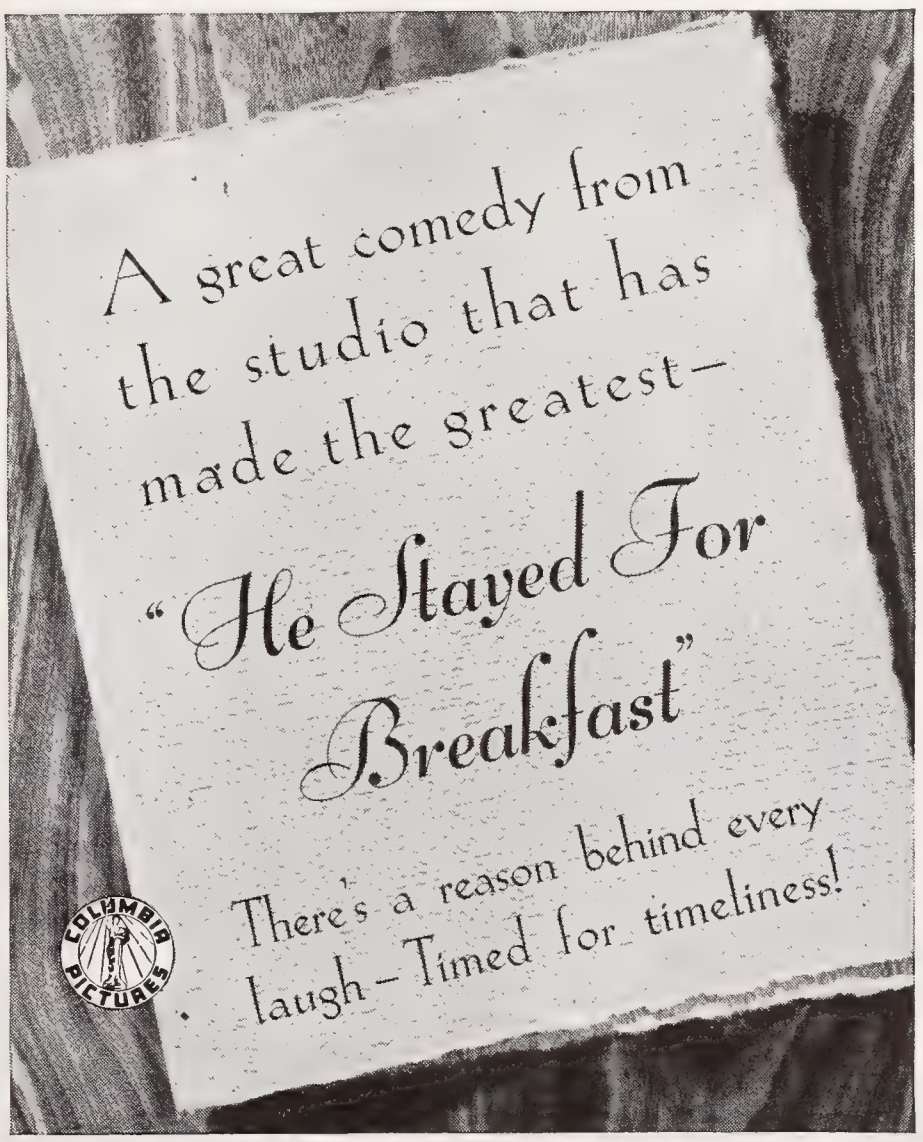
Five girl ushers dressed as debutantes and a young man dressed as Mickey Rooney toured the streets of Bakersfield, Cal., in bannered car as part of Homer Gill's "Debutante" date at the Fox, in that city.

Warnerites Work A Treasure Hunt

Revising the window "treasure hunt" idea wherein the public is invited to study merchant displays for supposedly hidden items, Sid Mesibov, Warner Philadelphia zone exploiteer, reports a new twist worked out at the circuit's Warner, in West Chester, Pa., that proved more successful than the old routine.

The usual procedure, Mesibov notes, is for merchants to use items that are easily spotted and thus do not return sufficient attention by the "hunters" in examining windows to make the tieins entirely worthwhile. To insure a better break for the stores, the Warnerite's new twist is to have the merchant select an article he usually does not sell to be arranged alongside of similar sized items. In the West Chester tiein, for instance, the hardware store placed a garter among a group of stilson wrenches, the sporting goods window contained a toothbrush amidst rifle shells, the electrical supply display featured a nail file with spark plugs, etc.

Each merchant filed with the theatre, his name, store and hidden article. Details were widely publicized in advance, entrants required to submit list of what they saw and where they saw it. The result, according to Sid, was that entrants spent thrice as much time in studying the windows as they did on the previous type of hunt. Thus, the merchants were gratified with the response, the theatre received many more entries and the local paper has offered cooperation.



EXPLOITATION BRIEFS FROM A-FIELD

Sponsored by Sears, Roebuck and conducted by Seymour Morris, Schine's Palace, in Rockport, N. Y., was the recently concluded four-week Safety Bike Club with prizes given to the children to stimulate business at the weekly Saturday matinee.

Special trailer was run each week explaining the purpose of the club, heralds were distributed by all the schools and coupons were available at the store and theatre for drawings in connection with the prizes.

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Stressing the spook angle of "The Human Monster," Robert F. Griffith, at the Capitol, in Whiting, Ind., distributed heralds house-to-house containing life-size cut of Bela Lugosi as he appeared in the picture. Instructions for use were carried at bottom, advising holders to cut out the mask outline, punch holes at each and use cord to attach to head. Cooperating furniture store planted large chair in window with item card reading: "This chair especially reserved for the Human Monster."

▽

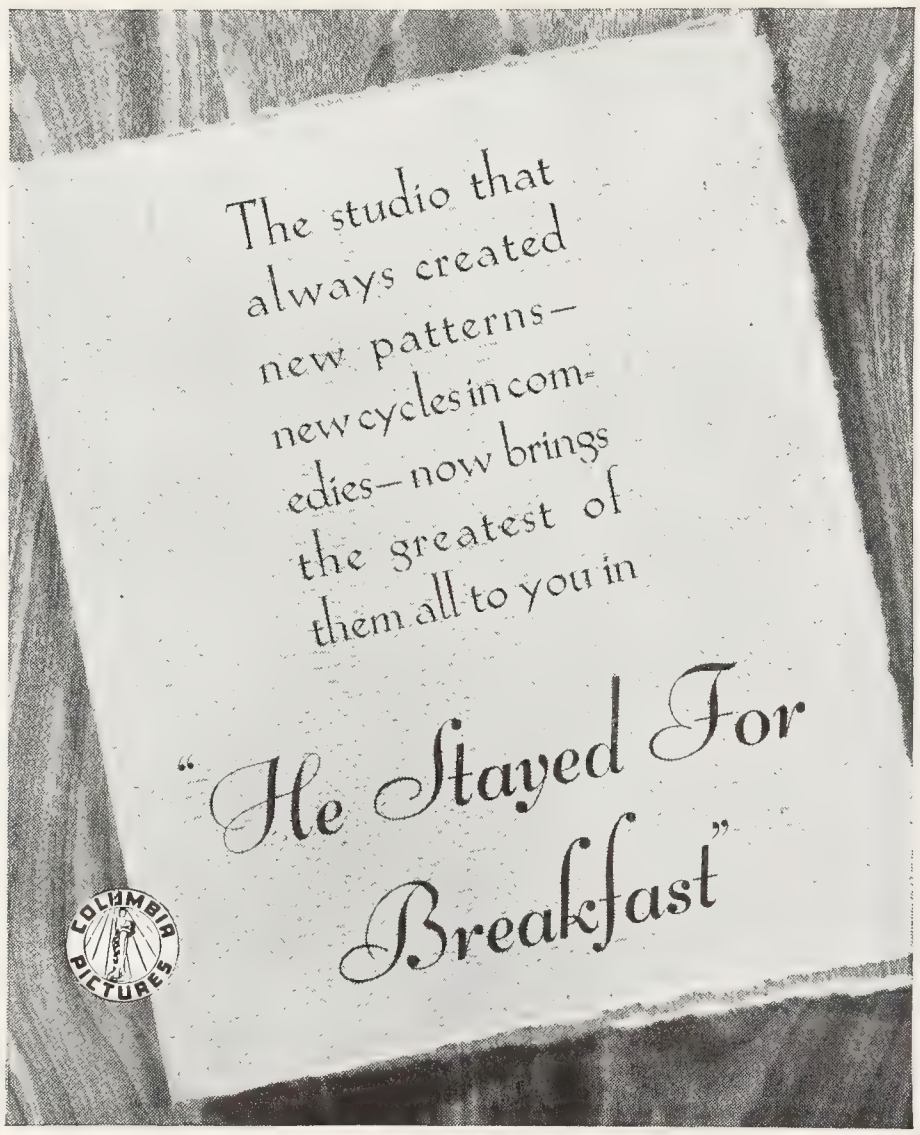
As part of his "Susan and God" campaign, Ed Fitzpatrick, Loew's Poli, Waterbury, Conn., had an attractive girl pass out small white cards to women in shops and along busy streets. The cards carried the message: "Having domestic troubles? Don't go home to Mother—Call Susan at 3-7632." The gag brought a flood of phone calls.

FRANKLIN COMPILES MANUAL ON "VILLAIN"

In advance of the pressbook by RKO Radio, Harold Franklin, producer, has issued a merchandising manual for "The Villain Still Pursued Her", presenting a number of departmentalized ideas, stressing what to sell in the picture.

Incorporated are sections on special accessories, audience participation, fronts and lobby ideas, ballyhoo, advertising copy and layouts, publicity stories. The manual is headed by a message signed by the producer, emphasizing the wide newspaper and magazine attentions already given this unique entertainment.

A radio voice contest to find the local Jeanette MacDonald and Nelson Eddy was the highlight of the "New Moon" campaign put over by Everett Steinbuch and Joe Longo for its Loew's State, Cleveland, showing. Record receptacles were also made up carrying copy and art on the film, and several thousands of these were distributed through music and department stores.



Special screening was held by John Duffus, Buckingham Theatre, Arlington, Va., for "Young Tom Edison" for teachers, club heads, PTA's and newspapermen, which brought readers and favorable comments. Cooperating merchants devoted windows to appropriate tieins, plugging the event in their ads and storewide. Special inserts with cut of Mickey Rooney were distributed by utilities company, as were tinted heralds in a house-to-house canvass and through tieup with chain druggist small pay envelopes with candy enclosed were distributed, copy on outside to the effect that the confection was with the compliments of "Young Tom Edison."

▽

One of the features of the campaign for "The Mortal Storm" put over by Frank Murphy, Loew's State, Syracuse, was a contest planted in the local Shopping Guide offering passes to those able to glean the most words from the film's title.

▽

A radio contest on the subject: "Why do you like Margaret Sullavan and James Stewart as a romantic team?" was part of "The Mortal Storm" campaign put over by L. Ward Farrar, Loew's, Indianapolis. Listeners were reminded of the fact that these two had been co-starred in "Shopworn Angel" and "Shop Around the Corner."

▽

Manager E. Smith of the Strand Theatre, Ipswich, Mass., gave the March of Time unit, "U. S. Navy—1940" a campaign of feature proportions.

One advertisement carried to newspapers was an endorsement by the local American Legion post commander. Letters prepared by the management were read to various Boy Scout troops and other organizations. The U. S. Navy recruiting office placed an "A" board in front of the theatre. Booklets and folders were distributed from the theatre front by four men in uniform from the new plane Carrier U. S. S. Wasp.

▽

Manager Nelson of the Fox Theatre, Montrose, Colo., tied in with two score of local merchants for a star identification contest in his campaign for "Irene." Stills of 37 RKO Radio stars and players, including Miss Neagle, were placed in as many windows of the town and prizes were awarded for identification.

▽

Offering to purchase the material if the girls would make the dresses themselves, Bill Fowers for "Irene" at the Wilma Theatre, in Missoula, Montana, was taken up on the offer, with usherettes creating "Alice Blue Gowns" which they wore during the entire run of the picture.

▽

Before leaving the Rialto in Woodbury, N. J., for the Fox in Burlington, Round Tabler Gene Stutenroth created an animated display for his lobby ahead of "One Million B. C." The jaws of prehistoric monsters opened and closed, while the tails swished around, and simulated red fire flared up and then down at the mouth of a miniature volcano.

YOU ARE INVITED TO JOIN UP

NORMAN H. BAILEY
has been in the moving picture industry over ten years, during which time he has held down various jobs. In 1928 he was an usher at the Warner Theatre in Pittsburgh, Pa., and then made chief of staff. He moved to the Stanley, doing the same work and then went to the Enright in East Liberty, Pa. A rise brought him into an assistant managership and the next promotion made him a manager at the Liberty Theatre in Sharon, Pa. When this house was closed Norman returned to Pittsburgh, doing relief managing for a while. He left Warners to go with an independent as manager, but six months later obtained an assistant manager's position at the Orpheum in Philadelphia, following with a managerial post at the Germantown Theatre, in the same city.

▽

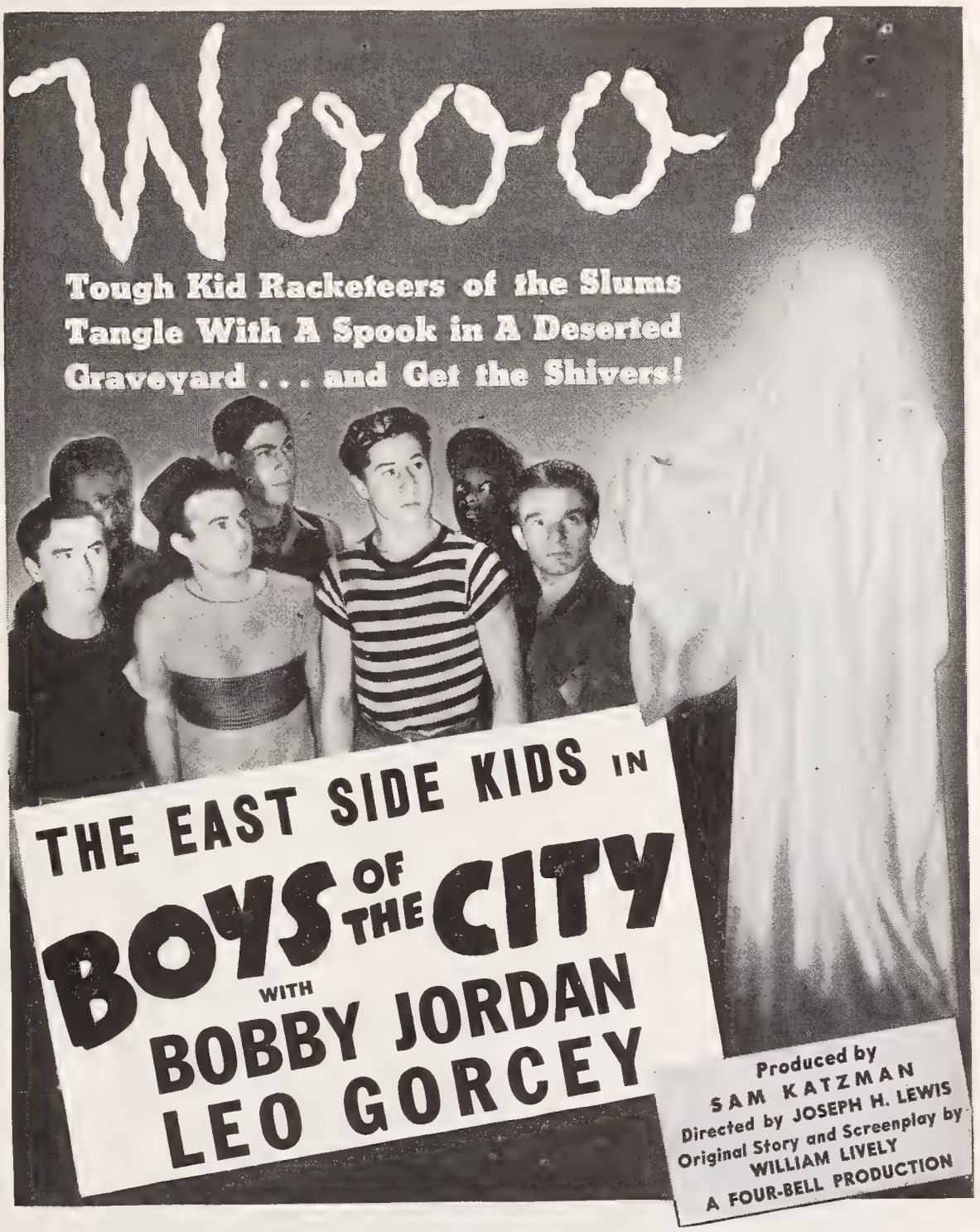
RALPH J. BATSCHELET
divides his time between the Blue Bird and Hiawatha Theatres in Denver, Colorado, which houses belong to the Fox Inter-Mountain circuit. He has been in showbusiness for almost seven years, starting at these theatres, in a managerial capacity. We should like to be informed, from time to time, Ralph, on what you are doing for the box office, so please keep us advised.

FORREST M. SWIGER
manages Standard circuit's Plaza Theatre in Oklahoma City, Okla. In 1928 he was at the Palace, Ft. Smith, Ark., and the next year moved to Bisbee, Ariz., working at the Fox West Coast Theatres. He left to enter business for himself in 1931 and came back to showbusiness in 1937. Let's hear about your activities, Forrest, for they should prove interesting reading for our other members.

DAVID F. PERDUE
began in showbusiness in 1928 at the Connelle Theatre in Eastland, Texas, acting as janitor and billboy. For a few years he was the operator and then came the Strand in Binjimin, Texas, to manage the house. He leased and ran the Petersburg Theatre in Petersburg, Texas, after that. For the past five years David has been with the R. E. Griffith circuit and is now assistant manager at the Star, Hereford, Tex.

Birthday Greetings

E. D. Ardavany
Douglas F. Avey
Russell W. Barrett
Lester Booth
W. F. Bud Borns
Lloyd H. Bridgham
Jack Bright
Wallace J. Butler
Paul H. Butterfield
Jack Campbell
Waldo Chandler
Ed Church
Albert Colagiovanni
Frank P. Collins
Jack R. Davis
James W. Dooley
Hudson Edwards
Harold E. Elley
Marty Finger
Joseph Forster
Harold Friary
Allen E. Gardner
Samuel Goldman
William Goodman
Wilbur B. Grant
Edd J. Haas
Sam L. Handler
W. F. Harris
J. W. Hill
Harry Hirsh
Harry Hofmann
Walter E. Jancke
W. A. Johannsen, Jr.
George L. Jonas
Forrest Justus
David Kaplan
Harry F. Karasik
Ed P. Kennelly
Kenneth K. King
Harvey Kuhn
Hamilton R. Kupper
L. C. Lampo
G. O. Lea
Frank Lewis
Harold M. Lissner
Emerson Long
J. J. McCarthy
Byron McElligott
Verne E. McIntyre
Lester T. MacWatters
John J. Madden
Harry Margolesky
Richard M. Mills
Robert H. Page
Peter Panagos
Mrs. Leonore Pierce
A. E. Post
Ken Prickett
Howard Ralston
Arthur L. Reuter
Bert Rhonheimer
J. H. Ross
Nat Rothstein
Andy M. Samuels
Louis A. Schaefer
Conrad Shumway
Leon B. Sternberger
Kenneth Taylor
L. Stanley Telch
David A. Titleman
William J. Tubbert
Frank Vesley
Abe Wasserman
Arthur R. Zinsmeister



"Impresses as being a burlesque of 'Rebecca' or 'The Ghost Breakers.' Lots of laughs and more than the usual serving of suspense."
—Exhibitor

"Members of the screen's mischievous juvenile set provide ample cause for laughs."
—Motion Picture Daily

"Action-full meller has lots of laughs, should go over with audiences."
—Film Daily

A MONOGRAM PICTURE

IN COURTS

Seitz Theatre Company Wins $230,182 Award

The Seitz Theatre Company has been awarded judgment of $230,182 by Judge E. H. Savord in Sandusky, Ohio, from General Theatre Company, a Warner subsidiary, for alleged breach of a lease on a theatre building.

The suit had been submitted to Judge Savord some weeks ago with jury waived. Flynn, Frohman, Buckingham, Py and Kruse appeared for the plaintiff and Squire, Sanders and Dempsey, Cleveland and Krueger, Rosino, Moyer and Moore for the defendant.

RCA Sued on Patent

A patent infringement suit against Radio Corporation of America was filed Wednesday, August 31st, in federal court in New York by Ben Chromy for an injunction and triple damages. The complaint charges infringement of a patent called "Use of Apparatus and Method of Sound Reproduction and Radio Receiving System."

Tax Refund Ordered

The Allied Owners' Corporation, owner of the Brooklyn Paramount theatre, has won an order directing the city to pay it a tax refund of $17,656, plus interest. Frank E. Johnson, New York supreme court justice, condemned red tape and official lethargy and also assessed $50 in costs upon the city.

Appeals Educational Ruling

Harry G. Fromberg, trustee in bankruptcy of Grand National Pictures, Wednesday, July 31st, filed notice of appeal in federal court in New York from an order of Edward A. Conger, federal judge, which dismissed Mr. Fromberg's petition to set aside the appointment of James A. Davidson as trustee of Educational Pictures. Mr. Fromberg sought to obtain his own election as trustee and claimed that Mr. Davidson, as a former officer of Educational, was disqualified.

Martina Adjudged Bankrupt

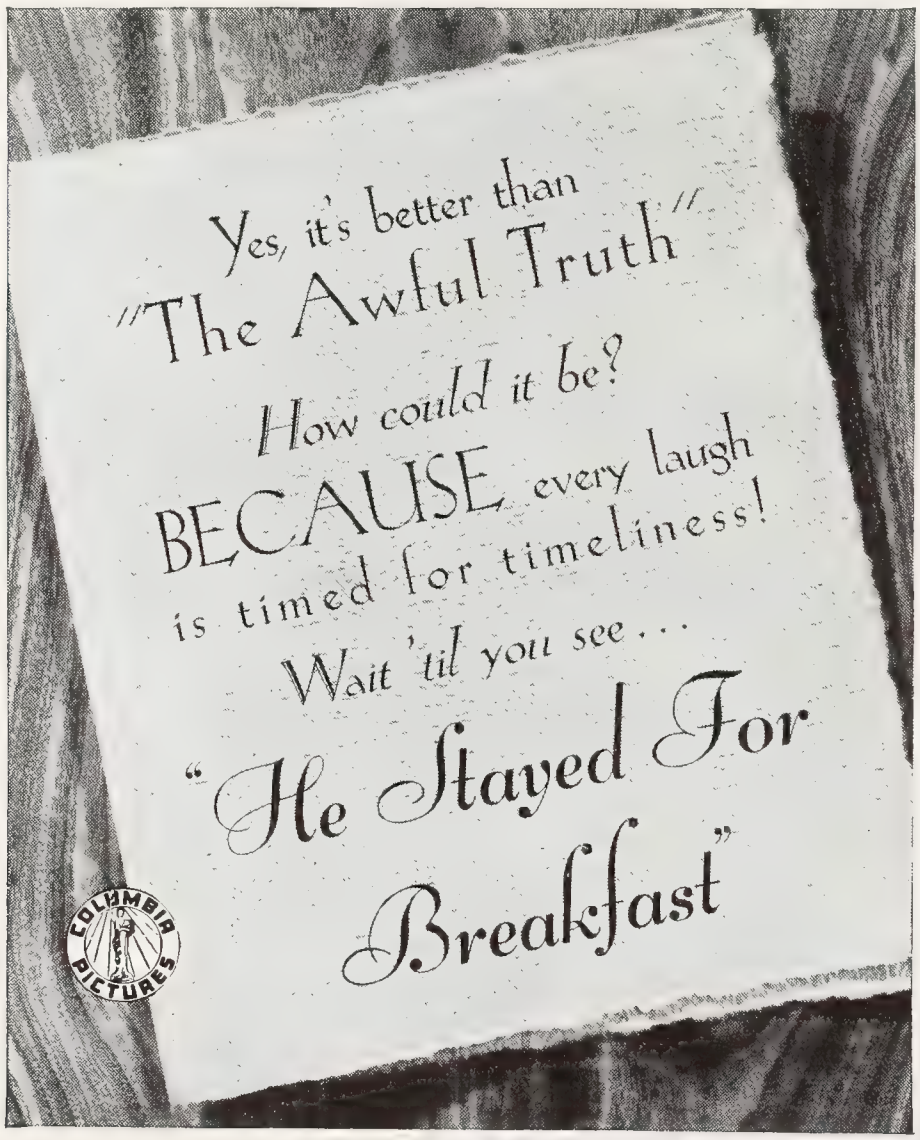
Charles V. Martina, part owner until March 1st of the Martina Circuit of 12 theatres in upstate New York, has been adjudged a bankrupt by John Knight, federal judge, in Buffalo, Jacob Ark has been appointed receiver and Warner F. Thompson referee to conduct hearings.

Court Orders Arbitration

Kenneth O'Brien, New York supreme court justice, has directed arbitration in the suit of Sylvia Shafran as assignee of Societe Parisenne de Productions de Films against Arthur Mayer and Joseph Burstyn for an accounting of the gross on the distribution in the U. S. of Grace Moore's French film, "Louise."

Adorno Wins Decision

Middlesex Theatres, Inc., has been denied an injunction by the superior court in New Haven restraining the state police commissioner from issuing a permit to Maria A. Adorno for operation of a 900 seat open air theatre in Middletown, Conn.



OBITUARIES

Charles Lamb, Showman, Dead

Charles Lamb, 73, oldtime showman, died July 29th at the Presbyterian Hospital in Chicago. Mr. Lamb operated the new Lamb theatre at Mt. Morris, Ill., up to the time of his death. He was also associated with his son, Russell, who operates the Oregon theatre at Oregon, Ill.

Mr. Lamb spent his entire life in show business. One of his first jobs was with the Buffalo Bill show. Later he became associated with the Murray and Mack comedy company, which he later bought in partnership with Russell Smith. Deciding to quit the road he was offered the job of manager for Chamberlain and Harris of the old Opera House at Aurora, Ill.

After seven years he transferred to the Grand Opera House at Rockford, Ill. One year later, 1913, he formed a company and built the Palm theatre at Rockford—the first large theatre outside of Chicago which was built solely for motion pictures. In partnership with ex-Governor Sterling and others, he acquired the Midway theatre and the Strand theatre, also at Rockford.

Mr. Lamb was active in this capacity until a serious auto accident in 1928 which brought about his retirement until 1932 when he again entered the business by acquiring the Granada theatre at Mt. Morris, which he operated until the erection of the new Lamb in March of this year.

William Robson Dies in Toronto

William James Robson, 72, one of the first film men in Canada, died in Toronto July 29th. He was a brother of Clarence M. Robson, an original executive of Famous Players Canadian Corporation. He was for years a concert manager, later becoming manager of the Royal Alexandra theatre in Toronto. Another brother, Frank, manager of the Orpheum, Ft. William, died a short time ago.

Gus Meins Dead

Gus Meins, 47, film director, formerly employed by Republic Pictures, was found dead in his automobile August 4th in Los Angeles. He had been dead apparently for several days. Officials expressed belief he may have committed suicide by inhaling carbon monoxide fumes.

Charles E. Taylor

Charles E. Taylor, 64, for 29 years a traveling exhibitor, died at his home July 28th at Great Village, Nova Scotia.

Sues Dutch Bank

An action for $52,998 has been filed in New York supreme court by Conrad Veidt, actor, against Bankierskantoor Albert Grief, N. V., a Dutch bank. He charges the bank with refusing to return bonds and gold bars he deposited with it in 1939.

File Republic Suit

Anna Sten has filed suit in superior court in Los Angeles against Republic for $4,500 charging a breach of an oral contract under which she was to make a film.

THE RELEASE CHART

INDEX

On this and the following page appears an alphabetical index to the titles of all features listed in this week's Release Chart, with additional information for the exhibitor.

The number immediately following the title is the production number. Also given is information regarding the classification of the subject matter. A melodrama is denoted by the abbreviation Mel., Comedy by Com., Comedy-Melodrama by Com-Mel., Musical by Mus., Musical Comedy by Mus.-Com., Western by West. If the production is made in color, the letter "C" appears in parenthesis after the classification. Thus: Com-Mel. (C) denotes a Comedy-Melodrama in Color.

At the extreme right of the line containing the title of the production is the name of the distributor.

A

Abe Lincoln in Illinois, 009 Mel.....RKO
Abuna Messias, Mel.....Foreign
Adventure in Diamonds, 3928 Mel.....Para
Aldrich Family in Life with Henry, Com. Para
Alias the Deacon, 4015, Com.....Univ
All This and Heaven, Too, 454, Mel.....FN
All Women Have Secrets, 3914, Mel.....Para
American Gang Busters, Mel.....St. Rts
And One Was Beautiful, Mel.....MGM
Andy Hardy Meets Debutante, 43, Com..MGM
Angel from Texas, An, 468, Mel.....FN
Anne of Windy Poplars, 035, Mel.....RKO
Ape, The, Mel.....Mono
Argentine Nights, Mus.-Com.....Univ
Arise My Love, Mel.....Para
Arizona, Mel. .....Col
Arizona Frontier, West.....Mono
Arizona Gang Busters, West.....Producers
Arizona Skies, West.....Rep

B

Babies for Sale, Mel.....Col
Bad Man from Red Butte, 4063, West...Univ
Bad Man of Wyoming, Mel.....MGM
Baker's Wife, The, Com.....Foreign
Balalaika, 17, Mus.....MGM
Band Wagon, Mus.....Foreign
Barricade, 026, Mel.....20th-Fox
Before I Die, Mel.....Col
Beyond Tomorrow, 031, Mel.....RKO
Big Guy, The, 4016, Mel.....Univ
Bill of Divorcement, 028, Mel.....RKO
Billy the Kid Outlawed, West.....Producers
Billy the Kid Returns, 851, West.....Rep
Biscuit Eater, The, 3935, Mel.....Para
Bittersweet, Mus.....MGM
Black Diamonds, 4057, Mel.....Univ
Black Eyes, Mel.....Foreign
Black Friday, 4018, Mel.....Univ
Blazing Six Shooters, West.....Col
Blondie Has Servant Trouble, Com.....Col
Blondie Plays Cupid, Com.....Col
Blondie on a Budget, Com.....Col
Blondie Takes a Vacation, Com.....Col
Blue Bird, The, 025, Com. (C)....20th-Fox
Boom Town, 48, Mel.....MGM
Boys of the City, Mel.....Mono
Boys from Syracuse, Mus.-Com.....Univ
Bride Wore Crutches, 112, Mel.....20th-Fox
Briggs Family, The, Mel.....Foreign
Brigham Young, 107, Mel.....20th-Fox
British Intelligence, 416, Mel.....WB
Broadway Melody of 1940, 21, Mus.....MGM
Broken Strings, Mel.....St. Rts
Brother Rat and a Baby, 406, Com.....WB
Brother Orchid, 405, Mel.....WB
Buck Benny Rides Again, 3932, Com....Para
Bullet Code, 083, West.....RKO
Bullets for Rustlers, West.....Col
Busman's Honeymoon, Mel.....MGM

C

Californian, The, 117, Mel.....20th-Fox
Call a Messenger, 4020, Mel.....Univ
Calling All Husbands, Com.....WB
Calling Philo Vance, 420, Mel.....WB
Captain Caution, Mel.....UA
Captain Is a Lady, 42, Com.....MGM
Captain Moonlight, Mel.....Foreign
Carolina Moon, 944, West.....Rep
Carson City Kid, 955, West.....Rep
Castle on the Hudson, 459, Com.-Mel....FN
Chamber of Horrors, Mel.....Mono
Charlie Chan at the Wax Museum, 110, Mel. 20th-Fox
Charlie Chan in New York, Mel.....20th-Fox
Charlie Chan in Panama, 035, Mel...20th-Fox
Charlie Chan's Murder Cruise, 048, Mel. 20th-Fox
Charlie McCarthy, Detective, 4011, Com..Univ
Charter Pilot, Mel.....20th-Fox
Chasing Trouble, 3917, Mel.....Mono
Cherokee Strip, Mel.....Para
Cheyenne Kid, The, 3962, West.....Mono
Child Is Born, A, 415, Mel.....WB
Chip of the Flying U, 4060, West.....Univ
Chump at Oxford, Com.....UA
Cisco Kid and the Lady, The, 012, Mel. 20th-Fox
Citizen Kane, Mel.....RKO
City for Conquest, Mel.....WB
City in Darkness, 021, Mel.....20th-Fox
City of Chance, 023, Mel.....20th-Fox
Claudine, Mel. .....Foreign
Comin' Round the Mountain, Com.....Para
Confessions of a Nazi Spy, 353, Mel.....FN
Congo Maisie, 10, Com.-Mel.....MGM
Conquest of the Air, Mel.....Foreign
Contraband, Mel. .....Foreign
Convicted Woman, Mel.....Col
Convoy, Mel. .....Foreign
Courageous Dr. Christian, 030, Mel.....RKO
Covered Wagon Days, 065, West.....Rep
Covered Wagons Trails, 3963, West.....Mono
Cowboy from Sundown, 3955, West.....Mono
Crooked Road, 923, Mel.....Rep
Cross Country Romance, 039, Mel.....RKO
Cross Roads of Life, Mel.....Producers
Curse of the Swastika, Documentary..Foreign
Curtain Call, 027, Mel.....RKO

D

Dance, Girl, Dance, 040, Mel.....RKO
Dancing on a Dime, Mus.....Para
Danger Ahead, 3939, Mel.....Mono
Danger Flight, 3816, Mel.....Mono
Danger on Wheels, 4055, Mel.....Univ
Dark Command, 901, Mel.....Rep
Date with Destiny, A, Mel.....Para
Daybreak, Mel.....Foreign
Days of Jesse James, 953, West.....Rep
Day-Time Wife, 020, Mel.....20th-Fox
Desire to Live, Mel.....Producers
Destry Rides Again, 4002, Com.-Mel.....Univ
Devil's Pipeline, The, Mel.....Univ
Diamond Frontier, Mel.....Univ
Dispatch from Reuters, A, Mel.....WB
D. O. A., Mel.....Para
Dr. Christian Meets the Women, 036, Mel. RKO
Dr. Cyclops, 3929, Mel. (C).....Para
Dr. Ehrlich's Magic Bullet, 457, Mel.....FN
Dr. Kildare Goes Home, Mel.....MGM
Dr. Kildare's Strange Case, 30, Mel..MGM
Dr. O'Dowd, Mel.....Foreign
Doctor Takes a Wife, The, Com.....Col
Doomed to Die, Mel.....Mono
Double Alibi, Mel.....Univ
Down Argentine Way, 113, Mus.-Com. (C) 20th-Fox
Dreaming Out Loud, Com.....RKO
Drums Along the Mohawk, 015, Mel. (C) 20th-Fox
Dulcy, Com. .....MGM
Durango Kid, West.....Col

E

Earl of Chicago, 18, Mel.....MGM
Earl of Puddlestone, 925, Com.....Rep
Earthbound, 034, Mel.....20th-Fox
East of the River, Mel.....WB
East Side Kids, 3924, Mel.....Mono
Edison, the Man, 36, Mel.....MGM
Elsa Maxwell's Public Deb No. 1, 105, Mel. 20th-Fox
Emergency Squad, 3917, Mel.....Para
Enemy Agent, 4033, Mel.....Univ
Escape, Mel. .....MGM
Escape to Paradise, 945, Mus.....RKO
Everything Happens at Night, 029, Mel. 20th-Fox

F

Face Behind the Scar, Mel.....Foreign
Farmer's Daughter, The, 3927, Com.....Para
Fatal Hour, 3907, Mel.....Mono
Fight for Life, Mel.....Col
Fighting 69th, 451, Mel.....FN
Five Little Peppers in Trouble, Com.....Col
Five Little Peppers at School, Com.....Col
Flight Angels, 466, Mel.....FN
Flight Command, Mel.....MGM
Florian, 29, Mel.....MGM
Flotsam, Mel. .....UA
Flowing Gold, Mel.....WB
Flying Deuces, 010, Com.....RKO
Flying Squad, The, Mel.....Foreign
For Beauty's Sake, Mel.....20th-Fox
Foreign Correspondent, Mel.....UA
For Freedom, Documentary.....Foreign
Forgotten Girls, 920, Mel.....Rep
40 Little Mothers, 34, Com.....MGM
Four Mothers, Mel.....WB
Four Shall Die, Mel.....St. Rts
Four Sons, 047, Mel.....20th-Fox
Four Wives, 453, Mel.....FN
Framed, 4032, Mel.....Univ
Free, Blonde and Twenty-one, 037, Mel. 20th-Fox
French Without Tears, 3930, Com.....Para
Frontier Crusader, West.....Producers
Fugitive, The, 5046, Mel.....Univ
Fugitive at Large, Mel.....Col
Fugitive from a Prison Camp, Mel.....Col
Fugitive from Justice, 473, Mel.....FN

G

Gambling on the High Seas, 424, Mel.....WB
Gangs of Chicago, 906, Mel.....Rep
Gaslight, Mel. .....Foreign
Gaucho Serenade, 943, West.....Rep
Gay Caballero, The, 108, Mel.....20th-Fox
Gentlemen from Arizona, 3912, West. (C) Mono
George and Margaret, Com.....Foreign
George Washington Carver, Mel.....St. Rts
Geronimo, 3918, Mel.....Para
Gestapo, Mel. .....Foreign
Ghost Breakers, The, 3938, Com.-Mel...Para
Ghost Comes Home, The, 27, Com.....MGM
Ghost Valley Raiders, 991, West.....Rep
Girl from Avenue A, 104, Com.....20th-Fox
Girl from God's Country, 904, Mel.....Rep
Girl from Havana, Mel.....Rep
Girl in 313, 051, Mel.....20th-Fox
Girl Must Live, Com.....20th-Fox
Girls of the Road, Mel.....Col
Golden Fleecing, 49, Mel.....MGM
Golden Gloves, Mel.....Para
Golden Trail, The, West.....Mono
Gold Rush, Maisie, 47, Com.....MGM
Gone With the Wind, Mel. (C).....MGM
Go West, Com.....MGM
Granny Get Your Gun, 421, Mel.....WB
Grand Ole Opry, 908, Com.....Rep
Grandpa Goes to Town, 922, Com.....Rep
Grapes of Wrath, The, 040, Mel.....20th-Fox
Great McGinty, The, 3945, Mel.....Para
Great Plane Robbery, Mel.....Col
Great Profile, The, 111, Com.....20th-Fox
Great Swindle, The, Mel.....Col
Great Victor Herbert, The, 3916, Mus...Para
Green Hell, 4011, Mel.....Univ
Gulliver's Travels, 3915, Cartoon (C)..Para
Gun Code, West.....Producers

H

Half a Sinner, 4040, Mel.....Univ
Haunted House, Mel.....Mono
Heaven With a Barbed Wire Fence, 019, Mel. 20th-Fox
He Married His Wife, 023, Mel.....20th-Fox
He Stayed for Breakfast, Com.....Col
Henry Goes Arizona, 2, Com.....MGM
Hidden Enemy, Mel.....Mono
Hidden Gold, 3958, West.....Para
Hidden Menace, Mel.....Foreign
High School, 028, Com.....20th-Fox
High Sierras, Mel.....WB
Hired Wife, Com.....Univ
His Girl Friday, Com.-Mel.....Col
Hit Parade, The, Mus.....Rep
Hi-Yo Silver, 129, West.....Rep
Hold That Woman, Com.-Mel.....Producers
Honeymoon Deferred, 4038, Mel.....Univ
Honeymoon for Three, Mel.....WB
Honeymoon's Over, The, 024, Com.-Mel. 20th-Fox
Hot Steel, 4056, Mel.....Univ
Horrors of War, Mel.....St. Rts
House Across the Bay, Mel.....UA
House of Seven Gables, 4013, Mel.....Univ
Howards of Virginia, The, Mel.....Col
Hudson's Bay, 115, Mel.....20th-Fox
Human Monster, The, 3916, Mel.....Mono
Hunchback of Notre Dame, 015, Mel.....RKO

I

I Can't Give You Anything But Love, Baby, 4037, Mus. .....Univ
If I Had My Way, 4005, Mus.....Univ
I Love You Again, 50, Mel.....MGM
I'm for Rent, Mel.....Col
I Married Adventure, Mel.....Col
I'm Nobody's Sweetheart Now, Mus.-Com. Univ
I'm Still Alive, Mel.....RKO
In Old Missouri, 921, Com.....Rep
Inspector Hornleigh on Holiday, 029, Mel. 20th-Fox
Into the Crimson West, West.....Col
Invisible Man Returns, 4009, Mel.....Univ
Invisible Stripes, 408, Mel.....WB
Irene, 024, Mus.....RKO
Island of Doomed Men, Mel.....Col
Isle of Destiny, 017, Mel. (C).....RKO
I Take This Oath, Mel.....Producers
I Take This Woman, 26, Mel.....MGM
It All Came True, 407, Mel.....WB
It's a Date, 4001, Mus.-Com.....Univ
I Want a Divorce, Mel.....Para
I Was an Adventuress, 038, Mel....20th-Fox

J

Joe and Ethel Turp Call on the President, 14, Com.-Mel. .....MGM
Johnny Apollo, 042, Mel.....20th-Fox
Judge Hardy and Son, 16, Com.....MGM

K

Kid from Santa Fe, The, 3965, West...Mono
Killers of the Wild, Mel.....St. Rts
King of the Lumberjacks, 422, Mel.....WB
Kit Carson, Mel. .....UA
Knights of the Range, 3923, West.....Para
Knute Rockne—All American, Mel.....WB

L

La Conga Nights, 4029, Com.....Univ
Laddie, Com.-Mel. .....RKO
Ladies Must Live, The, 474, Com.....FN
Lady in Question, The, Mel.....Col

(Continued on following page)

[THE RELEASE CHART--INDEX CONT'D]

(*Continued from preceding page*)

Lambeth Walk, 22, Com.....MGM
Land of the Six Guns, 3964, West.....Mono
Last Alarm, The, 3927, Mel.....Mono
Laughing at Danger, Mel.....Mono
Laugh It Off, 4026, Mel.....Univ
Law of the Texan, West.....Col
Leather Pushers, Com.-Mel.....Univ
Legacy, Mel. .....Col
Legion of Lost Flyers, 4053, Mel.....Univ
Legion of the Lawless, 082, West.....RKO
Leopard Men of Africa, Mel.....St. Rts
Let George Do It, Com.....Foreign
Letter, The, Mel.....WB
Life of Giuseppi Verdi, Mus.....Foreign
Light of the Western Stars, 3931, West..Para
Lights Out in Europe, Documentary...Foreign
Light That Failed, The, 3921, Mel.....Para
Lillian Russell, 045, Mel.....20th-Fox
Lion Has Wings, Mel.....UA
Little Bit of Heaven, A, Mus.....Univ
Little Men, Com.-Mel.....RKO
Little Miss Mollie, Mel.....Foreign
Little Nellie Kelly, Mus.-Com.....MGM
Little Orvie, 020, Com.....RKO
Little Old New York, 031, Mel.....20th-Fox
Llano Kid, 3913, West.....Para
Lone Wolf Meets a Lady, Mel.....Col
Lone Wolf Strikes, Mel.....Col
Long Voyage Home, Mel.....UA
Lost Squadron, The, 994, Mel.....RKO
Louise, Mus. .....Foreign
Love, Honor and Oh, Baby, 4036, Mel...Univ
Love Thy Neighbor, Com.....Para
Lucky Cisco Kid, 049, Mel.....20th-Fox
Lucky Partners, 038, Com.-Mel.....RKO
Lucky Texan, West.....Mono

M

Mad Empress, The, 481, Mel.....WB
Mad Men of Europe, Mel.....Col
Ma! He's Making Eyes at Me, 4022, Com. Univ
Man from Cheyenne, West.....Univ
Man from Dakota, 24, Mel.....MGM
Man from Montreal, 4054, Mel.....Univ
Man from Tumbleweeds, West.....Col
Man I Married, The, 101, Mel.....20th-Fox
Man Who Talked Too Much, 467, Mel.....FN
Man Who Wouldn't Talk, 030, Mel...20th-Fox
Manhattan Heartbeat, 046, Com.....20th-Fox
Man With Nine Lives, Mel.....Col
Margie, Com. .....Univ
Marines Fly High, 018, Mel.....RKO
Marked Men, Mel.....Producers
Married and in Love, 014, Mel.....RKO
Marshal of Mesa City, 081, West.....RKO
Maryland, 050, Mel. (C).....20th-Fox
Meet Dr. Christian, 005, Mel.....RKO
Meet John Doe, Com.-Mel.....WB
Mein Kampf, My Crimes, Documentary Foreign
Men Against the Sky, Mel.....RKO
Men on Her Mind, Mel.....WB
Men Without Souls, Mel.....Col
Men with Steel Faces, Mel.....St. Rts
Mexican Spitfire, 016, Com.-Mel.....RKO
Mexican Spitfire Out West, Com.-Mel...RKO
Midnight Limited, 3921, Mel.....Mono
Military Academy, Mel.....Col
Millionaires in Prison, 037, Mel.....RKO
Millionaire Playboy, 022, Com.....RKO
Missing Evidence, 4028, Mel.....Univ
Missing People, Mel.....Mono
Mr. Washington Goes to Town, Mel...St. Rts
Money and the Woman, Mel.....WB
Money to Burn, 917, Com.....Rep
Monkey Into Man.....Foreign
Moon Over Burma, Mel.....Para
Mortal Storm, The, 41, Mel.....MGM
Mummy's Hand, The, Mel.....Univ
Murder in the Air, 472, Mel.....WB
Murder in the Night, Mel.....Foreign
Murder on the Yukon, 3928, Mel.....Mono
Music In My Heart, Mus.....Col
My Favorite Wife, 025, Com.....RKO
My Little Chickadee, 4004, Com.....Univ
My Love Came Back, 409, Com.-Mel.....WB
My Son Is Guilty, Mel.....Col
My Son, My Son, Mel.....UA
Mysterious Mr. Reeder, 3926, Mel.....Mono
Mystery In Swing, Mel.....St. Rts
Mystery of Room 13, Mel.....Foreign
Mystery Sea Raider, Mel.....Para
My Wife's Relatives, 810, Com.-Mel.....Rep

N

New Moon, 31, Mus.....MGM
New Yorkers, The, Com.....Para
Nick Carter, Master Detective, 15, Mel..MGM
Night at Earl Carroll's, Mus.....Para
Night of Nights, 3912, Mel.....Para
Night Train, 114, Mel.....20th-Fox
Nobody's Children, Mel.....Col
North West Mounted Police, Mel. (C)..Para
Northwest Passage, 25, Mel. (C).....MGM
No Time for Comedy, Com.....WB

O

Of Mice and Men, Mel.....UA
Oh, Johnny, How You Can Love, 4021, Mel. .....Univ
Oklahoma Renegades, West.....Rep
One Crowded Night, 042, Mel.....RKO
One Hour to Live, 4030, Mel.....Univ
One Night in Paris, Mel.....Foreign
One Man's Law, The, 992, Mel.....Rep
One Million B.C., Mel.....UA
On the Air, Mel.....Mono
On Their Own, 044, Com.....20th-Fox
On the Spot, 3915, Mel.....Mono
Opened by Mistake, 3933, Mel.....Para
Orphans of the North, Mel.....Mono
Our Town, Mel.....UA
Outlaws of the Panhandle, West.....Col
Outside These Walls, Mel.....Col
Out West with the Peppers, Com.....Col
Overland Stage Raiders, West.....Rep
Over the Moon, Mel. (C).....UA

P

Pals of the Saddle, West.....Mono
Pals of the Silver Sage, 3954, West...Mono
Parole Fixer, 3920, Mel.....Para
Passport to Alcatraz, Mel.....Col
Pastor Hall, Mel.....UA
Penny Serenade, Com.-Mel.....Col
Phantom Raiders, 40, Mel.....MGM
Phantom Wagon, Mel.....Foreign
Philadelphia Story, Com.....MGM
Pier 13, 106, Mel.....20th-Fox
Pinocchio, 091, Cartoon (C).....RKO
Pioneer Days, 3961, West.....Mono
Pioneers of the Frontier, West.....Col
Pioneers of the West, 964, West.....Rep
Pinto Kid, The, West.....Col
Pony Post, The, West.....Univ
Pop Always Pays, 034, Com.....RKO
Prairie Law, West .....RKO
Pride and Prejudice, 46, Com.....MGM
Pride of the Navy, 822, Mel.....Rep
Primrose Path, The, 023, Com.-Mel....RKO
Private Affairs, 4007, Com.-Mel.....Univ
Private Lives of Elizabeth and Essex, The, 402, Mel. (C).....WB

Q

Quarterback, Mel.....Para
Queen of Destiny, 661, Mel. (C).....RKO
Queen of the Mob, 3939, Mel.....Para
Queen of the Yukon, Mel.....Mono

R

Raffles, Mel. .....UA
Ragtime Cowboy Joe, West.....Univ
Rainbow Over the Range, West.....Mono
Ramparts we Watch, 171, Documentary..RKO
Rancho Grande, 942, West.....Rep
Range Busters, West.....Mono
Ranger and the Lady, 956, West.....Rep
Rangers of Fortune, Mel.....Para
Rebecca, Mel. .....UA
Remember the Night, 3919, Mel.....Para
Reno, 008, Mel.....RKO
Return of Dr. X, 464, Mel.....FN
Return of Frank James, 103, Mel. (C).20th-Fox
Return of Wild Bill, West.....Col
Rhythm of the Rio Grande, 3953, West..Mono
Rhythm on the River, Mus.....Para
Riders from Nowhere, 3966, West.....Mono
Riders of Black Mountain, West....Producers
Riders of Pasco Basin, 4062, West....Univ
Ride, Tenderfoot, Ride, West.....Rep
Riding the Western Plans, West.....Mono
River's End, Mel.....WB
Road Back, 4074, Mel.....Univ
Road Show, Com.....UA
Road to Singapore, 3926, Mus.....Para
Rocky Mountain Rangers, 966, West....Rep

S

Safari, 3937, Mel.....Para
Sailor's Lady, 052, Com.-Mel.....20th-Fox
Saint's Double Trouble, 021, Mel.....RKO
Saint Strikes Back, 918, Mel.....RKO
Saint Takes Over, The, 033, Mel.....RKO
Sandy Is a Lady, 4008, Com.....Univ
Santa Fe Marshal, 3956, West.....Para
Santa Fe Trail, Mel.....WB
Saps at Sea, Com.....UA
Saturday's Children, 410, Com.-Mel.....WB
Scatterbrain, 909, Com.....Rep
Sea Hawk, 401, Mel.....WB
Second Chorus, Mus.-Com.....Para
Secret Four, The, 3918, Mel.....Mono
Secret of a Model, Mel.....St. Rts
Secret Seven, The, Mel.....Col
Seven Sinners, Mel.....Univ
Seventeen, 3924, Com.....Para
Shooting High, 041, West.....20th-Fox
Shop Around the Corner, 20, Mel.....MGM
Showdown, 3957, West.....Para
Sidewalks of London, 3922, Mel.....Para
Singapore, Mel. .....Col
Sing, Dance, Plenty Hot, 910, Mus.....Rep
Skeleton on Horseback, Mel.....Foreign
Ski Patrol, 4031, Mel.....Univ
Sky Bandits, 3929, Mel.....Mono
Slightly Honorable, Mel.....UA
Slightly Tempted, Com.-Mel.....Univ
Song of the Road, Mus.-Com.....Foreign
Song of the Windmills, Mus.....Foreign
Son of Monte Cristo, Mel.....UA
Son of the Navy, 3902, Mel.....Mono
Son of Roaring Dan, West.....Univ
So This Is London, 043, Com.....20th-Fox
South of the Border, 941, West.....Rep
South of Pago Pago, Mel.....UA
South to Karanga, 4039, Mel.....Univ
So You Won't Talk, Com.....Col
Spies in the Air, Mel.....Foreign
Sporting Blood, 44, Mel.....MGM
Spring Parade, Mus.-Com.....Univ
Stage Coach War, 3959, West.....Para
Stage to Chino, 085, West.....RKO
Star Dust, 036, Mel.....20th-Fox
Stars Look Down, The, 38, Mel.....MGM
Strange Cargo, 23, Mel.....MGM
Stranger on the Third Floor, Mel.....RKO
Street of Memories, 102, Mel.....20th-Fox
Strike Up the Band, Mus.-Com.....MGM
Sued for Libel, Mel.....RKO
Susan and God, 39, Com.....MGM
Swanee River, 017, Mus. (C).....20th-Fox
Swiss Family Robinson, 019, Mel.....RKO

T

Taming of the West, West.....Col
Tear Gas Squad, 423, Mel.....WB
Terror, The, Mel.....Foreign
Tevya, Mel. .....Foreign
Texas Rangers Ride Again, Mel.....Para
Texas Stagecoach, West.....Col
That Gang of Mine, Mel.....Mono
That's Right, You're Wrong, 011, Mus..RKO
There's Magic In Music, Mus.....Para
They Came by Night, 033, Mel.....20th-Fox
They Drive by Night, 460, Mel.....FN
They Knew What They Wanted, 992, Mel.RKO
Thief of Bagdad, Mel. (C).....UA
Third Finger, Left Hand, Com.-Mel....MGM
Those Were the Days, 3936, Com.-Mel...Para
Thou Shalt Not Kill, 916, Mel.....Rep
Three Cheers for the Irish, 465, Mel....FN
Three Faces West, 903, Mel.....Rep
Three Men from Texas, West.....Para
Thundering Frontier, West.....Col
'Til We Meet Again, 848, Mel.....FN
Tomboy, 3911, Mel.....Mono
Tom Brown's School Days, 029, Mel....RKO
Too Busy to Work, 016, Com.....20th-Fox
Too Many Girls, Mus.-Com.....RKO
Too Many Husbands, Com.....Col
Torrid Zone, 455, Mel.....FN
Torpedo Raider, 3925, Mel.....Mono
Tower of London, 4012, Mel.....Univ
Triple Justice, 085, West.....RKO
Tugboat Annie Sails Again, Com.....WB
20 Mule Team, 35, Mel.....MGM
20,000 Men a Year, 013, Mel.....20th-Fox
Tropic Fury, 4052, Mel.....Univ
Tulsa Kid, The, 071, West.....Rep
Turnabout, Com.-Mel. .....UA
21 Days Together, Mel.....Col
Two Fisted Rangers, West.....Col
Two Girls on Broadway, Mel.....MGM
Two Thoroughbreds, 013, West.....RKO
Typhoon, 3934, Mel. (C).....Para

U

Ultimatum, Mel. .....Foreign
Untamed, 3941, Mel. (C).....Para
Untitled Nick Carter, Mel.....MGM

V

Vengeance of the Deep, Mel.....Foreign
Victory, Mel. .....Para
Vigil in the Night, 007, Mel.....RKO
Villain Still Pursued Her, Com.....RKO
Village Barn Dance, 919, Mus.-Com....Rep
Virginia, Mel.....Para
Virginia City, 404, Mel.....WB
Viva Cisco Kid, 039, Mel.....20th-Fox

W

Wagons Westward, 907, Mel.....Rep
Wagon Train, West.....RKO
Walt Disney Festival, Cartoons (C).....RKO
Waterloo Bridge, 37, Mel.....MGM
Way of All Flesh, 3940, Mel.....Para
We Are Not Alone, 458, Mel.....FN
Westbound Stage, 3952, West.....Mono
Westerner, The, Mel.....UA
West of Abilene, West.....Col
West of Carson City, 4061, West.....Univ
West of the Divide, West.....Mono
We Who Are Young, 45, Mel.....MGM
When the Daltons Rode, 4006, Mel.....Univ
While Thousands Cheer, Mel.....St. Rts
Who Is Guilty? Mel.....Mono
Wild Cat Bus, Mel.....RKO
Wild Horse Range, 3960, West.....Mono
Wizard of Death, Mel.....Col
Wolf of New York, 918, Mel.....Rep
Women in War, 902, Mel.....Rep
Women Without Names, 3925, Mel.....Para

Y

Yesterday's Heroes, 116, Mel.....20th-Fox
You Can't Fool Your Wife, 032, Com...RKO
Young As You Feel, 032, Com.....20th-Fox
Young Buffalo Bill, 954, West.....Rep
Young People, The, 109, Com.....20th-Fox
Young Tom Edison, 28, Mel.....MGM
You're Not So Tough, 4023, Mel.....Univ
Youth Must Be Served, Com.....20th-Fox
Yukon Flight, 3938, Mel.....Mono

Z

Zanzibar, Mel. .....Univ

(THE RELEASE CHART--CONT'D)

THE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger (†) symbol indicates picture is of the 1939-40 season. Asterisk (*) after title of feature denotes first appearance of picture in Release Chart.

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Babies for Sale	Glenn Ford-Rochelle Hudson	May 16,'40†	64	
(See "In the Cutting Room," May 4,'40.)				
Blazing Six Shooters (G)	Charles Starrett-Iris Meredith-Sons of the Pioneers	Apr. 4,'40†	63	Mar. 16,'40
Blondie Has Servant Trouble (G)	P. Singleton-A. Lake-L. Simms	July 25,'40†	70	July 27,'40
Blondie on a Budget (G)	P. Singleton-A. Lake-L. Simms	Feb. 29,'40†	73	Mar. 2,'40
Bullets for Rustlers	Charles Starrett-Lorna Gray	Mar. 5,'40†	58	
(See "In the Cutting Room," Nov. 25,'39.)				
Convicted Woman (G)	Rochelle Hudson-June Lang-F. Innescort-L. Lane-G. Ford	Jan. 31,'40†	66	Mar. 2,'40
Doctor Takes a Wife, The (A)	L. Young-R. Milland-G. Patrick	Apr. 25,'40†	88	Apr. 27,'40
(Exploitation: July 13,'40, p. 40.)				
Five Little Peppers at Home	Edith Fellows-Dorothy Peterson	Feb. 8,'40†	65	
(See "In the Cutting Room," Jan. 13,'40.)				
Fugitive at Large (G)	Jack Holt-Patricia Ellis	Dec. 7,'39†	66	Aug. 5,'39
Girls of the Road (G)	A. Dvorak-H. Mack-L. Lane	June 20,'40†	61	July 27,'40
His Girl Friday (A)	C. Grant-R. Russell-R. Bellamy	Jan. 18,'40†	92	Jan. 13,'40
(Exploitation: Jan. 27,'40, pp. 71, 76; Feb. 24,'40, p. 55; Mar. 2,'40, p. 68; June 22,'40, p. 76.)				
I Married Adventure (G)	Osa Johnson	July 24,'40†	78	July 20,'40
Island of Doomed Men (A)	Peter Lorre-Rochelle Hudson	May 20,'40†	67	June 15,'40
Lady in Question, The (A)	Brian Aherne-Rita Hayworth	Aug. 7,'40†	*76	Aug. 10,'40
Lone Wolf Meets a Lady, The (G)	Warren William-Jean Muir	May 30,'40†	71	June 22,'40
Lone Wolf Strikes, The (G)	Warren William-Joan Perry	Jan. 26,'40†	67	Feb. 10,'40
Mad Men of Europe	Edmund Gwenn-Mary Maguire	June 3,'40†	73	
Man from Tumbleweeds, The (G)	Bill Elliott-Iris Meredith	May 2,'40†	59	June 22,'40
Man With Nine Lives, The (A)	Boris Karloff-Jo Ann Sayers-Roger Pryor	Apr. 18,'40†	73	May 4,'40
Men Without Souls (G)	John Litel-Rochelle Hudson	Mar. 14,'40†	62	May 18,'40
Military Academy (G)	Tommy Kelly-Bobby Jordan	July 18,'40†	66	Aug. 10,'40
Music in My Heart (G)	Tony Martin-Rita Hayworth-Edith Fellows-Eric Blore	Jan. 10,'40†	70	Jan. 13,'40
My Son Is Guilty (G)	Jacqueline Wells-Bruce Cabot	Dec. 28,'39†	63	Jan. 20,'40
Outside the Three Mile Limit (G)	J. Holt-D. Purcell-I. Ware	Mar. 7,'40†	65	Feb. 17,'40
Out West with the Peppers	Edith Fellows-Tommy Bond	June 30,'40†	62	
Passport to Alcatraz (G)	Jack Holt-Noah Beery, Jr.	June 6,'40†	60	June 22,'40
Pioneers of the Frontier	Bill Elliott-Linda Winters	Feb. 1,'40†	58	
Return of Wild Bill (G)	Bill Elliott-Iris Meredith	June 27,'40†	60	July 13,'40
Taming of the West	Bill Elliott-Iris Meredith	Dec. 7,'39†	55	
Texas Stagecoach (G)	Charles Starrett-Iris Meredith	May 23,'40	59	Mar. 30,'40
Too Many Husbands (A)	Jean Arthur-Fred MacMurray-Melvyn Douglas	Mar. 21,'40†	84	Mar. 9,'40
(Exploitation: May 18,'40, p. 78; June 22,'40, p. 75.)				
21 Days Together (A)	Vivien Leigh-Laurence Olivier	May 16,'40†	72	June 1,'40
(Exploitation: July 20,'40, p. 48.)				
Two Fisted Rangers	Charles Starrett-Lorna Gray-Sons of the Pioneers	Jan. 4,'40†	62	

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona	Jean Arthur-Wm. Holden			
Before I Die	Douglas Fairbanks, Jr. - Rita Hayworth	Sept. 27,'40		
Blondie Plays Cupid	P. Singleton-A. Lake-L. Simms			
Durango Kid	Chas. Starrett - Luana Walters - Sons of the Pioneers	Aug. 15,'40†		
Fight for Life (A)	Myron McCormick		69	Mar. 16,'40
Five Little Peppers in Trouble	Edith Fellows-Dorothy Ann Seese	Sept. 1,'40		
Fugitive from a Prison Camp (G)	Jack Holt-Marian Marsh	Sept. 5,'40	59	Aug. 10,'40
Great Plane Robbery, The	Jack Holt-Vicki Lester			
(See "In the Cutting Room," May 25,'40.)				
Great Swindle, The	Jack Holt-Marjorie Reynolds			
He Stayed for Breakfast (A)	Loretta Young-Melvyn Douglas	Aug. 22,'40†	*85	Aug. 10,'40
Howards of Virginia, The	Cary Grant - Martha Scott - Richard Carlson - Sir Cedric Hardwicke	Sept. 15,'40		
I'm for Rent	Roger Pryor-Anita Louise			
Into the Crimson West	Bill Elliott-Evelyn Young	Sept. 30,'40		
Legacy	Warner Baxter			
Nobody's Children	Edith Fellows-Lois Wilson			
Outlaws of the Panhandle	Chas. Starrett-Frances Robinson-Sons of the Pioneers			
Penny Serenade	Irene Dunne-Cary Grant			
Pinto Kid, The	Chas. Starrett-Louise Currie			
Secret Seven, The	Bruce Bennett-Florence Rice	Aug. 15,'40		
So You Won't Talk	Joe E. Brown-Frances Robinson			
Thundering Frontier, The	Chas. Starrett-Iris Meredith-Sons of the Pioneers			
West of Abilene (G)	Chas. Starrett-Marjorie Cooley-Sons of the Pioneers	Oct. 21,'40	58	July 20,'40
Wizard of Death	Boris Karloff-Evelyn Keyes	Sept. 17,'40		

FIRST NATIONAL

(See Warner Brothers)

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
And One Was Beautiful (G) 32	Jean Muir-Laraine Day-Robert Cummings-Billie Burke	Apr. 5,'40†	70	Apr. 6,'40
Andy Hardy Meets Debutante (G) 43	M. Rooey-J. Garland-L. Stone-Cecilia Parker - Fay Holden - Ann Rutherford	July 5,'40†	89	July 6,'40
(Exploitation: July 27,'40, p. 46; July 27,'40, pp. 47, 50; Aug. 3,'40, p. 58.)				
Balalaika (G) 17	Nelson Eddy-Ilona Massey-Chas. Ruggles-Frank Morgan	Dec. 29,'39†	102	Dec. 23,'39
(Exploitation: Mar. 23,'40, p. 61; Mar. 30,'40, p. 89.)				
Broadway Melody of 1940 (G) 21	E. Powell-F. Astaire-G. Murphy	Feb. 9,'40†	101	Feb. 10,'40
(Exploitation: Apr. 6,'40, p. 58.)				
Captain Is a Lady, The (G) 42	C. Coburn-B. Bondi-B. Burke	June 21,'40†	65	June 22,'40
Congo Maisie (A) 19	Ann Sothern - John Carroll - Rita Johnson	Jan. 19,'40†	70	Jan. 20,'40
Dr. Kildare's Strange Case (G) 30	L. Ayres-L. Barrymore-L. Day	Apr. 12,'40†	77	Apr. 6,'40
(Exploitation: June 29,'40, p. 53.)				
Earl of Chicago (G) 18	Robert Montgomery - Reginald Owen - Edward Arnold	Jan. 5,'40†	87	Dec. 30,'39
Edison, The Man (G) 18	Spencer Tracy - Rita Johnson - Gene Lockhart-Charles Coburn	May 10,'40†	107	May 25,'40
(Exploitation: June 15,'40, pp. 56, 57, 59; June 22,'40, p. 76; July 6,'40, p. 47; Aug. 3,'40, pp. 56, 57.)				
Florian (G) 29	Robert Young-Helen Gilbert	Mar. 29,'40†	93	Mar. 30,'40
(Exploitation: June 8,'40, p. 52.)				
Forty Little Mothers (A) 34	Eddie Cantor - Rita Johnson - Bonita Granville-J. Anderson	Apr. 26,'40†	90	Apr. 20,'40
(Exploitation: May 25,'40, p. 67; June 22,'40, p. 74.)				
Ghost Comes Home, The (G) 27	Frank Morgan - Billie Burke - Ann Rutherford	Mar. 8,'40†	79	Mar. 2,'40
Gold Rush Masie (G) 47	Ann Sothern - Lee Bowman - Virginia Weidler	July 26,'40†	82	July 27,'40
Henry Goes Arizona 2	Frank Morgan-Virginia Weidler	Dec. 8,'39†	67	
(See "In the Cutting Room," Aug. 12,'39.)				
I Love You Again (G) 50	William Powell-Myrna Loy	Aug. 9,'40†	99	Aug. 10,'40
I Take This Woman (G) 26	Spencer Tracy-Hedy Lamarr	Feb. 2,'40†	97	Feb. 3,'40
Joe and Ethel Turp Call on the President (G) 14	Ann Sothern-William Gargan	Dec. 1,'39†	70	Dec. 9,'39
(Exploitation: June 15,'40, p. 59.)				
Judge Hardy and Son (G) 16	Lewis Stone - Mickey Rooney - Cecelia Parker - Fay Holden	Dec. 22,'39†	90	Dec. 10,'39
(Exploitation: Feb. 10,'40, p. 69; Feb. 17,'40, p. 52; Mar. 16,'40, p. 61; May 11,'40, p. 68.)				
Lambeth Walk, The (G) 22	L. Lane-S. Gray-S. Hicks	Jan. 26,'40†	66	Apr. 22,'39
Man from Dakota (G) 24	W. Beery-D. Del Rio-J. Howard	Feb. 16,'40†	77	Feb. 17,'40
Mortal Storm, The (A) 41	Margaret Sullavan-James Stewart-Robert Young	June 14,'40†	100	June 15,'40
(Exploitation: July 6,'40, p. 48; July 13,'40, p. 41.)				
New Moon (G) 31	Jeanette MacDonald - Nelson Eddy - Mary Boland	June 28,'40†	104	June 22,'40
(Exploitation: July 27,'40, p. 50.)				
Nick Carter, Master Detective (G) 15	Walter Pidgeon-Rita Johnson	Dec. 15,'39†	60	Dec. 9,'39

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. date	Running Time Minutes	Reviewed
Northwest Passage (G) 25	S. Tracy-R. Young-W. Brennan	Feb. 23,'40†	126.	Feb. 17,'40
(Exploitation: Mar. 2,'40, pp. 66, 67; Apr. 6,'40, p. 59; May 4,'40, pp. 72, 76; May 18,'40, p. 76; June 8,'40, p. 50.)				
Phantom Raiders (G) 40	Walter Pidgeon-Florence Rice	May 31,'40†	70.	June 1,'40
Pride and Prejudice (G) 46	Greer Garson-Laurence Olivier-Mary Boland-Maureen O'Sullivan	Aug. 2,'40†	118.	July 13,'40
Shop Around the Corner (G) 20	Margaret Sullavan-James Stewart-Frank Morgan	Jan. 12,'40†	100.	Jan. 6,'40
(Exploitation: Jan. 27,'40, pp. 66, 67; Mar. 2,'40, p. 68; May 4,'40, p. 72.)				
Sporting Blood (G) 44	Robert Young - Lewis Stone - Maureen O'Sullivan	July 12,'40†	82.	July 13,'40
Strange Cargo (A) 23	Clark Gable - Joan Crawford - Peter Lorre-Ian Hunter	Mar. 1,'40†	113.	Mar. 9,'40
(Exploitation: June 8,'40, p. 51.)				
Susan and God (A) 39	J. Crawford - F. March - Rita Quigley - Ruth Hussey - John Carroll - Bruce Cabot - Rose Hobart	June 7,'40†	117.	June 8,'40
(Exploitation: July 13,'40, p. 43.)				
Twenty Mule Team (G) 35	W. Beery-L. Carrillo-A. Baxter	May 3,'40	83.	May 4,'40
(Exploitation: June 1,'40, p. 58; June 8,'40, p. 52; June 29,'40, p. 56.)				
Two Girls on Broadway (G) 33	J. Blondell-L. Turner-G. Murphy	April 19,'40†	73.	Apr. 20,'40
Waterloo Bridge (A) 37	Vivien Leigh-Robert Taylor	May 17,'40†	108.	May 18,'40
(Exploitation: June 15,'40, p. 58; June 22,'40, pp. 72, 76; June 29,'40, p. 52; July 13,'40, pp. 42, 44; July 20,'40, p. 46; Aug. 3,'40, p. 58.)				
We Who Are Young (A) 45	Lana Turner-John Shelton	July 19,'40†	80.	July 20,'40
Young Tom Edison (G) 28	Mickey Rooney-Virginia Weidler-Fay Bainter-Geo. Bancroft	Mar. 15,'40†	85.	Feb. 17,'40
(Exploitation: Mar. 9,'40, pp. 77, 79; Apr. 6,'40, p. 69; Apr. 13,'40, p. 66; Apr. 20,'40, p. 56; May 4,'40; pp. 70, 71; May 11,'40, p. 72; May 18,'40, p. 76; July 13,'40, p. 43.)				

Coming Attractions

Bad Man of Wyoming, The	Wallace Beery-Ann Rutherford	Sept. 13,'40		
Bittersweet	Jeanette MacDonald-Nelson Eddy			
Boom Town (G) 48	Clark Gable - Spencer Tracy - Claudette Colbert-Hedy Lamarr	Aug. 30,'40†	120.	Aug. 10,'40
Busman's Honeymoon (A)	Robt. Montgomery - Constance Cummings	Aug. 23,'40†	99.	Aug. 3,'40
Dr. Kildare Goes Home	L. Barrymore-L. Ayres-L. Day	Sept. 20,'40		
Duley	Ann Southern-Ian Hunter-Billie Burke-Roland Young	Sept. 6,'40		
Escape	N. Shearer-R. Taylor-Nazimova			
Flight Command	R. Taylor - R. Hussey - W. Pidgeon			
Golden Fleecing 49	L. Ayres-R. Johnson-V. Grey	Aug. 16,'40†		
Gone With the Wind (A)	Vivien Leigh - Clark Gable - Leslie Howard - Olivia de Havilland		228.	Dec. 16,'39
(Exploitation: Jan. 20,'40, p. 67; Jan. 27,'40, p. 71; Feb. 3,'40, p. 74; Feb. 17,'40, p. 56; Feb. 24,'40, p. 53; Mar. 23,'40, p. 64; Apr. 20,'40, p. 48; Apr. 27,'40, p. 78; May 11,'40, p. 73.)				
Go West	Marx Bros.-Lynne Carver			
Little Nellie Kelly*	Judy Garland-George Murphy-Charles Winninger			
Philadelphia Story	K. Hepburn-C. Grant-J. Stewart			
Stars Look Down, The (A) 38	Margaret Lockwood - Michael Redgrave-Emlyn Williams		103.	Jan. 27,'40
Strike Up the Band	M. Rooney-J. Garland-J. Preisser	Sept. 27,'40		
Third Finger, Left Hand*	Melvyn Douglas-Myrna Loy			
Untitled Nick Carter	Walter Pidgeon-Rita Johnson			

MONOGRAM

Title	Star	Rel. date	Running Time Minutes	Reviewed
Boys of the City (G)	Bobby Jordan-Leo Gorcey	July 15,'40†	63.	July 20,'40
Chasing Trouble (G) 3917	Frankie Darro-Marjorie Reynolds	Jan. 30,'40†	64.	Feb. 3,'40
Cheyenne Kid, The 3962	Jack Randall-Louise Stanley	Feb. 20,'40†	50	
(See "In the Cutting Room," Feb. 17,'40.)				
Covered Wagon Trails (G) 3963	Jack Randall	Apr. 10,'40†	52.	May 11,'40
Cowboy from Sundown (G) 3955	Tex Ritter	May 9,'40†	58.	May 11,'40
Danger Ahead (G) 3939	James Newill	Jan. 10,'40†	60.	July 6,'40
East Side Kids (G) 3924	Dennis Moore-Vince Barnett	Feb. 10,'40†	62.	Feb. 24,'40
Fatal Hour (G) 3907	Boris Karloff-Marjorie Reynolds-Grant Withers	Jan. 15,'40†	68.	Jan. 20,'40
Gentleman from Arizona (G) 3912	Craig Reynolds-John King	Dec. 25,'39†	76.	Dec. 9,'39
Golden Trail, The (G)	Tex Ritter	July 3,'40†	52.	July 6,'40
Haunted House (G)	Marcia Mae Jones-Jackie Moran	July 22,'40†	70.	July 20,'40
Hidden Enemy 3922	Warren Hull-Kay Linaker	Jan. 20,'40†	63	
Human Monster, The (A) 3916	Bela Lugosi	Mar. 9,'40†	76.	Nov. 18,'39
(Reviewed under the title, "Dark Eyes of London.")				
Kid from Santa Fe, The, 3965	Jack Randall	May 23,'40†	50	
Land of the Six Guns (G) 3964	Jack Randall-Louise Stanley	May 2,'40†	54.	June 29,'40
Last Alarm, The, (G) 3927	Polly Ann Young-Warren Hull	June 25,'40†	61.	June 29,'40
Lucky Texan (reissue) (G)	John Wayne	Dec. 10,'39†	56.	Jan. 27,'34
Midnight Limited (G) 3921	Marjorie Reynolds-John King	Mar. 20,'40†	61.	Mar. 23,'40
Murder on the Yukon 3928	James Newill	Feb. 25,'40†	58	
Mysterious Mr. Reeder, The (G) 3926	Will Fyffe	Apr. 30,'40	77.	Mar. 11,'39
(Reviewed under the title, "The Mind of Mr. Reeder.")				
On the Spot (G) 3915	Frankie Darro-Mary Kornman	June 11,'40†	62.	June 8,'40
Orphans of the North		July 29,'40†		
Pals of the Silver Sage (G) 3954	Tex Ritter	Apr. 20,'40†	52.	May 4,'40
Pioneer Days 3961	Jack Randall	Jan. 25,'40†	51	
(See "In the Cutting Room," Jan. 13,'40.)				
Rainbow Over the Range	Tex Ritter-Dorothy Fay	July 29,'40†		
Rhythm of the Rio Grande (G) 3953	Tex Ritter-Susan Dale	Mar. 2,'40†	53.	Apr. 27,'40
Riders from Nowhere 3966	Jack Randall-Margaret Roach	May 30,'40†	45	
(See "In the Cutting Room," May 11,'40.)				
Secret Four, The (A) 3918	H. Sinclair-F. Lawton-A. Lee	Jan. 15,'40†	85.	June 24,'39
(Reviewed under the title, "Four Just Men.")				
Sky Bandits 3929	James Newill-Louise Stanley	Apr. 15,'40†	56	
Sons of the Navy (G) 3902	J. Parker-J. Dunn-M. Spellman	Mar. 30,'40†	72.	Apr. 6,'40
Torpedo Raider (G) 3925	B. Mackay-B. Balfour-J. Mills	Feb. 28,'40†	55.	June 1,'40
Tomboy (G) 3911	Jackie Moran-Marcia Mae Jones	Apr. 20,'40†	70.	Apr. 27,'40
Westbound Stage (G) 3952	Tex Ritter	Dec. 15,'39†	56.	Feb. 24,'40
West of the Divide (reissue) (G)	John Wayne	Dec. 10,'39†	55.	Jan. 20,'34
Wild Horse Range 3960	Jack Randall-Phyllis Ruth	June 25,'40†	57	
(See "In the Cutting Room," May 18,'40.)				
Yukon Flight (G) 3938	James Newill-Louise Stanley	Dec. 5,'39†	57.	July 6,'40

Coming Attractions

Ape, The*	Boris Karloff-Maris Wrixon	Sept. 16,'40		
Arizona Frontier	Tex Ritter	Aug. 19,'40†		
Chamber of Horrors	Leslie Banks-Gina Malo	Aug. 12,'40†		
Doomed to Die (G)	Boris Karloff-Grant Withers	Aug. 12,'40†	68.	Aug. 3,'40
Laughing at Danger (G)	F. Darro-J. Hodges-G. Houston	Aug. 12,'40†	*62.	Aug. 10,'40
Missing People	Will Fyffe	Aug. 19,'40†		
On the Air*	Frankie Darro-Marjorie Reynolds	Sept. 2,'40		
Queen of the Yukon	Chas. Bickford-Irene Rich	Aug. 26,'40		
Range Busters	John King - Ray Corrigan - Max Terhune	Aug. 22,'40†		
Riding the Western Plains*	Tex Ritter	Sept. 16,'40		
That Gang of Mine*	Bobby Jordan-Leo Gorcey			
Who Is Guilty? (A)	Ben Lyon	Sept. 9,'40	89.	Sept. 2,'39
(Reviewed under the title, "I Killed the Count.")				

PARAMOUNT

Title	Star	Rel. date	Running Time Minutes	Reviewed
Adventure in Diamonds (G) 3928	Isa Miranda-George Brent		76.	Jan. 20,'40
(Exploitation: Jan. 20,'40, p. 56; Apr. 27,'40, p. 78; May 25,'40, pp. 68, 72; June 29,'40, p. 56.)				
All Women Have Secrets (A) 3914	Jos. Allen-Jean Cagney-V. Dale	Dec. 15,'39†	74.	Dec. 9,'39
(Exploitation: Mar. 2,'40, p. 64.)				
Biscuit Eater, The (G) 3935	Billy Lee-Cordell Hickman	May 24,'40†	81.	Apr. 13,'40
(Exploitation: May 18,'40, p. 79; June 8,'40, p. 50; July 20,'40, p. 47; July 27,'40, p. 46; Aug. 3,'40, p. 56.)				
Buck Benny Rides Again (G) 3932	Jack Benny - Ed "Rochester" Anderson-Andy Devine	May 3,'40†	85.	Apr. 20,'40
(Exploitation: June 1,'40, p. 60.)				
Dr. Cyclops (G) 3929	Albert Dekker-Janice Logan	Apr. 12,'40†	77.	Mar. 9,'40
(Exploitation: Mar. 16,'40, p. 59; Apr. 27,'40, p. 76; May 4,'40, p. 72; May 11,'40, p. 69; June 1,'40, pp. 59, 61; June 22,'40, p. 72; July 6,'40, p. 46; July 13,'40, p. 40.)				
Emergency Squad (G) 3917	W. Henry-R. Page-L. Campbell	Jan. 5,'40†	58.	Jan. 13,'40
Farmer's Daughter, The (G) 3927	Martha Raye-Charlie Ruggles	Mar. 29,'40†	61.	Feb. 17,'40
French Without Tears (A) 3930	Ray Milland-Ellen Drew	Apr. 19,'40†	67.	Nov. 11,'39
Geronimo 3918	P. Foster-A. Devine-E. Drew	Jan. 12,'40†	90.	Nov. 25,'39
(Exploitation: Apr. 13,'40, p. 64; Apr. 27,'40, p. 80; May 18,'40, p. 80; May 25,'40, p. 70.)				
Ghost Breakers, The (G) 3938	B. Hope-P. Goddard-R. Carlson	June 21,'40†	85.	June 15,'40
(Exploitation: June 8,'40, p. 51; July 20,'40, p. 47; Aug. 3,'40, p. 57.)				
Golden Gloves (G)	Jean Cagney-Richard Denning	Aug. 2,'40†	*70.	Aug. 3,'40
Great Victor Herbert, The (G) 3916	Allan Jones - Mary Martin - Walter Connolly	Dec. 29,'39†	91.	Dec. 2,'39
(Exploitation: Jan. 20,'40, p. 67; Feb. 3,'40, pp. 74, 80; Feb. 10,'40, p. 70; Mar. 2,'40, p. 68.)				
Gulliver's Travels (G) 3915	Color Cartoon-Feature	Dec. 22,'39†	77.	Dec. 16,'39
(Exploitation: Dec. 23,'39, p. 56; Jan. 27,'40, p. 71; Feb. 3,'40, pp. 72, 74, 76, 78; Feb. 17,'40, pp. 54, 55; Mar. 2,'40, p. 68; Mar. 23,'40, p. 61; Mar. 30,'40, pp. 68, 90; May 4,'40, p. 76; May 11,'40, p. 69; May 18,'40, pp. 77, 79.)				
Hidden Gold (G) 3958	W. Boyd-R. Hayden-R. Rogers	June 7,'40†	61.	May 18,'40
Knights of the Range (G) 3923	Russell Hayden-Jean Parker	Feb. 23,'40†	70.	Feb. 24,'40
Light of the Western Stars (G) 3931	V. Jory-R. Hayden-N. Beery, Jr.	Apr. 19,'40†	67.	Apr. 20,'40
Light That Failed, The (G) 3921	R. Colman-W. Houston-I. Lupino	Feb. 9,'40†	99.	Dec. 23,'39
(Exploitation: Feb. 10,'40, p. 70; Feb. 17,'40, p. 53.)				
Llano Kid (G) 3913	Tito Guizar-Gale Sondergaard	Dec. 8,'39†	86.	Nov. 25,'39
Mystery Sea Raider (G)	Henry Wilcoxon-Carole Landis	Aug. 9,'40	*75.	Aug. 3,'40
Night of Nights (G) 3912	P. O'Brien-O. Bradna-R. Young	Dec. 1,'39†	86.	May 11,'40
Opened by Mistake (G) 3933	C. Ruggles-R. Paige-J. Logan	May 10,'40†	67.	May 11,'40
Parole Fixer (G) 3920	W. Henry-V. Dale-R. Paige	Feb. 2,'40†	68.	Feb. 17,'40
Queen of the Mob (A) 3939	Ralph Bellamy - Jean Cagney - Wm. Henry-Blanche Yurka	June 28,'40†	61.	June 22,'40
Remember the Night (G) 3919	Barbara Stanwyck - Fred MacMurray-Beulah Bondi-Elizabeth Patterson	Jan. 19,'40†	94.	Jan. 13,'40
(Exploitation: Jan. 27,'40, p. 71; Mar. 30,'40, p. 87; Apr. 20,'40, p. 57; Aug. 3,'40, p. 57.)				
Road to Singapore (G) 3926	B. Crosby-D. Lamour-B. Hope	Mar. 22,'40†	85.	Feb. 24,'40
(Exploitation: Mar. 9,'40, p. 79; Mar. 23,'40, p. 60; Mar. 30,'40, p. 87; May 18,'40, p. 76; July 27,'40, p. 49.)				
Safari (G) 3937	Madeleine Carroll-Douglas Fairbanks, Jr.	June 14,'40†	81.	June 8,'40
Santa Fe Marshal (G) 3956	William Boyd-Russell Hayden	Jan. 26,'40†	68.	Jan. 13,'40

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Seventeen (G) 3924	J. Cooper-B. Field-O. Kruger	Mar.	1,'40† 78.	Feb. 24,'40
(Exploitation: Mar. 2,'40, p. 65.)				
Showdown (G) 3657	Wm. Boyd-Russell Hayden	Mar.	8,'40† 63.	Mar. 2,'40
Sidewalks of London (A) 3922	Charles Laughton-Vivien Leigh	Feb.	16,'40† 86.	Feb. 10,'40
(Exploitation: Feb. 17,'40, p. 53.)				
Stagecoach War (G) 3959	Wm. Boyd-Russell Hayden	July	12,'40† 63.	June 29,'40
Those Were the Days (G) 3936	Wm. Holden - J. Barrett - B. Granville-E. Stone-V. Glaser	May	31,'40† 75.	May 18,'40
Typhoon (A) 3934	Dorothy Lamour-Robert Preston	May	17,'40† 71.	May 4,'40
(Exploitation: June 22,'40, p. 76; June 29,'40, p. 53.)				
Untamed (A) 3941	Ray Milland-Patricia Morison-Akim Tamiroff	July	26,'40† 83.	June 29,'40
Way of All Flesh (G) 3940	A. Tamiroff-Wm. Henry-Gladys George-Muriel Angelus	July	5,'40† 86.	June 1,'40
Women Without Names (G) 3925	Ellen Drew-Robert Paige	Mar.	15,'40† 63.	Feb. 24,'40

Coming Attractions

Aldrich Family in Life with Henry	Jackie Cooper-Leila Ernest	Sept.	13,'40
(See "In the Cutting Room," Apr. 20,'40.)			
Arise My Love	Caudette Colbert-Ray Milland	Oct.	25,'40
Cherokee Strip	Richard Dix-Florence Rice		
Comin' Round the Mountain	Bob Burns-Una Merkel	Aug.	16,'40
Dancing on a Dime	Grace MacDonald-Robt. Paige	Nov.	1,'40
Date with Destiny, A	B. Rathbone-E. Drew-J. Howard	Nov.	15,'40
(See "In the Cutting Room," Mar. 30,'40.)			
D. O. A.*	Ellen Drew-Rod Cameron		
Great McGinty, The (G) 3945	Brian Donlevy-Akim Tamiroff-Muriel Angelus	Aug.	23,'40† 83. July 27,'40
(Exploitation: Aug. 3,'40, p. 57.)			
I Want a Divorce	Joan Blondell-Dick Powell	Sept.	20,'40
(See "In the Cutting Room," May 18,'40.)			
Love Thy Neighbor	Jack Benny - Fred Allen - Mary Martin-"Rochester"		
Moon Over Burma	D. Lamour-R. Preston-P. Foster		
New Yorkers, The	Dick Powell-Ellen Drew		
Night at Earl Carroll's, A	Ken Murray-Rose Hobart	Oct.	18,'40
North West Mounted Police	Gary Cooper-Madeleine Carroll-Robt. Preston-P. Goddard	Nov.	22,'40
Quarterback	Wayne Morris-Virginia Dale	Oct.	4,'40
Rangers of Fortune	Fred MacMurray-Albert Dekker-Patricia Morison	Sept.	27,'40
Rhythm on the River	Bing Crosby-Mary Martin-Basil Rathbone-Oscar Levant	Sept.	6,'40
Second Chorus*	F. Astaire - P. Goddard - B. Meredith - C. Butterworth-A. Shaw & Band		
Texas Rangers Ride Again	J. Howard-E. Drew-M. Robson		
There's Magic in Music	A. Jones-S. Foster-M. Lindsay		
Three Men from Texas	W. Boyd-R. Hayden-A. Clyde	Nov.	8,'40
(See "In the Cutting Room," May 18,'40.)			
Victory	Fredric March-Betty Field	Oct.	11,'40
Virginia	Madeleine Carroll - Fred MacMurray		

PRODUCERS RELEASING CORP.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Billy the Kid Outlawed	Bob Steele	July	20,'40 60	
Frontier Crusader (G)	Tim McCoy	July	15,'40 62.	June 15,'40
Gun Code	Tim McCoy	July	29,'40 57	
Hold That Woman! 102	J. Dunn-F. Gifford-M. Spellman	July	15,'40 67	
I Take This Oath (G)	Gordon Jones	May	20,'40 67.	July 6,'40

Coming Attractions

Arizona Gang Busters	Tim McCoy		
Billy the Kid's Gun Justice	Bob Steele		
Billy the Kid Rides West	Bob Steele		
Cross Roads of Life		Sept.	1,'40
Desire to Live		Aug.	16,'40
Marked Men	Warren Hull-Isabel Jewell		
Riders of Black Mountain	Tim McCoy	Aug.	23,'40

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Carolina Moon (G) 944	G. Autry-S. Burnette-J. Storey	July	15,'40† 65.	July 20,'40
Carson City Kid, The (G) 955	Roy Rogers - Geo. "Gabby" Hayes - Pauline Moore - Bob Steele	July	1,'40† 57.	June 22,'40
Covered Wagon Days (G) 965	Three Mesquiteers	Apr.	22,'40† 56.	May 11,'40
Crooked Road, The (G) 923	Edmund Lowe - Irene Hervey - Henry Wilcoxon	May	10,'40† 66.	May 11,'40
Dark Command (G) 901	J. Wayne-C. Trevor-W. Pidgeon	Apr.	15,'40† 94.	Apr. 13,'40
(Exploitation: May 25,'40, p. 67.)				
Days of Jesse James (G) 953	Roy Rogers-Geo. "Gabby" Hayes	Dec.	20,'39† 63.	Dec. 23,'39
Forgotten Girls (G) 920	Louise Platt-Donald Woods	Mar.	15,'40† 68.	Mar. 23,'40
Gangs of Chicago (G) 906	L. Lane-L. Nolan-B. MacLane	May	19,'40† 66.	May 25,'40
Gaucho Serenade (G) 943	G. Autry-S. Burnette-J. Storey	May	10,'40† 66.	May 18,'40
Ghost Valley Raiders (G) 991	Donald Barry-Lona Andre	Mar.	26,'40† 57.	Apr. 6,'40
Girl from God's Country (G) 904	C. Morris-J. Wyatt-C. Bickford	July	30,'40† 75.	July 27,'40
Grand Ole Opry (G) 908	Weaver Bros. & Elviry	June	25,'40† 68.	July 6,'40
Grandpa Goes to Town (G) 922	James, Lucile, Russell Gleason	Apr.	19,'40 66.	Apr. 20,'40
Heroes of the Saddle (G) 963	Three Mesquiteers	Jan.	12,'40† 56.	Jan. 20,'40
Hi-yo Silver (G) 129	Silver Chief - Chief Thunder Cloud - Lynn Roberts	Apr.	10,'40 69.	Apr. 20,'40
In Old Missouri (G) 921	Weaver Bros & Elviry	Apr.	17,'40† 67.	May 4,'40
Money to Burn (G) 917	Jas., Lucile & Russell Gleason	Dec.	28,'39† 69.	Dec. 30,'39
Pioneers of the West (G) 964	Three Mesquiteers	Mar.	12,'40† 56.	Mar. 16,'40
One Man's Law (G) 992	Don "Red" Barry-Janet Waldo	June	29,'40† 57.	July 13,'40
Rancho Grande (G) 942	G. Autry-S. Burnette-J. Storey	Mar.	22,'40† 68.	Mar. 30,'40
Ranger and the Lady, The (G) 956	R. Rogers-Geo. "Gabby" Hayes-J. Wells	July	30,'40† 59.	July 27,'40
Rocky Mountain Rangers (G) 966	Three Mesquiteers-R. Towne	May	24,'40† 58.	June 8,'40
Scatterbrain (G) 909	Judy Canova - Alan Mowbray - Ruth Donnelly	July	20,'40† 73.	July 6,'40
Sing, Dance, Plenty Hot (G) 910	Johnny Downs-Ruth Terry	Aug.	10,'40† 72.	Aug. 3,'40
South of the Border (G) 941	Gene Autry-Smiley Burnette	Dec.	15,'39† 71.	Dec. 16,'39
(Exploitation: Apr. 27,'40, p. 77.)				
Thou Shalt Not Kill (A) 916	Charles Bickford - Owen Davis, Jr.-Doris Day	Dec.	22,'39† 68.	Dec. 16,'39
Three Faces West 903	J. Wayne-C. Coburn-S. Gurie	July	12,'40† 81.	June 15,'40
(Reviewed under the title, "The Refugee.")				
Village Barn Dance (G) 919	Richard Cromwell - Doris Day - Lulu Belle & Scotty	Jan.	30,'40† 74.	Feb. 3,'40
Wagons Westward (G) 907	Chester Morris - Anita Louise - O. Munson-B. Jones-G. Hayes	June	19,'40† 69.	June 29,'40
Wolf of New York (G) 918	Edmund Lowe - Rose Hobart - James Stephenson	Jan.	25,'40† 69.	Jan. 27,'40
Women in War (G) 902	E. Janis-W. Barrie-P. Knowles	June	6,'40† 71.	May 25,'40
Young Buffalo Bill (G) 954	R. Rogers-G. Hayes-P. Moore	Apr.	12,'40† 59.	Apr. 20,'40

Coming Attractions

Arizona Skies*	3 Mesquiteers-Lois Ranson		
Colorado	Roy Rogers - Geo. "Gabby" Hayes-Pauline Moore		
Earl of Puddlestone 925	James, Lucile & Russell Gleason	Aug.	31,'40† 67
Girl from Havana, The	Dennis O'Keefe-Claire Carleton		
Hit Parade, The*	Kenny Baker-Frances Langford-H. Herbert - A. Miller - M. Boland		
Oklahoma Renegades	3 Mesquiteers-F. McKinney	Aug.	29,'40† 57
Ride, Tenderfoot, Ride	G. Autry-S. Brunette-J. Storey		
Tulsa Kid, The (G) 071	Don "Red" Barry-L. Walters	Aug.	16,'40 57. Aug. 3,'40

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Abe Lincoln in Illinois (G) 009	R. Massey-R. Gordon-M. Howard	Apr.	19,'40† 110.	Jan. 27,'40
(Exploitation: Jan. 27,'40, p. 71; Feb. 3,'40, p. 74; Mar. 16,'40, p. 59; Apr. 6,'40, pp. 56, 57; May 4,'40, p. 73; May 25,'40, pp. 67, 70; July 13,'40, p. 40.)				
Anne of Windy Poplars (G) 035	Anne Shirley-James Ellison	June	28,'40† 86.	June 22,'40
Beyond Tomorrow (G) 031	Chas. Winninger-Harry Carey-Jean Parker-Richard Carlson	May	10,'40† 84.	Mar. 30,'40
Bill of Divorcement, A (A) 028	Maureen O'Hara-Adolphe Menjou-Fay Bainter-H. Marshall	May	31,'40† 74.	Mar. 16,'40
(Exploitation: June 1,'40, p. 59.)				
Bullet Code (G) 083	George O'Brien-Virginia Vale	Apr.	12,'40 58.	Apr. 13,'40
Courageous Dr. Christian (G) 030	Jean Hersholt-Dorothy Lovett	Apr.	5,'40† 67.	Mar. 30,'40
Cross Country Romance (G) 039	Gene Raymond-Wendy Barrie	July	12,'40† 68.	June 29,'40
Curtain Call (G) 027	B. Read-J. Archer-H. Vinson	Apr.	26,'40† 63.	Apr. 13,'40
Dr. Christian Meets the Women (G) 036	Jean Hersholt-Dorothy Lovett	July	5,'40† 68.	June 29,'40
Escape to Paradise (G) 945	Bobby Breen-Kent Taylor	Dec.	22,'39 62.	Dec. 9,'39
Flying Deuces (G) 010	Laurel & Hardy-J. Parker	Nov.	3,'39† 65.	Oct. 14,'39
Hunchback of Notre Dame, The (A) 015	C. Laughton-M. O'Hara-Sir C. Hardwicke - W. Hampden - T. Mitchell - B. Rathbone	Dec.	29,'39† 115.	Dec. 23,'39
(Exploitation: Mar. 23,'40, p. 63.)				
Irene (G) 024	Anna Neagle - Ray Milland - R. Young-M. Robson-B. Burke	May	3,'40† 101.	Apr. 20,'40
(Exploitation: June 1,'40, p. 61; June 29,'40, p. 56; July 20,'40, p. 45.)				
Isle of Destiny (G) 017	W. Gargan-W. Ford-J. Lang	Mar.	8,'40† 83.	Mar. 9,'40
Legion of the Lawless (G) 042	George O'Brien-Virginia Vale	Jan.	5,'40† 59.	Nov. 25,'39
Little Orvie (G) 020	J. Sheffield-E. Truex-A. Todd	Mar.	1,'40† 66.	Mar. 9,'40
Marines Fly High (G) 018	R. Dix-C. Morris-L. Ball	Feb.	2,'40† 68.	Feb. 17,'40
Married and In Love (G) 014	Alan Marshall - Barbara Read - Helen Vinson-Patric Knowles	Jan.	19,'40† 59.	Dec. 18,'39
Marshal of Mesa City (G) 081	George O'Brien-Virginia Vale	Nov.	3,'39† 62.	Oct. 7,'39
Meet Dr. Christian (G) 005	Jean Hersholt-Dorothy Lovett	Nov.	17,'39† 70.	Oct. 21,'39
Mexican Spitfire (G) 016	L. Velez-D. Woods-L. Errol	Jan.	12,'40† 67.	Dec. 16,'39
Millionaire Playboy (G) 022	Joe Penner-Linda Hayes	Mar.	15,'40† 64.	Mar. 2,'40
Millionaires in Prison (G) 037	Lee Tracy-Linda Hayes	July	26,'40† 64.	June 29,'40
My Favorite Wife (A) 025	Irene Dunne-Cary Grant-Randolph Scott-Gail Patrick	May	17,'40† 88.	May 4,'40
(Exploitation: June 1,'40, p. 59; June 15,'40, p. 59; July 13,'40, p. 40.)				
One Crowded Night 042	Billie Seward-Wm. Haade	Aug.	9,'40†	
Pinocchio (G) 091	Disney Feature Cartoon	Feb.	23,'40† 87.	Feb. 3,'40
(Exploitation: Feb. 17,'40, p. 53; Mar. 9,'40, p. 77; Mar. 16,'40, p. 59; Mar. 23,'40, p. 61; Apr. 6,'40, p. 57; Apr. 13,'40, pp. 65, 66; Apr. 20,'40, p. 57; Apr. 27,'40, p. 79; May 4,'40, p. 73; May 25,'40, p. 71; June 8,'40, p. 53; June 29,'40, p. 56; July 6,'40, p. 49.)				
Pop Always Pays (G) 034	L. Errol-D. O'Keefe-A. Pearce	June	21,'40† 67.	June 22,'40
Prairie Law (G) 084	George O'Brien-Virginia Vale	June	14,'40† 59.	June 22,'40
Primrose Path (A) 023	Ginger Rogers-Joel McCrea	Mar.	22,'40† 93.	Mar. 16,'40
(Exploitation: Apr. 6,'40, p. 57.)				
Queen of Destiny (G) 061	Anna Neagle-Anton Walbrook-C. Aubrey Smith	Aug.	2,'40† 95.	Aug. 10,'40
(Reviewed under the title, "Sixty Glorious Years," Oct. 29,'38.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel Date	Running Time Minutes	Reviewed
Ramparts We Watch (G) 171	Documentary	July 23,'40	87.	July 27,'40
Reno (G) 008	R. Dix-G. Patrick-A. Louise	Dec. 1,'39†	73.	Nov. 18,'39
Saint's Double Trouble (G) 021	George Sanders-Helene Whitney-Bela Lugosi	Jan. 26,'40†	68.	Jan. 20,'40
Saint Takes Over, The (G) 033	George Sanders-Wendy Barrie	June 7,'40†	69.	Apr. 27,'40
Stage to Chino 085	George O'Brien-Virginia Vale	July 26,'40†	59	
Swiss Family Robinson (G) 019	Thomas Mitchell - Edna Best - Freddie Bartholomew - Terry Kilburn - Tim Holt	Feb. 16,'40†	91.	Feb. 3,'40
(Exploitation: Feb. 24,'40, p. 63; Mar. 2,'40, p. 65; Apr. 27,'40, p. 77.)				
That's Right, You're Wrong (G) 011	Kay Kyser & Orch.-A. Menjou-May Robson - E. E. Horton - Lucille Ball	Nov. 24,'39†	91.	Nov. 18,'39
(Exploitation: Jan. 13,'40, p. 56; Feb. 10,'40, p. 71.)				
Tom Brown's Schooldays (G) 029	Sir Cedric Hardwicke - F. Bartholomew-Jimmy Lydon-Josephine Hutchinson	July 19,'40†	81.	June 22,'40
(Exploitation: July 20,'40, p. 44.)				
Two Thoroughbreds (G) 013	Jimmy Lydon-Joan Brodel	Dec. 8,'39†	62.	Dec. 2,'39
Vigil In the Night (A) 007	Carole Lombard-Anne Shirley-Brian Aherne	Feb. 9,'40†	96.	Feb. 10,'40
(Exploitation: Feb. 17,'40, p. 53; Mar. 30,'40, p. 89; June 15,'40, p. 58.)				
Walt Disney Festival (G)		Aug. 2,'40	117	
(Includes "Snow White and 7 Dwarfs," 095, reviewed Dec. 25,'37, and 4 Disney shorts 04701.)				
You Can't Fool Your Wife (A) 032	Lucille Ball-James Ellison	May 24,'40†	68.	May 18,'40

Coming Attractions

Citizen Kane*	Orson Wells-Dorothy Comingore			
Dance, Girl, Dance 040	Maureen O'Hara-Louis Hayward Lucille Ball-Ralph Bellamy	Aug. 30,'40†		
Dreaming Out Loud	Lum & Abner-Frances Langford-Frank Craven-Bobs Watson			
I'm Still Alive	Kent Taylor-Linda Hayes			
Laddie	T. Hole-V. Gilmore-J. Carroll			
Little Men	Kay Francis-Geo. Bancroft-Jack Oakie-Jimmy Lydon			
Lucky Partners 038	Ronald Colman-Ginger Rogers	Aug. 23,'40		
Men Against the Sky	R. Dix-W. Barrie-E. Lowe			
Mexican Spitfire Out West	Lupe Velez-Leon Errol			
Stranger on the Third Floor	Peter Lorre - John McGuire - Margaret Tallichet	Aug. 16,'40†		
They Knew What They Wanted	Chas. Laughton-Carole Lombard			
Too Many Girls	Lucille Ball - Richard Carlson - Desi Arnaz - Eddie Bracken - Frances Langford-Ann Miller			
Triple Justice 085	George O'Brien-Virginia Vale	Sept. 27,'40†		
Villain Still Pursued Her, The (G)	Anita Louise-Richard Cromwell-Hugh Herbert-Buster Keaton		*65.	July 27,'40
Wagon Train*	Tim Holt-Martha O'Driscoll			
Wild Cat Bus	Fay Wray-Charles Lang	Aug. 23,'40†		

TWENTIETH CENTURY-FOX

Title	Star	Rel Date	Running Time Minutes	Reviewed
Barricade (G) 026	Alice Faye-Warner Baxter	Dec. 8,'39†	71.	Dec. 16,'39
Blue Bird (G) 025	Shirley Temple-Spring Byington	Mar. 22,'40†	83.	Jan. 27,'40
(Exploitation: Apr. 20,'40, p. 57; May 4,'40, p. 74.)				
Charlie Chan in Panama (G) 035	Sidney Toler-Jean Rogers	Mar. 1,'40†	67.	Feb. 10,'40
Charlie Chan's Murder Cruise (G) 048	Sidney Toler-Marjorie Weaver	June 21,'40†	75.	May 11,'40
Cisco Kid and the Lady, The (G) 012	C. Romero-V. Field-M. Weaver	Dec. 29,'39†	73.	Dec. 2,'39
City in Darkness (G) 021	Sidney Toler-Lynn Barl	Dec. 1,'39†	74.	Nov. 18,'39
City of Chance (G) 027	Lynn Barl-Donald Woods	Jan. 12,'40†	57.	Dec. 30,'39
Day-Time Wife (A) 020	Tyrone Power - Linda Darnell - Warren William-B. Barnes	Nov. 24,'39†	72.	Nov. 18,'39
Drums Along the Mohawk (A) 015	Henry Fonda - Dorris Bowdon - Edna May Oliver	Nov. 10,'39†	103.	Nov. 11,'39
(Exploitation: Nov. 25,'39, p. 56; Dec. 2,'39, pp. 72, 75; Dec. 9,'39, p. 94; Dec. 16,'39, pp. 66, 69; Dec. 30,'39, pp. 64, 65; Jan. 13,'40, p. 56.)				
Earthbound (A) 034	Warner Baxter-Andrea Leeds	June 7,'40†	67.	June 8,'40
Everything Happens at Night (G) 029	Sonja Henie - Ray Milland - Robert Cummings	Dec. 22,'39†	77.	Dec. 23,'39
(Exploitation: Feb. 10,'40, p. 69.)				
Four Sons (G) 047	D. Ameche-Mary Beth Hughes	June 14,'40†	88.	June 1,'40
Free, Blonde and Twenty-one (A) 037	L. Barl-J. Davis-H. Wilcoxon	Mar. 29,'40†	67.	Feb. 17,'40
Girl from Avenue A (G) 104	Jane Withers-Kent Taylor	Aug. 9,'40	*71.	Aug. 10,'40
Girl in 313 (G) 051	Kent Taylor-Florence Rice	May 31,'40†	56.	June 15,'40
Grapes of Wrath, The (A) 040	Henry Fonda - Dorris Bowdon - Charley Grapewin - Jane Darwell	Mar. 15,'40†	128.	Jan. 27,'40
(Exploitation: Mar. 2,'40, p. 65; Mar. 9,'40, p. 77; Apr. 27,'40, pp. 76, 81; May 4,'40, pp. 73, 76; May 11,'40, p. 69; May 18,'40, p. 76; June 8,'40, p. 53; June 22,'40, pp. 75, 76; June 29,'40, p. 58.)				
Heaven with a Barbed Wire Fence (G) 019	Jean Rogers-Glenn Ford	Nov. 3,'39†	62.	Oct. 7,'39
He Married His Wife (A) 023	J. McCrea-N. Kelly-M. Boland	Jan. 19,'40†	83.	Jan. 20,'40
High School (G) 028	Jane Withers-Joe Brown, Jr.	Jan. 26,'40†	74.	Jan. 6,'40
Honeymoon's Over, The (G) 024	M. Weaver-S. Erwin-P. Knowles	Dec. 15,'39†	70.	Nov. 25,'39
Inspector Hornleigh on Holiday (A) 022	Gordon Harker-Alastair Sim	Dec. 1,'39†	74.	Nov. 18,'39
I Was an Adventuress (G) 038	Zorina - Richard Greene - Erich Von Stroheim-Peter Lorre	May 10,'40†	81.	May 4,'40
Johnny Apollo (A) 042	Tyronne Power-Dorothy Lamour-Edward Arnold-Lloyd Nolan	Apr. 19,'40†	93.	Apr. 20,'40
(Exploitation: Apr. 27,'40, p. 77; May 25,'40, p. 66.)				
Lillian Russell (A) 045	A. Faye-D. Ameche-H. Fonda-Edw. Arnold-Warren William-Leo Carillo-Weber & Fields	May 24,'40†	127.	May 18,'40
(Exploitation: June 1,'40, p. 59; June 22,'40, pp. 72, 74; July 13,'40, p. 42; July 20,'40, p. 46; July 27,'40, p. 46.)				
Little Old New York (G) 031	Alice Faye - Fred MacMurray - Richard Greene-Brenda Joyce	Feb. 9,'40†	100.	Feb. 10,'40
(Exploitation: Feb. 10,'40, p. 70; May 4,'40, p. 72.)				
Lucky Cisco Kid (G) 049	Cesar Romero-Evelyn Venable	June 28,'40†	68.	June 1,'40
Manhattan Heartbreak (G) 046	Virginia Gilmore-Robt. Sterling	July 12,'40†	71.	June 1,'40
Man I Married, The (A) 101	Joan Bennett - Francis Lederer - Lloyd Nolan-Anna Sten	Aug. 2,'40	77.	July 20,'40
Man Who Wouldn't Talk, The (G) 030	L. Nolan-J. Rogers-M. Marsh	Feb. 2,'40†	72.	Jan. 20,'40
Maryland (G) 050	Brenda Joyce - John Payne - Walter Brennan-Fay Bainter-Chas. Ruggles - Hattie McDaniel	July 19,'40†	91.	July 6,'40
On Their Own (G) 044	Spring Byington-Ken Howell	May 17,'40†	63.	Apr. 13,'40
Sailor's Lady (A) 052	Jon Hall-Nancy Kelly	July 5,'40†	66.	July 6,'40
Shooting High (G) 041	J. Withers-G. Autry-M. Weaver	Apr. 26,'40†	65.	Mar. 9,'40
So This is London (A) 043	Geo. Sanders-Berton Churchill	May 3,'40†	84.	Feb. 4,'39
Star Dust (G) 036	Linda Darnell - John Payne - Charlotte Greenwood - Roland Young	Apr. 5,'40†	85.	Apr. 6,'40
Swanee River (G) 017	D. Ameche-A. Jolson-A. Leeds	Jan. 5,'40†	86.	Dec. 23,'39
(Exploitation: Feb. 24,'40, p. 55.)				
They Came By Night (G) 033	Will Fyffe-Phyllis Calvert	Feb. 23,'40†	73.	Mar. 16,'40
Too Busy to Work (G) 016	J. Proutty-S. Byington-J. Davis	Nov. 17,'39†	65.	Nov. 4,'39
20,000 Men a Year (G) 013	R. Scott-P. Foster-M. Lindsay	Nov. 17,'39†	84.	Oct. 28,'39
Viva Cisco Kid (G) 039	Cesar Romero-Jean Rogers	Apr. 12,'40†	70.	Mar. 23,'40
Young As You Feel (G) 032	Jed Prouty-Spring Byington	Feb. 16,'40†	59.	Feb. 3,'40

Coming Attractions

Bride Wore Crutches, The 112	Lynne Roberts-Ted North			
Brigham Young 107	T. Power-L. Darnell-D. Jagger-B. Donlevy - J. Darwell - J. Rogers-M. Astor-V. Price	Sept. 13,'40		
Californian, The 117	Tyron Power - Linda Darnell - Basil Rathbone	Nov. 29,'40		
Charlie Chan at the Wax Museum (G) 110	Sidney Toler-Jean Valerie	Sept. 6,'40	*63.	Aug. 3,'40
Charlie Chan in New York	Sidney Toler-Marjorie Weaver			
Charter Pilot	Lynn Bari-Lloyd Nolan	Nov. 22,'40		
Down Argentine Way 113	Don Ameche - Betty Grable - C. Greenwood-C. Miranda	Oct. 25,'40		
Elsa Maxwell's Public Deb No. 1 105	Brenda Joyce - Ralph Bellamy - George Murphy-Mischa Auer-Chas. Ruggles-Elsa Maxwell	Oct. 11,'40		
(See "In the Cutting Room," May 25,'40.)				
For Beauty's Sake	Ted North-Marjorie Weaver			
Gay Caballero, The 108	Cesar Romero-Sheila Ryan	Sept. 20,'40		
Girl Must Live, A (A)	Lilli Palmer-Margaret Lockwood		92.	May 13,'39
(See "In the Cutting Room," Apr. 27,'40.)				
Great Profile, The 111	John Barrymore - John Payne - Mary Beth Hughes-G. Ratoff	Aug. 30,'40		
Hudson's Bay 115		Nov. 8,'40		
Night Train 114	Marg't Lockwood-Rex Harrison	Oct. 18,'40		
Pier 13 106	Lynn Bari-Lloyd Nolan	Aug. 23,'40	66	
(See "In the Cutting Room," May 25,'40.)				
Return of Frank James, The 103	H. Fonda-G. Tierney-J. Cooper	Aug. 16,'40		
Street of Memories (G) 102	Lynne Roberts-Guy Kibbee	Nov. 15,'40	70.	June 29,'40
Yesterday's Heroes 116	Robert Sterling-Jean Rogers	Sept. 20,'40		
Young People, The (G) 109	Shirley Temple-Charlotte Greenwood - Jack Oakie - Arleen Whelan	Sept. 27,'40	79.	July 13,'40
Youth Will Be Served	J. Withers-J. Darwell-R. Conway			

UNITED ARTISTS

Title	Star	Rel Date	Running Time Minutes	Reviewed
Captain Caution (G)	V. Mature-L. Platt-L. Carrillo	Aug. 9,'40†	*85.	Aug. 3,'40
Chump at Oxford (G)	Laurel and Hardy	Feb. 16,'40†	63.	Mar. 2,'40
(Exploitation: Apr. 20,'40, p. 56.)				
(Exploitation: July 23,'39, p. 81; Dec. 30,'39, p. 66.)				
House Across the Bay (G)	Joan Bennett - Geo. Raft - Lloyd Nolan-Gladys George	Mar. 1,'40†	88.	Mar. 2,'40
(Exploitation: Mar. 30,'40, p. 87.)				
Lion Has Wings, The (G)	Merle Oberon-Ralph Richardson-June Duprez-Flora Robson	Jan. 19,'40†	73.	Nov. 18,'39
(Exploitation: Dec. 23,'39, pp. 57, 59; Jan. 20,'40, p. 72; Mar. 16,'40, p. 60.)				
My Son, My Son (A)	Brian Aherne-Madeleine Carroll-Louis Hayward-Laraine Day	Mar. 22,'40†	117.	Mar. 9,'40
(Exploitation: Apr. 13,'40, p. 65; Apr. 27,'40, p. 76; May 11,'40, pp. 69, 70; May 25,'40, pp. 68, 69; June 29,'40, p. 56.)				
Of Mice and Men (A)	Burgess Meredith-Lone Chaney, Jr.-Betty Field-Chas. Bickford	Jan. 12,'40†	106.	Dec. 30,'39
(Exploitation: Jan. 20,'40, pp. 66, 67; Jan. 27,'40, p. 70; Feb. 3,'40, p. 78; Mar. 2,'40, p. 64.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
One Million B.C. (G)	Carole Landis-Lon Chaney, Jr.-John Hubbard-Victor Mature	Apr. 5,'40†	80.	Apr. 13,'40
(Exploitation: Apr. 13,'40, p. 65; May 18,'40, p. 79; June 1,'40, p. 61; June 8,'40, p. 50; July 6,'40, p. 46; Aug. 3,'40, p. 59.)				
Our Town (A)	Frank Craven - Martha Scott - Wm. Holden-B. Bondi-Thos. Mitchell-Fay Bainter - Stuart Erwin	May 24,'40†	*90.	May 18,'40
(Exploitation: Mar. 30,'40, p. 87; May 25,'40, p. 71; June 1,'40, p. 59; June 29,'40, pp. 52, 53; July 6,'40, p. 48.)				
Over the Moon (A)	Merle Oberon-Rex Harrison	Mar. 29,'40†	78.	Dec. 30,'39
Raffles (G)	David Niven-Olivia de Havilland	Dec. 29,'39†	71.	Dec. 23,'39
(Exploitation: Jan. 20,'40, p. 67; Mar. 9,'40, p. 76.)				
Rebecca (A)	Laurence Olivier-Joan Fontaine-Judith Anderson-Geo. Sanders	Apr. 12,'40†	130.	Mar. 30,'40
(Exploitation: Apr. 13,'40, p. 66; Apr. 20,'40, p. 57; June 1,'40, p. 60; June 15,'40, p. 59.)				
Saps at Sea (G)	Laurel and Hardy	May 3,'40†	57.	May 4,'40
Slightly Honorable (A)	Pat O'Brien-Ruth Terry-Broderick Crawford-Edward Arnold	Dec. 22,'39†	85.	Jan. 13,'40
South of Pago Pago (G)	Jon Hall - Victor McLaglen - Frances Farmer-O. Bradna	July 4,'40	*98.	July 20,'40
Turnabout (A)	Carole Landis - John Hubbard - Adolphe Menjou-Wm. Gargan-Mary Astor	May 17,'40†	83.	May 4,'40
(Exploitation: June 8,'40, p. 51; July 20,'40, p. 45.)				

Coming Attractions

Flotsam	Fredric March-Marg't Sullavan
Foreign Correspondent	Joel McCrea - Laraine Day - Herbert Marshall-R. Benchley
Kit Carson	Jon Hall-Lynn Bari
Long Voyage Home	J. Wayne-T. Mitchell-I. Hunter-W. Lawson-B. Fitzgerald
Pastor Hall (A)	Nova Pilbeam-Wilfrid Lawson-Mrs. F. D. Roosevelt
Roadshow	Adolphe Menjou-John Hubbard-Carole Landis-Chas. Butterworth-Patsy Kelly
Son of Monte Cristo	Louis Hayward - Joan Bennett - George Sanders
Thief of Bagdad	Sabu-J. Duprez-C. Veidt
Westerner, The	Gary Cooper-Doris Davenport-F. Stone-L. Bond-W. Brennan
(See "In the Cutting Room," Feb. 10,'40.)	

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias the Deacon (G) 4015	B. Bruns-M. Auer-D. O'Keefe	May 17,'40†	72.	May 4,'40
Bad Man from Red Butte (G) 4063	Johnny Mack Brown-Bob Baker-Fuzzy Knight	May 31,'40†	58.	June 15,'40
Big Guy, The (G) 4016	Victor McLaglen-Jackie Cooper	Nov. 24,'39†	78.	Dec. 2,'39
Black Diamonds (G) 4057	Richard Arlen-Andy Devine	July 19,'40†	60.	July 27,'40
Black Friday (G) 4018	Boris Karloff-Bela Lugosi	Apr. 12,'40†	70.	Mar. 9,'40
(Exploitation: Mar. 9,'40, p. 77.)				
Boys from Syracuse (A)	Allan Jones - Martha Raye - Joe Penner-Rosemary Lane	Aug. 9,'40†	73.	July 20,'40
(Exploitation: July 27,'40, p. 47.)				
Call a Messenger (G) 4020	Billy Halop-Huntz Hall-Mary Carlisle-Larry Crabbe	Nov. 3,'39†	65.	Sept. 23,'39
Charlie McCarthy, Detective (G) 4011	E. Bergen-"Charlie McCarthy"-"Mortimer Snerd" - Robert Cummings-Constance Moore	Dec. 22,'39†	77.	Dec. 23,'39
Chip of the Flying "U" (G) 4060	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Doris Weston	Nov. 24,'39†	55.	Jan. 27,'40
Danger on Wheels 4055	R. Arlen-A. Divine-P. Moran	Feb. 2,'40†	61	
(Exploitation: July 6,'40, p. 46.)				
Destry Rides Again (A) 4002	Marlene Dietrich-Jas. Stewart-Chas. Winninger-Mischa Auer	Dec. 29,'39†	94.	Dec. 2,'39
(Exploitation: Mar. 2,'40, p. 64.)				
Double Alibi (G) 4034	Wayne Morris-Margaret Lindsay	Mar. 1,'40†	60.	Mar. 23,'40
Enemy Agent (G) 4033	Richard Cromwell-Helen Vinson	Apr. 19,'40	61.	Apr. 13,'40
First Love (G) 3002	Deanna Durbin-Helen Parrish-Robert Stack-Eugene Pallette-Leatrice Joy	Nov. 10,'39	84.	Nov. 4,'39
(Exploitation: Dec. 2,'39, p. 72; Dec. 30,'39, p. 66; Mar. 23,'40, p. 64.)				
Framed 4032	Constance Moore-F. Albertson	Feb. 23,'40†	60	
(See "In the Cutting Room," Nov. 18,'39.)				
Fugitive, The (A) 5046 (pre-release)	Ralph Richardson-Diana Wynward	June 28,'40	76.	Jan. 6,'40
(Reviewed under the title, "On the Night of the Fire.")				
Green Hell (G) 4041	Douglas Fairbanks, Jr. - Joan Bennett - John Heward - Alan Hale - George Sanders-George Bancroft - Vincent Price	Jan. 26,'40†	87.	Jan. 20,'40
Half a Sinner 4040	Heather Angel-John King	Apr. 5,'40†	59	
Honeymoon Deferred (G) 4038	Edmund Lowe-Margaret Lindsay	Feb. 16,'40†	59.	Feb. 24,'40
Hot Steel (G) 4056	Richard Arlen-Andy Devine	May 24,'40†	61.	Jan. 29,'40
House of Seven Gables (G) 4013	Vincent Price-Margaret Lindsay-N. Grey-G. Sanders-D. Foran	Apr. 12,'40†	89.	Mar. 9,'40
(Exploitation: Mar. 9,'40, p. 77.)				
I Can't Give You Anything But Love, Baby (G) 4037	Johnny Downs - Peggy Moran - Broderick Crawford	June 21,'40†	60.	May 11,'40
If I Had My Way (G) 4005	Bing Crosby-Gloria Jean	May 3,'40†	93.	May 4,'40
(Exploitation: May 25,'40, p. 67.)				
Invisible Man Returns (G) 4009	Vincent Price-Sir Cedric Hardwicke-Nan Grey	Jan. 12,'40†	81.	Jan. 13,'40
(Exploitation: Jan. 20,'40, p. 66; Jan. 27,'40, p. 70; Mar. 16,'40, p. 58; May 4,'40, p. 74; May 18,'40, p. 78.)				
It's a Date (G) 4001	Deanna Durbin - Kay Francis - Walter Pidgeon	Mar. 22,'40†	103.	Mar. 23,'40
(Exploitation: June 1,'40, p. 61; June 15,'40, p. 56.)				
La Conga Nights (G) 4029	Hugh Herbert-Dennis O'Keefe-Constance Moore	May 31,'40†	59.	May 18,'40
Laugh It Off (G) 4026	C. Moore-J. Downs-E. Kennedy	Dec. 1,'39†	63.	Dec. 30,'39
Legion of Lost Flyers (G) 4053	R. Arlen-A. Devine-A. Nagel	Nov. 3,'39†	63.	Nov. 4,'39
Love, Honor and Oh, Baby (G) 4036	W. Ford-K. Adams-D. Woods	June 7,'40†	59.	June 8,'40
Ma! He's Making Eyes at Me (G) 4022	Tom Brown-Constance Moore	Mar. 15,'40†	61.	Apr. 6,'40
Man from Montreal 4054	R. Arlen-A. Devine-A. Gwynne	Dec. 8,'39†	60	
Missing Evidence (G) 4028	Preston Foster-Irene Hervey	Dec. 15,'39†	64.	Nov. 25,'39
My Little Chickadee (A) 4004	Mae West - W. C. Fields - Jos. Calleia - D. Foran - A. Nagel	Feb. 9,'40†	84.	Feb. 10,'40
Oh, Johnny, How You Can Love 4021	Tom Brown-Peggy Moran	Jan. 5,'40†	63	
(See "In the Cutting Room," Dec. 30,'39.)				
One Hour to Live (G) 4030	C. Bickford-D. Nolan-J. Litel	Nov. 10,'39†	59.	Nov. 11,'39
Private Affairs (G) 4007	Nancy Kelly - Roland Young - Hugh Herbert-Robt. Cummings	July 5,'40†	74.	June 29,'40
Riders of Pasco Basin (G) 4062	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Frances Robinson	Apr. 5,'40†	56.	May 25,'40
Sandy Is a Lady (G) 4008	Baby Sandy-Nan Grey-T. Brown-E. Pallette-E. Kennedy	June 14,'40†	63.	May 25,'40
Ski Patrol (G) 4031	Luli Deste-Philip Dorn	May 10,'40†	64.	May 11,'40
Son of Roaring Dan 4064	Johnny Mack Brown-Bob Baker-Fuzzy Knight	July 26,'40†	63	
South to Karanga (G) 4039	C. Bickford-J. Craig-L. Deste	Aug. 2,'40†	*60.	Aug. 10,'40
Tower of London (G) 4012	Basil Rathbone-Boris Karloff-N. Grey-B. O'Neil-I. Hunter	Nov. 17,'39†	92.	Nov. 25,'39
(Exploitation: Feb. 3,'40, p. 72.)				
West of Carson City (G) 4061	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Peggy Moran	Jan. 19,'40†	55.	May 11,'40
When the Daltons Rode (G) 4006	K. Francis-R. Scott-B. Donlevy	July 26,'40†	80.	Aug. 3,'40
You're Not So Tough (G) 4023	"Dead End Kids"-Nan Grey	July 26,'40†	71.	June 1,'40
Zanzibar (G) 4025	Lola Lane-James Craig	Mar. 8,'40†	69.	Mar. 30,'40

Coming Attractions

Argentine Nights	Ritz Bros - Andrews Sisters - Constance Moore-Geo. Reeves	Sept. 6,'40		
Devil's Pipeline, The*	Richard Arlen-Andy Devine			
Diamond Frontier	V. McLaglen-J. Loder-A. Nagel	Oct. 4,'40		
Hired Wife	R. Russell-B. Aherne-V. Bruce	Sept. 13,'40		
I'm Nobody's Sweetheart Now (G)	H. Parrish-D. O'Keefe-C. Moore		*64.	Aug. 10,'40
Leather Pushers	Richard Arlen-Andy Devine	Sept. 13,'40		
Little Bit of Heaven, A	Gloria Jean - Robt. Stack - N. Grey - H. Herbert - S. Erwin	Oct. 25,'40		
Man from Cheyenne	Johnny Mack Brown - Fuzzy Knight-Nell O'Day			
Margie	N. Grey-T. Brown-M. Auer			
Mummy's Hand, The	Dick Foran-Peggy Moran	Sept. 20,'40		
Pony Post, The*	Johnny Mack Brown - Fuzzy Knight			
Ragtime Cowboy Joe	Johnny Mack Brown - Fuzzy Knight	Sept. 20,'40		
Seven Sinners	Marlene Dietrich-John Wayne-Mischa Auer-Broderick Crawford - Oscar Homolka - Albert Dekker-Anna Lee	Oct. 11,'40		
Slightly Tempted (G)	H. Herbert-J. Downs-P. Moran	Oct. 18,'40	*61.	Aug. 10,'40
Spring Parade	Deanna Durbin - Robt. Cummings-Mischa Auer	Sept. 27,'40		

WARNER BROTHERS-FIRST NATIONAL

First National Pictures

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All This and Heaven, Too (A) 454	Bette Davis - Charles Boyer - Jeffrey Lynn-Virginia Weidler	June 29,'40†	143.	June 22,'40
(Exploitation: July 27,'40, p. 49.)				
Angel from Texas, An (G) 468	Eddie Albert - Rosemary Lane - Wayne Morris-Ronald Reagan-Jane Wyman	Apr. 27,'40†	69.	May 18,'40
Castle on the Hudson (G) 459	John Garfield - Pat O'Brien - Ann Sheridan - Burgess Meredith	Feb. 17,'40†	77.	Mar. 2,'40
(Exploitation: Feb. 24,'40, p. 53.)				
Dr. Ehrlich's Magic Bullet (G) 457	Edw. G. Robinson-Ruth Gordon-Donald Crisp-Otto Kruger	Mar. 2,'40†	103.	Feb. 10,'40
(Exploitation: Feb. 17,'40, p. 53; Mar. 2,'40, p. 65; Mar. 9,'40, p. 79; May 4,'40, p. 73; May 11,'40, p. 72.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. date	Running Time Minutes	Reviewed
Fighting 69th (G) 451	J. Cagney-P. O'Brien-J. Lynn-G. Brent-A. Hale-D. Morgan	Jan. 27,'40†	90.	Jan. 13,'40
(Exploitation: Jan. 20,'40, p. 67; Feb. 3,'40, pp. 74, 78; Feb. 24,'40, pp. 52, 56; Apr. 13,'40, p. 66; May 4,'40, p. 73.)				
Flight Angels (G) 466	Virginia Bruce-Dennis Morgan-Ralph Bellamy-Jane Wyman-Wayne Morris	May 18,'40	74.	May 11,'40
Four Wives (A) 453	Lane Sisters-G. Page-J. Garfield - E. Albert - C. Rains - J. Lynn-D. Foran-F. McHugh-M. Robson	Dec. 25,'39†	99.	Nov. 25,'39
(Exploitation: Dec. 16,'39, p. 67.)				
Fugitive From Justice (G) 473	Roger Pryor-Lucille Fairbanks	June 15,'40†	53.	June 22,'40
Ladies Must Live 474	Wayne Morris-Rosemary Lane	July 27,'40†	58.	
Man Who Talked Too Much (G) 467	G. Brent-V. Bruce-B. Marshall	July 6,'40†	75.	July 6,'40
Murder in the Air (G) 472	R. Reagan-J. Litel-L. Lys	June 1,'40†	55.	July 13,'40
Private Detective (G) 471	Jane Wyman-Dick Foran	Dec. 9,'39†	55.	Dec. 9,'39
Return of Dr. X, The (G) 464	Wayne Morris - H. Bogart - Lya Lys-Rosemary Lane	Dec. 2,'39†	62.	Dec. 2,'39
(Exploitation: Jan. 20,'40, p. 66.)				
They Drive by Night (A) 460	Ann Sheridan - George Raft - Humphrey Bogart-Ida Lupino	Aug. 3,'40†	95.	July 13,'40
Three Cheers for the Irish (G) 465	Priscilla Lane-Dennis Morgan-Thomas Mitchell-Alan Hale	Mar. 16,'40†	100.	Mar. 16,'40
(Exploitation: Apr. 20,'40, p. 58; May 18,'40, p. 77.)				
'Til We Meet Again (G) 456	Merle Oberon - George Brent - Pat O'Brien-Geraldine Fitzgerald	Apr. 20,'40†	99.	Apr. 13,'40
(Exploitation: Apr. 27,'40, p. 77; June 1,'40, p. 60.)				
Torrid Zone (A), 455	James Cagney-Ann Sheridan-Pat O'Brien-Andy Devine	May 25,'40†	88.	May 11,'40
(Exploitation: July 20,'40, p. 48; July 27,'40, pp. 46, 50.)				
We Are Not Alone (G) 458	Paul Muni - Jane Bryan - Flora Robson - Una O'Connor	Nov. 25,'39†	112.	Nov. 11,'39
(Exploitation: June 15,'40, p. 57.)				

Coming Attractions

Confessions of a Nazi Spy (G) 353	Edw. G. Robinson - Francis Lederer - Geo. Sanders - Paul Lukas		102.	Apr. 29,'39
(See "New 'Nazi Spy'," June 1,'40, p. 8; exploitation: Aug. 3,'40, p. 57.)				

Warner Brothers

Title	Star	Rel. date	Running Time Minutes	Reviewed
British Intelligence (G) 416	Boris Karloff-Margaret Lindsay	Jan. 29,'40†	62.	Feb. 17,'40
Brother Orchid (G) 405	Edw. G. Robinson-Ann Sothern-Humphrey Bogart - Ralph Bellamy	June 8,'40†	91.	June 1,'40
(Exploitation: July 13,'40, p. 42.)				
Brother Rat and a Baby (G) 406	W. Morris-P. Lane-J. Bryan-R. Reagan-J. Wyman-E. Albert	Jan. 13,'40†	87.	Jan. 13,'40
(Exploitation: Apr. 6,'40, p. 57; May 25,'40, pp. 69, 72; July 27,'40, p. 46.)				
Calling Philo Vance (G) 420	J. Stephenson-Margot Stevenson	Feb. 3,'40†	62.	Feb. 17,'40
Child is Born, A (A) 415	Geraldine Fitzgerald - Jeffrey Lynn-Gladys George	Jan. 6,'40†	79.	Jan. 6,'40
(Exploitation: Dec. 9,'39, p. 96; Jan. 27,'40, p. 72; Feb. 3,'40, p. 75; Feb. 10,'40, p. 71; Feb 24,'40, p. 53; Mar. 9,'40, p. 78; Mar. 16,'40, p. 61; Mar. 30,'40, pp. 88, 89; Apr. 6,'40, p. 57; May 4,'40, p. 73; June 15,'40, p. 58; June 22,'40, p. 76.)				
Gambling on the High Seas 424	W. Morris-J. Wyman-J. Litel	June 22,'40†	56.	
Granny, Get Your Gun 421	May Robson-Harry Davenport-Margot Stevens	Feb. 10,'40†	56.	
Invisible Stripes (G) 408	George Raft - William Holden - Humphrey Bogart-Jane Bryan	Dec. 30,'39†	82.	Jan. 6,'40
It All Came True (A) 407	Ann Sheridan - Jeffrey Lynn - Humphrey Bogart-Zasu Pitts	Apr. 6,'40†	97.	Apr. 6,'40
(Exploitation: Apr. 13,'40, p. 65; May 18,'40, p. 80.)				
King of the Lumberjacks (G) 422	John Payne-Gloria Dickson	Apr. 13,'40†	58.	Apr. 27,'40
Mad Empress, The (G) 420	M. Novara-C. Nagel-L. Atwill	Dec. 16,'39†	72.	Apr. 22,'39
(Reviewed under the title, "Juarez and Maximilian.")				
My Love Came Back (G) 409	Olivia de Havilland - Jeffrey Lynn - Chas. Winninger - Jane Wyman-Eddie Albert	July 20,'40†	85.	June 29,'40
Private Lives of Elizabeth and Essex, The (G) 402	Bette Davis - Errol Flynn - O. de Havilland-Vincent Price	Nov. 25,'39†	106.	Sept. 30,'39
(Exploitation: Dec. 2,'39, p. 72; Dec. 23,'39, p. 58; Jan. 13,'40, p. 53; Mar. 30,'40, pp. 86, 90.)				
River's End	Dennis Morgan-Elizabeth Earl	Aug. 10,'40†		
Saturday's Children (A) 410	J. Garfield-A. Shirley-C. Rains	May 11,'40†	101.	Apr. 13,'40
Tear Gas Squad (G) 423	D. Morgan-J. Payne-G. Dickson	May 4,'40†	55.	June 8,'40
Virginia City (G) 404	Errol Flynn - Miriam Hopkins - R. Scott-A. Hale-H. Bogart	Mar. 23,'40†	121.	Mar. 23,'40
(Exploitation: Mar. 30,'40, pp. 86, 87; Apr. 13,'40, p. 64; May 4,'40, p. 70; May 25,'40, p. 69; June 15,'40, p. 58; June 22,'40, pp. 74, 76; July 6,'40, p. 48; July 13,'40, p. 40.)				

Coming Attractions

Calling All Husbands*	Ernest Truex-Lucille Fairbanks			
City for Conquest	James Cagney-Ann Sheridan			
Dispatch from Reuters, A	Edw. G. Robinson-Edna Best-Eddie Albert-Otto Kruger			
East of the River*	J. Garfield - B. Marshall - M. Rambeau			

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Flowing Gold	Pat O'Brien - John Garfield - Frances Farmer-Dennis Morgan	Aug. 24,'40†		
Four Mothers	Lane Sisters-Gale Page-Jeffrey Lynn - Claude Rains - Eddie Albert-May Robson			
High Sierras*	Humphrey Bogart-Ida Lupino			
Honeymoon for Three	G. Brent-A. Sheridan-J. Wyman			
Knute Rockne—All American	Pat O'Brien-Gale Page			
Letter, The	Bette Davis-Herbert Marshall			
Meet John Doe	G. Cooper - B. Stanwyck-Edw. Arnold-W. Brennan-J. Gleason-Spring Byington			
Money and the Woman	Jeffrey Lynn-Brenda Marshall	Aug. 17,'40†		
No Time for Comedy	James Stewart-Rosalind Russell			
Santa Fe Trail	Errol Flynn-O. de Havilland-R. Massey-R. Reagan-A. Hale			
Sea Hawk (G) 401	Errol Flynn-Brenda Marshall-Alan Hale-Claude Rains-Flora Robson-Una O'Connor	Aug. 31,'40†	126.	July 27,'40
Tugboat Annie Sails Again	Marjorie Rambeau-Alan Hale-Ronald Reagan-Jane Wyman			

STATE RIGHTS

Title	Star	Producer	Rel. date	Running Time Minutes	Reviewed
American Gang Busters (G)	Times		Apr. 20,'40	65.	Mar. 30,'40
George Washington Carver (G)	G. W. Carver	Bryant	Apr. 16,'40	69.	Apr. 20,'40
Horrors of War (G)	Documentary	Merit	Feb. 7,'40	51.	Feb. 17,'40
Killers of the Wild	Joan Valerie	Fine Arts	Mar. 28,'40	57.	Apr. 13,'40
Leopard Men of Africa, The (A)	Dr. P. L. Hoefler	Select	June 20,'40	65.	June 29,'40
Men With Steel Faces (G)	Gene Autry	Levine	Apr. '40	70.	May 4,'40
Secrets of a Model (A)	Sharon Lee	Continental	May 4,'40	60.	Apr. 27,'40

Coming Attractions

Broken Strings (G)	Clarence Muse	International		*60.	Mar. 23,'40
Four Shall Die*	Negro Cast	Million Dollar	Oct. 15,'40		
Mr. Washington Goes to Town (G)	F. E. Miller	Buell		*55.	Apr. 20,'40
Mystery in Swing (G)	Monte Hawley	International		*75.	Mar. 7,'40
While Thousands Cheer*	Negro Cast	Million Dollar	Sept. 15,'40		

OTHER PRODUCTS (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Abuna Messias (G)	Camillo Pilotto	Borano-Hutchison		90.	May 25,'40
Baker's Wife, The (La Femme du Boulanger) (A)	Raimu	"Baker's Wife Inc."	Feb. 26,'40	98.	Mar. 2,'40
Band Wagon (G)	Arthur Askey	Central		85.	Feb. 24,'40
Black Eyes	Otto Kruger	Film Alliance	May 15,'40		
Briggs Family, The (G)	Edward Chapman	Warner Bros.		69.	Apr. 13,'40
Captain Moonlight (A)	John Garrick	Atlas	Apr. 17,'40	58.	May 11,'40
Claudine (A)	Blanchette Brunoy	French M.P. Co.	Mar. 30,'40	82.	Apr. 6,'40
Conquest of the Air (G)	Laurence Olivier	United Artists		71.	June 8,'40
Contraband (G)	Conrad Veidt	Anglo-American		91.	Apr. 13,'40
Convoy (A)	Clive Brook	Assoc. British		90.	June 29,'40
Curse of the Swastika, The	Documentary	Pathe		46.	Apr. 27,'40
Daybreak (Le Jour Se Leve) (A)	Jean Gabin	A.F.E. Corp.	July 29,'40	88.	Aug. 3,'40
Dr. O'Dowd (A)	Shaun Glenville	Warner Bros.		76.	Mar. 2,'40
Face Behind the Scar, The	Griffith Jones	Film Alliance	Feb. 29,'40	72.	Mar. 9,'40
Flying Squad, The (A)	Phyllis Brooks	Assoc. British		64.	May 11,'40
For Freedom (G)	Will Fyffe	General		85.	May 11,'40
Gaslight (A)	Anton Walbrook	Anglo American		89.	June 15,'40
George and Margaret (G)	Marie Lohr	Warner Bros.		77.	Apr. 6,'40
Gestapo (A)	Margaret Lockwood	MGM		95.	June 8,'40
Hidden Menace, The (G)	Otto Kruger	Film Alliance	Jan. 15,'40	59.	Apr. 13,'40
Let George Do It (G)	George Formby	ABFD		82.	Mar. 30,'40
Life of Giuseppi Verdi, The (G)	Fosco Giachetti	Esperia	Apr. 3,'40	111.	Apr. 6,'40
Lights Out in Europe (A)	Documentary	Mayer-Burstyn	Apr. 13,'40	66.	Apr. 6,'40
Little Miss Molly	Maureen O'Hara	Film Alliance	Mar. 5,'40	67.	
Louise (A)	Grace Moore	Mayer-Burstyn	Feb. 2,'40	80.	Feb. 10,'40
Mayor's Dilemma, The (A)	Charpin	Film Alliance	Apr. 22,'40	90.	Apr. 22,'39
(Reviewed under the title, "Les Otages.")					
Mein Kampf, My Crimes (A)	Documentary	Assoc. British		75.	May 20,'40
Monkey Into Man (A)		World	May 1,'40	65.	Mar. 30,'40
Murder in the Night (A)	Jack La Rue	Film Alliance	July 10,'40	56.	Mar. 4,'39
(Reviewed under the title, "Murder in Soho.")					
Mystery of Room 13	Gibb McLaughlin	Film Alliance	June 15,'40		
One Night in Paris (A)	John Lodge	Film Alliance	Feb. 15,'40	62.	July 27,'40
Phantom Wagon, The (La Charette Fantome)	Pierre Fresnay	Columbia	May 27,'40	91.	June 1,'40
Skeleton on Horseback (G)	Hugo Haas	C. L. Import Corp.		78.	Feb. 24,'40
Song of the Windmills (Molinos de Viento) (G)	Maria Mereador	Atlas	Feb. 23,'40	73.	Mar. 2,'40
Song of the Road (G)	Harry Lauder	Select	May 4,'40	69.	May 11,'40
Spies in the Air (A)	Barry K. Barnes	Film Alliance	July 15,'40	62.	July 13,'40
Terror, The	Wilfrid Lawson	Film Alliance	Apr. 15,'40		
Tevya (G)	Maurice Schwartz	Maymon	Feb. 5,'40	93.	Jan. 13,'40
Ultimatum (G)	Eric Von Stroheim	Hoffberg	Feb. 3,'40	75.	Feb. 24,'40
Vengeance of the Deep (G)	Lloyd Hughes	Astor	Feb. 22,'40	70.	Mar. 2,'40

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (4-20-40) April 20, 1940. Numerals following review dates are production numbers.]

COLUMBIA

Title	Rel. Date	Min.
ALL STAR COMEDIES		
All American Blondes (11-11-39) 1423	Oct. 20,'39	†17
Andy Clyde		
Andy Clyde Gets Spring Chicken (12-30-39) 1426	Dec. 15,'39	†19
A Plumbing We Will Go 1406 (3 Stooges)	June 1,'40	†.2 rls.
Awful Goof, The, 1427	Dec. 22,'39	†17
Charley Chase		
Beebs in the Woods (6-22-40) 1435	May 31,'40	†16
Andy Clyde		
Fireman Save My Choo Choo 1438	Aug. 9,'40	†.2 rls.
Andy Clyde		
Glove Slingers (1-6-40) 1425 (All Star)	Nov. 24,'39	†18
Heckler, The (2-10-40) 1430	Feb. 16,'40	†17
Charley Chase		
His Bridal Fright 1437	July 12,'40	†.2 rls.
Charley Chase		
How High Is Up? (7-20-40) 1408 (3 Stooges)	July 26,'40	†16
Mr. Clyde Goes to Broadway 1429	Feb. 2,'40	†17
Andy Clyde		
Money Squawks 1432	Apr. 5,'40	†.2 rls.
Andy Clyde		
Nothing But Pleasure (2-24-40) 1428	Jan. 5,'40	†17½
Buster Keaton		
Oh, You Nazty Spy (2-24-40) 1404 (3 Stooges)	Jan. 19,'40	†18
Oily to Bed, Oily to Rise (10-14-39) 1402 (3 Stooges)	Oct. 6,'39	.18½
Pardon My Berth Marks (3-16-40) 1431	Mar. 22,'40	†16
Buster Keaton		
Rockin' Thru the Rockies (3-16-40) 1405 (3 Stooges)	Mar. 8,'40	†18
Skinny the Moocher 1421	Sept. 8,'39	†16½
Charley Chase		
South of the Boudoir (6-22-40) 1434	May 17,'40	†18½
Charley Chase		
Static In the Attic 1422	Sept. 22,'39	†19
Walter Catlett		
Taming of the Snood, The 1436	June 28,'40	.2 rls.
Teacher's Pest 1424	Nov. 3,'39	†16½
Charley Chase		
Three Sappy People 1403 (3 Stooges)	Dec. 1,'39	†18½
You're Next (6-15-40) 1433	May 24,'40	†17
Walter Catlett		
CINESCOPES		
Berth of a Queen (4-27-40) 1974	Mar. 15,'40	†11
Fashion Takes a Holiday (3-16-40) 1973	Mar. 8,'40	†11
Odd Vocations 1975	May 24,'40	†.1 rl.
Threads of a Nation, The (2-10-40) 1972	Feb. 9,'40	†11
World of 1960 (Futurama) (1-6-40) 1971	Dec. 22,'39	†.9
COLOR RHAPSODIES		
Blackboard Revue 1508	Mar. 15,'40	†.7
Boy, a Gun and Birds, A (12-30-39) 1506	Jan. 12,'40	†.7½
Dreams on Ice (10-7-39) 1503	Oct. 20,'39	†.6½
Egg Hunt, The (6-22-40) 1510	May 31,'40	†.7½
Greyhound and the Rabbit (4-27-40) 1509	Apr. 19,'40	†.7½
Happy Tots' Expedition 1507	Feb. 9,'40	†.8½
Mother Goose in Swingtime 1505	Dec. 19,'39	†.7
Mountain Ears (11-11-39) 1504	Nov. 3,'39	†.7
Timid Pup, The 1512	Aug. 1,'40	..8
Ye Old Swap Shoppe 1511	June 28,'40	†.1 rl.
COLUMBIA TOURS		
Beautiful Switzerland (1-6-40) 1553	Nov. 17,'39	†10
Historic Cities of India 1552	Oct. 27,'39	†10
Holland and the Zuyder Zee (11-25-39) 1551	Sept. 15,'39	†10
In the Land of Pagodas 1558	June 14,'40	†.1 rl.
Life in Paris 1554	Dec. 22,'39	†11
New Hampshire (3-30-40) 1555 (color)	Feb. 9,'40	†11
Pleasure Bound in Canada 1557	May 3,'40	†.1 rl.
Unveiling Algeria (4-27-40) 1556	Mar. 1,'40	†10
COMMUNITY SING (Series 4)		
No. 3 1653 (College Songs)	Oct. 13,'39	†10
No. 4 1654 (Stephen Foster Songs)	Nov. 17,'39	†11
No. 5 (3-10-40) 1655 (Gypsy Songs)	Dec. 29,'39	†10
No. 6 1656 (Songs of Hit Parade)	May 28,'40	†.1 rl.
FABLES CARTOONS		
Barnyard Babies 1754	June 14,'40	†.1 rl.
Little Lost Sheep 1751	Oct. 6,'39	†.7
Park Your Baby (2-24-40) 1752	Dec. 22,'39	†.6
Pooch Parade 1755	July 19,'40	†.1 rl.
Practice Makes Perfect (4-27-40) 1753	Apr. 5,'40	†.6
FOOLS WHO MADE HISTORY		
No. 2 (Charles Goodyear) 1602	Oct. 6,'39	†10½
SPECIAL (HAPPY HOUR)		
No. 1 (11-11-39) 1520 (Book of Books)	Oct. 6,'39	†10
No. 2 1521 (Building of Boys)	Oct. 12,'39	†11
PHANTASIES CARTOONS		
Fish Follies 1705	May 10,'40	†.1 rl.
Man of Tin 1704	Feb. 23,'40	†.6½
Millionaire Hobo 1702	Nov. 24,'39	†.7
Mouse Exterminator, The (3-16-40) 1703	Jan. 26,'40	†.6½
News Oddities 1706	July 19,'40	†.1 rl.
SCREEN SNAPSHOTS (Series 19)		
No. 1 (10-14-39) 1851 (Art of Makeup)	Sept. 22,'39	†.9½
No. 2 (11-18-39) 1852 (Training Animal Stars)	Nov. 10,'39	†10
No. 3 1853 (Novelty Parties)	Dec. 1,'39	†10
No. 4 1854 (Trip Thru Studios)	Jan. 5,'40	†10
No. 5 (3-16-40) 1855 (Art in Hollywood)	Feb. 23,'40	†10
No. 6 (4-27-40) 1856 (Hollywood Recreation)	Mar. 29,'40	†10
No. 7 1857 (Wardrobe Designers)	May 3,'40	†10
No. 8 1858	June 7,'40	†.1 rl.
No. 9 (8-3-40) 1859	July 10,'40	†10
No. 10 1860	Aug. 1,'40	†.1 rl.
SPORT THRILLS		
Bows and Arrows 1801	Oct. 6,'39	†.9
Canvas Capers 1809	July 19,'40	†.1 rl.
Flying Targets (3-16-40) 1804	Feb. 16,'40	†10
Jai Alai (1-6-40) 1802	Nov. 30,'39	†.8½
Rough House Fiesta 1805	Mar. 8,'40	†10
Saving Strokes with Sam Snead 1808	June 21,'40	†.1 rl.
Skiing Technique 1803	Jan. 19,'40	†.9½
Sport of Kings (6-15-40) 1807	May 24,'40	†10
Tomorrow's Stars (4-27-40) 1806	Apr. 19,'40	†10
WASHINGTON PARADE		
No. 1 (11-25-39) 1901 (Smithsonian Institution) 1939-40	Nov. 10,'39	†11
No. 2 (2-17-40) 1902 (U. S. Treasury)	Dec. 29,'39	†11
No. 3 1903 (Inside the F. B. I.)	Feb. 9,'40	†11
No. 4 (6-15-40) 1904 (Social Security)	Apr. 26,'40	†10
No. 5 1905 (The Archives)	June 28,'40	†.1 rl.

MGM

Title	Rel. Date	Min.
CARTOONS (Color)		
Blue Danube, The (12-23-39) W-891	Dec. 16,'39	..7
Bookworm Turns, The (7-27-40) W-90	July 20,'40	†.9
Fishing Bear, The (2-3-40) W-83	Jan. 20,'40	†.8
Home on the Range (3-30-40) W-85	Mar. 23,'40	†.8
Mad Maestro, The (2-3-40) W-82	Dec. 30,'39	†.8
Milky Way, The (7-6-40) W-89	June 22,'40	†.8
One Mother's Family (11-11-39) W-890	Sept. 30,'39	..9
Peace on Earth (12-9-39) W-81	Dec. 9,'39	†.9
Puss Gets the Boot (3-9-40) W-84	Feb. 10,'40	†.9
Rainy Day, A W-86	Apr. 20,'40	†.7
Swing Social (6-1-40) W-87	May 18,'40	†.8
Tom Turkey W-88	June 8,'40	†.7
CRIME DOESN'T PAY		
No. 25—Drunk Driving (10-28-39) P-816	Oct. 28,'39	.21
Dick Purcell-Joe Ann Sayers		
No. 26—Pound Foolish (1-27-40) P-1	Dec. 23,'39	†20
Neil Hamilton-Lynne Carver		
No. 27—Know Your Money (2-3-40) P-2	Jan. 27,'40	†21
Dennis Morgan-Noel Madison		
No. 28—Jack Pot (4-13-40) P-3	Mar. 9,'40	†19
Tom Neal-Ann Morriss		
No. 29—Women in Hiding (7-27-40) P-4	June 22,'40	†22
Marsha Hunt		
FITZPATRICK TRAVELTALKS		
Calling on Columbia (5-4-40) T-59	Mar. 16,'40	†.8
Land of Alaska Nellie (2-3-40) T-55	Dec. 23,'39	†.9
Modern New Orleans (6-15-40) T-61	May 11,'40	†.8
Natural Wonders of Washington State (10-21-39) T-52	Oct. 7,'39	†.9
Night Descends on Treasure Island (3-9-40) T-57	Jan. 20,'40	†.8
Old Natchez (2-10-40) T-56	Dec. 30,'39	†.9
Quaint St. Augustine (12-2-39) T-53	Nov. 4,'39	†.9
Seattle, Gateway to the Northwest (4-6-40) T-58	Feb. 17,'40	†.9
Sitka and Junea (4-27-40) T-60	Apr. 13,'40	†.9
Suva, Pride of Fiji (6-1-40) T-62	June 8,'40	†.9
Valiant Venezuela (12-30-39) T-54	Nov. 25,'39	†.9
MGM MINIATURES		
Ash Can Fleet (10-21-39) M-72	Sept. 9,'39	†11
Robert Warwick		
Door Will Open, A (4-13-40) M-78	Mar. 9,'40	†11
Dalies Frantz-Lynne Carver		
Failure at 50, A (11-18-39) M-73	Oct. 7,'39	†10
Truman Bradley-Jack Mulhall		
Mendelssohn's Wedding March (12-2-39) M-74	Nov. 4,'39	†.8
Miracle at Lourdes (1-20-40) M-75	Dec. 30,'39	†11
G. P. Huntley, Jr.-Jo Ann Sayers (Sepia)		
Northward Ho! (3-9-40) X-80 (Sepia)	Feb. 10,'40	†.9
Old South, The (2-3-40) M-77	Jan. 20,'40	†11
Servant of Mankind (6-8-40) M-79	May 11,'40	†.9
Where Turf Meets Surf (2-24-40) M-76 Mary Treen-Sally Payne (Sepia)	Jan. 6,'40	†11
OUR GANG		
Alfalfa's Double (2-3-40) C-134	Jan. 20,'40	†11
All About Hash (6-1-40) C-136	Mar. 30,'40	†11
Auto Antics (9-16-39) C-942	July 22,'39	.10
Big Premiere, The (3-30-40) C-135	Mar. 9,'40	†10
Bubbling Troubles (7-6-40) C-138	May 25,'40	†11
Captain Spanky's Showboat (10-28-39) C-135	Sept. 9,'39	†11
Dad for a Day (12-2-39) C-132	Oct. 21,'39	†11
New Pupil, The (4-27-40) C-137	Apr. 27,'40	†11
Time Out for Lessons (1-6-40) C-138	Dec. 2,'39	†11
PASSING PARADE (Sepia)		
No. 11—Forgotton Victory (12-23-39) K-121	Dec. 9,'39	†11
No. 12—XXX Medico (4-27-40) K-122	Mar. 30,'40	†10
No. 13—The Hidden Master (4-27-40) K-123	Apr. 20,'40	†11
No. 14—A Way in the Wilderness (7-13-40) K-124	June 22,'40	†10
No. 15—Trifles of Importance (8-3-40) K-125	July 13,'40	†11
PETE SMITH SPECIALTIES		
Cat Collage (7-27-40) 110 (Sepia)	June 29,'40	†.9
Domineering Male, The (4-6-40) S-107	Mar. 30,'40	†10
Football Thrills of 1938 (10-14-39) S-912	Sept. 16,'39	.10
Let's Talk Turkey (12-2-39) S-101	Oct. 28,'39	†11
Maintain the Right (1-27-40) S-104	Jan. 13,'40	†10
Romance of the Potato (1-6-40) C-103 (Sepia)	Dec. 9,'39	†.9
Set 'Em Up (10-21-39) S-913	Oct. 7,'39	.10
Ski Birds (11-25-39) S-102	Nov. 18,'39	†.8
Social Sea Lions S-111 (Sepia)	July 20,'40	†11
Spots Before Your Eyes (6-1-40) S-108	May 4,'40	†10
Stuffie (3-9-40) S-106 (Sepia)	Mar. 2,'40	.11
What's Your I. Q.? (3-9-40) S-105	Feb. 8,'40	†.8
What's Your I. Q.? No. 2 (7-13-40) S-109 (Sepia)	June 8,'40	†.9
SPECIAL		
Flag Speaks, The (5-4-40)	June 14,'40	†19
ROBERT BENCHLEY		
Day of Rest, The (10-21-39) F-141	Sept. 6,'39	†.9
Home Movies (3-9-40) F-144	Feb. 17,'40	†.7
See Your Doctor (12-23-39) F-142	Dec. 16,'39	†.8
That Inferior Feeling (1-27-40) F-143	Dec. 9,'39	†.9

MONOGRAM

Title	Rel. Date	Min.
Raiders Over England. S830	Nov. 15,'39	.2 rls.

PARAMOUNT

Title	Rel. Date	Min.
COLOR CLASSICS		
Ants in the Plants (3-23-40) C9-3	Mar. 15,'40	†.7
Fresh Vegetable Mystery, The (10-14-39) C9-1	Sept. 22,'39	†.1 rl.
Kick in Time, A (5-18-40) C9-4	May 17,'40	†.7
Little Lambkin (2-24-40) C9-2	Feb. 2,'40	†.7
Snobbed by a Snob C9-5	Aug. 23,'40	†.1 rl.
You Can't Shoe a Horse Fly C9-6	July 28,'40	†.1 rl.
COLOR CRUISES		
Argentina K9-3	Apr. 5,'40	†.1 rl.

(THE RELEASE CHART--CONT'D)

Title	Rel.	Date	Min.
Chile (1-6-40) K9-3	Nov.	10,'39	†10
Cuba K9-4	Jan.	5,'40	†.1 rl.
Isle of Columbus K9-5	Feb.	9,'40	†.1 rl.
Pacific Paradise (7-13-40) K9-7	June	21,'40	†10
Rio de Janeiro K9-7	May	31,'40	†.1 rl.
HEADLINERS			
Blue Barron & His Orch. (6-15-40) A9-9	May	31,'40	†10
Frankie Masters & Orch. (1-27-40) A9-5	Dec.	29,'39	†11
Geo. Olsen & His Music (3-23-40) A9-7	Mar.	15,'40	†10
Have You Met Yvette? (5-4-40) A9-8	Apr.	26,'40	†10
Here's Hal (1-6-40) A9-4. Hal Kemp & Orch.	Nov.	24,'39	†10
Jimmy Dorsey & Orch. (2-24-40) A9-6	Feb.	2,'40	†10
Pinky Tomlin and His Orch. A9-19	July	19,'40	†.1 rl.
Ted Flo Rito and His Orchestra (11-18-39) A9-2	Oct.	6,'39	†11
PARAGRAPHICS			
Bits of Life (1-6-40) V9-3	Nov.	17,'39	†11
Busy Little Bears (11-18-39) V9-2	Oct.	20,'39	†10
Dangerous Dollars (7-6-40) V9-9	June	28,'40	†11
Not So Dumb (3-23-40) V9-7	Mar.	15,'40	†10
Paramount Pictorial (2-24-40) V9-6	Feb.	16,'40	†10
Paramount Pictorial, No. 2 V9-10	Aug.	9,'40	†.1 rl.
Sugar Wind (2-3-40) V9-5.	Jan.	19,'40	†10
Television Preview (5-18-40) V9-8	May	17,'40	†10
Touchdown Review (1-20-40) V9-4	Dec.	22,'39	†10
POPEYE THE SAILOR			
Females Is Fickle (3-23-40) E9-3	Mar.	8,'40	†.7
Fightin' Pals E9-9	July	12,'40	†.1 rl.
Me Feelins Is Hurt (5-11-40) E9-5	Apr.	12,'40	†.7
Never Sock a Baby (11-25-39) E9-1	Nov.	3,'39	†.6
Nurse Mates (7-6-40) E9-8	June	21,'40	†.7
Onion Pacific (6-15-40) E9-6	May	24,'40	†.7
Puttin' on the Act E9-12.	Aug.	30,'40	†.1 rl.
Shakespearean Spinach (2-3-40) E9-2	Jan.	19,'40	†.7
Stealin' Ain't Honest (5-25-40) E9-4	Mar.	22,'40	†.7
Wimmin' Hadn't Oughta Drive E9-11	Aug.	16,'40	†.1 rl.
Wimmin Is a Myskery (6-22-40) E9-7	June	7,'40	†.7
With Popeye's Poppa E9-12	Aug.	30,'40	†.1 rl.
PARAMOUNT SOUND NEWS			
POPULAR SCIENCE			
(In Color)			
1939-40			
No. 2—(12-2-39) J9-2	Nov.	3,'39	†10
No. 3—(1-20-40) J9-3	Dec.	15,'39	†10
No. 4—(2-24-40) J9-4	Feb.	16,'40	†10
No. 5—(5-4-40) J9-5	May	3,'40	†10
No. 6—(7-20-40) J9-6	June	28,'40	†11
GRANTLAND RICE SPORTLIGHTS			
No. 68—Catching Whoppers (9-16-39) R9-3	Oct.	13,'39	†10
No. 69—A Dog Is Born (11-11-39) R9-4	Nov.	3,'39	†10
No. 70—Aqua-Rhythm (11-18-39) R9-5	Nov.	24,'39	†10
No. 71—Judo Experts (1-27-40) R9-6	Dec.	8,'39	†10
No. 72—Bowling Skill (2-3-40) R9-7	Jan.	26,'40	†10
No. 73—Human Fish (3-2-40) R9-8	Feb.	23,'40	†10
No. 74—Two of a Kind (3-23-40) R9-9	Mar.	22,'40	†10
No. 75—The Blue Streak (5-11-40) R9-10	Apr.	19,'40	†10
No. 76—Playmates from the Wild (5-18-40) R9-11	May	17,'40	†10
No. 77—Cradle of Champions (6-22-40) R9-12.	June	14,'40	†10
(7-20-40) R9-13	July	12,'40	†10
No. 78—Sink or Swim			
STONE AGE CARTOONS			
Foul Ball Player, The (6-15-40) B9-5	May	24,'40	†.7
Fulla Bluff Man B9-9	Aug.	9,'40	†.1 rl.
Granite Hotel (5-18-40) B9-3	Apr.	26,'40	†.7
Springtime in Rockage B9-10	Aug.	30,'40	†.1 rl.
Ugly Dino, The (7-27-40) B9-6	June	14,'40	†.7
Way Back When a Nag Was Only a Horse (3-23-40) B9-2	Mar.	8,'40	†.7
Way Back When a Night Club Was a Stick B9-4.	May	10,'40	†.1 rl.
Way Back When a Razzberry Was a Fruit B9-8.	July	26,'40	†.1 rl.
Way Back When a Triangle Had Its Points (2-24-40) B9-1	Feb.	9,'40	†.7
Wedding Bells B9-7	July	5,'40	†.1 rl.
SYMPHONIC SERIES			
Merry Wives of Windsor (11-18-39) D9-2			9
William Tell (1-6-40) D9-3	Nov.	24,'39	†18
UNUSUAL OCCUPATIONS			
(In Color)			
(New Series)			
No. 1—(10-14-39) L9-1	Oct.	13,'39	†.1 rl.
No. 2—(12-16-39) L9-2	Nov.	17,'39	†11
No. 3—(2-3-40) L9-3	Jan.	19,'40	†10
No. 4—(5-18-40) L9-4	Mar.	29,'40	†10
No. 5—(5-18-40) L9-5	May	31,'40	†10
No. 6—L9-6	Aug.	2,'40	†.1 rl.

RKO RADIO

Title	Rel.	Date	Min.
LEON ERROL COMEDIES			
Bested by a Beard 03,704.	July	16,'40	†20
Scrappily Married 03,703.	Jan.	12,'40	†20
Truth Aches 03,702	Nov.	3,'39	†19
EDGAR KENNEDY COMEDIES			
Kennedy the Great 03,402.	Dec.	8,'39	†19
Mutiny in the County 03,404	May	3,'40	†17
Slightly at Sea 03,403	Feb.	9,'40	†16
'Taint Legal, 03,405	May	25,'40	†16
INFORMATION PLEASE			
No. 3—(12-2-39) 04,203.	Nov.	3,'39	†10
No. 4—(1-6-40) 04,204.	Dec.	1,'39	†11
No. 5—(2-3-40) 04,205.	Dec.	29,'39	†10
No. 6—(2-3-40) 04,206.	Jan.	26,'40	†11
No. 7—(4-6-40) 04,207.	Feb.	23,'40	†10
No. 8—(4-13-40) 04,208.	Mar.	22,'40	†10
No. 9—(4-27-40) 04,209.	Apr.	19,'40	†11
No. 10—(6-15-40) 04,210.	May	17,'40	†11
No. 11—(6-22-40) 04,211.	June	14,'40	†10
No. 12—(7-6-40) 04,212	July	12,'40	†.1 rl.
MARCH OF TIME			
1939-40			
No. 4—Newsfronts of War—1940 (11-25-39) 03,104.	Nov.	24,'39	†19
No. 5—Crisis in the Pacific (12-23-39) 03,105	Dec.	22,'39	†17
No. 6—Republic of Finland The (1-20-40) 03,106	Jan.	19,'40	†18
No. 7—Vatican of Pius XII (2-17-40) 03,107	Feb.	16,'40	†18
No. 8—Canada at War (3-9-40) 03,108	Mar.	15,'40	†18
No. 9—America's Youth—1940 (4-13-40) 03,109.	Apr.	12,'40	†19
No. 10—The Philippines: 1898-1946 (5-11-40) 03,110	May	10,'40	†19
No. 11—U. S. Navy—1940 (6-8-40) 03,111	June	7,'40	†18
No. 12—Spoils of Conquest: Dutch East Indies 03,112.	Aug.	2,'40	†.2 rls.
PATHE NEWS			
Released twice a week			
PATHE REVIEW			
Released once a month			
PATHE TOPICS			
Released seven times a year			
RADIO FLASH COMEDIES			
Chicken Feed 03,203	Jan.	19,'40	†18
Coat Tails 03,202	Nov.	17,'39	†18
Goodness, a Ghost 03,205.	July	5,'40	†16
Twinculets 03,204	Apr.	12,'40	†20
RAY WHITLEY COMEDIES			
Bandits and Ballads 03,502	Dec.	15,'39	†17
Corralling a Schoolmarm 03,504	June	14,'40	†20
Molly Cures a Cowboy 03,503	Mar.	22,'40	†19
REELISMS			
Air Army (4-27-40) 04,609.	Apr.	26,'40	†.9
American Royal (11-18-39) 04,603	Nov.	10,'39	†.9
Hats 04,613	Aug.	16,'40	†.1 rl.
Men of Musele (2-3-40) 04,605	Jan.	12,'40	†.9
Navajo Land (2-30-40) 04,607	Mar.	1,'40	†10
Siege (3-2-40) 04,608	Mar.	29,'40	†10
Stray Lamb (6-22-40) 04,610	May	24,'40	†.8
Streamlined 04,611	June	21,'40	†.9
Vacation Diary (2-10-40) 04,606	Feb.	2,'40	†.9
Week-End 04,612	July	19,'40	†.1 rl.
West Wall (1-6-40) 04,604.	Dec.	8,'39	†10
RKO PATHE SPORTSCOPE			
Aquapoise (2-3-40) 04,306.	Jan.	19,'40	†.9
Arrow Points 04,312	July	5,'40	†.1 rl.
Court Favorites (5-4-40) 04,309	Apr.	12,'40	†.9
Fly Casting (4-13-40) 04,308	Mar.	15,'40	†.9
Hurdle Hoppers (6-15-40) 04,311	June	7,'40	†.9
Pennant Chasers (4-13-40) 04,307	Feb.	16,'40	†.9
Silent Wings (6-22-40) 04,310	May	10,'40	†.9
Sky Game (12-30-39) 04,305	Dec.	22,'39	†.9
Trouble Shooters 04,313	Aug.	2,'40	†.1 rl.
Winter Playground (12-23-39) 04,304	Nov.	24,'39	†.9
SPECIAL			
Jenkins vs. Armstrong Fight (7-27-40) 065	July	18,'40	†.18
WALT DISNEY CARTOONS			
Bone Trouble 04,107	June	28,'40	†.9
Billposters, The (5-25-40) 04,105	May	17,'40	†.8
Donald's Dog Laundry (5-25-40) 04,103	Apr.	5,40	†.8
Donald's Vacation 04,109.	Aug.	9,'40	†.1 rl.
Fire Chief 04,114	Nov.	22,'40	†.1 rl.
Gone With the Whirlwind 04,113	Nov.	1,'40	†.1 rl.
Mr. Duck Steps Out (5-25-40) 04,106	June	7,'40	†.8
Mr. Mouse Takes a Trip 04,112	Oct.	11,'40	†.1 rl.
Officer Duck (6-1-40) 04,101	Sept.	22,'40	†.8
Pluto's Dream House 04,110	Aug.	30,'40	†.1 rl.
Put Put Trouble 04,108	July	19,'40	†.7
Riveter, The 04,102	Mar.	15,'40	†.7
Tugboat Mickey (5-25-40) 04,104	Apr.	26,'40	†.7
Window Cleaners 04,111	Sept.	20,'40	†.1 rl.

20TH CENTURY-FOX

Title	Rel	Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN			
Filming the Fleet (9-23-39) 0202	Oct.	27,'39	†11
Midgets Auto Racers 1201.	Sept.	27,'40	†.1 rl.
Sanctuary of Seals (6-1-40)	Oct.	7,'40	†.9
Sky Fighters (12-9-39) 0203	Dec.	8,'39	†11
FASHIONS (In Color)			
Fashion Forecast No. 6 (2-10-40) 0602	Dec.	22,'39	†10
Fashion Forecast, No. 7 0603	Mar.	29,'40	†.1 rl.
Fashion Forecast, No. 8 0604	July	19,'40	†.1 rl.
FATHER HUBBARD'S ALASKAN ADVENTURES			
Aghileen Pinnacles (10-21-39) 0103	Nov.	10,'39	†11
Climbing the Spirit's Home (4-6-40) 0107	May	10,'40	†10
Eskimo Trails 1101	Aug.	2,'40	†.1 rl.
Isle of Mystery 1103	Oct.	25,'40	†.1 rl.
Valley of 10,000 Smokes (12-23-39) 0105	Feb.	16,'40	†10
LEW LEHR			
Cheerio My Dears! 0404	July	5,'40	†.1 rl.
Grunters and Groaners 1401	Aug.	30,'40	†.1 rl.
Labor Savers (3-30-40) 0403	Apr.	12,'40	†.9
Silly Seasons, The (12-2-39) 0402	Jan.	5,'40	†10
MAGIC CARPET SERIES			
(Lowell Thomas)			
Flying Stewardess 0106	Mar.	15,'40	†10
Isles of the East (6-15-40) 1018	May	24,'40	†.9
Kangaroo Country (12-9-39) 0104	Feb.	2,'40	†10
Land of Flowers 1102	Sept.	13,'40	†.1 rl.
TERRY-TOONS			
All's Well That Ends Well (3-30-40) 0510	Mar.	8,'40	†.7
Billy Mouse's Akwakade 1551 (color)	Aug.	11,'40	†.1 rl.
Catnip Capers (6-1-40) 0559 (color)	May	31,'40	†.7
Club Life in the Stone Age 1501	Aug.	23,'40	†.1 rl.
Dog in a Mansion, A 0507.	Jan.	12,'40	†.7
Edgar Runs Again (2-24-40) 0508	Jan.	26,'40	†.7
First Robin, The 0555 (color)	Dec.	29,'39	†.1 rl.
Happy Haunting Grounds 1503	Oct.	18,'40	†.1 rl.
Hare and the Hounds 0509.	Feb.	23,'40	†.7
Harvest Time (2-17-40) 0556 (color)	Feb.	9,'40	†.7
Hitch-Hiker, The 0505	Dec.	1,'30	†.7
How Wet Was My Ocean 1553 (color)	Oct.	4,'40	†.1 rl.
Ice Pond, The 0506	Dec.	15,'39	†.7
It Must Be Love 0511	Apr.	5,'40	†.1 rl.
Just a Little Bull 0558 (color)	Apr.	19,'40	†.1 rl.
Landing the Pilgrims 1554. (color)	Nov.	1,'40	†.1 rl.
Love in a Cottage 0517	July	28,'40	†.1 rl.
Lucky Duck, The 1552 (color)	Sept.	6,'40	†.1 rl.
Much Ado About Nothing (3-30-40) 0557 (color)	Mar.	22,'40	†.7
One Mouse in a Million (12-9-39) 0504	Nov.	3,'39	†.7
Orphan Duck, The (10-14-39) 0553 (color)	Oct.	6,'39	†.7
Professor Offkeyski (6-1-40) 0514	June	14,'40	†.7
Rover's Rescue 0515	June	28,'40	†.1 rl.
Rupert the Runt 0516	July	12,'40	†.1 rl.
Swiss Ski Yodelers (6-8-40) 0513	May	17,'40	†.7
Touchdown Demons 1502	Sept.	20,'40	†.1 rl.
Watchdog, The 0503	Oct.	20,'30	†.7
Wicky-Wacky Romance, A (12-9-39) 0554 (color)	Nov.	17,'39	†.7
Wot's All th' Shootin' Fer 0512	May	3,'40	†.7
ED THORGERSEN (Sports)			
Action on Ice 0306	June	21,'40	†.1 rl.
Big Game Fishing 0301	Sept.	1,'39	†10
Clocking the Jockeys (10-7-39) 0302	Nov.	24,'39	†11
Following the Hounds (9-10-40) 0304 (color)	Mar.	1,'40	†10
Over the Seven Seas (6-8-40) 0305	Apr.	26,'40	†.9
Topnotch Tennis 2-24-40) 0303	Jan.	19,'40	†10
Vacation Time 1301 (color)	Agu.	16,'40	†.1 rl.

UNITED ARTISTS

Title	Rel.	Date	Min.
WORLD WINDOWS			
(Color)			
Arabian Bazaar (12-31-38)	Sept.	1,'39.	10
Eternal Fire, The (1-28-39)	Sept.	21,'39.	10
Lebanon Coast	Dec.	1,'39.	10
River Thames (4-15-39)	Nov.	1,'39.	10
Ruins of Palmyra	Oct.	1,'39.	10

UNIVERSAL

Title	Rel.	Date	Min.
COLOR CARTUNE CLASSICS			
(re-issues)			
Candyland 5264	July	29,'40	†.8
Jolly Little Elves 5261	June	3,'40	†.8¼
Springtime Serenade 5263.	July	10,'40	†.7½
Three Lazy Mice 5262	June	24,'40	†.1 rl.
GOING PLACES WITH GRAHAM McNAMEE			
No. 67—(10-14-39) 4352	Oct.	16,'39	†.9
No. 68—(10-14-39) 4353	Nov.	13,'39	†.9
No. 69—(12-23-39) 4354	Dec.	11,'39	†.8
No. 70—(12-30-39) 4355	Dec.	25,'39	†.8

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
No. 71—4356	Jan.	15,'40†.9....
No. 72—(3-30-40) 4357	Feb.	5,'40†.9....
No. 73—(4-6-40) 4358	Feb.	26,'40†.9....
No. 74—(4-27-40) 4359	Mar.	18,'40†.9....
No. 75—(4-27-40) 4360	Apr.	29,'40†10....
No. 76—(5-11-40) 4361	May	13,'40†.9....
No. 77—(6-22-40) 4362	May	27,'40†10....
No. 78—(6-29-40) 4363	June	17,'40†.9....
No. 79—(8-3-40) 4364	July	15,'40†.9....
No. 80—4365	Aug.	12,'40†.1 rl..
LANTZ COLORED CARTUNES		
Adventures of Tom Thumb Jr. 4267	Mar.	4,'40†.1 rl..
A-Haunting We Will Go (7-15-39) 4261	Sept.	4,'39†.7....
Andy Panda Goes Fishing 4265	Jan.	22,'40†.8....
Kittens Mittens (2-24-40) 4266	Feb.	12,'40†.9....
Life Begins for Andy Panda (9-23-39) 4262	Oct.	9,'39†.8½..
100 Pigmies and Andy Panda (5-11-40) 4268	Apr.	22,'40†.7....
Scrambled Eggs 4263	Nov.	20,'39†.8¾..
Sleeping Princess, The (12-2-39) 4264	Dec.	4,'39†.9....
STRANGER THAN FICTION SERIES		
No. 67—Novelty (10-14-39) 4372	Oct.	9,'39†.9....
No. 68—Novelty (10-28-39) 4373	Nov.	6,'39†.9....
No. 69—Novelty (1-6-40) 4374	Dec.	4,'39†.9....
No. 70—Novelty (12-23-39) 4375	Dec.	18,'39†.9....
No. 71—Novelty 4376	Jan.	8,'40†.1 rl..
No. 72—Novelty (3-30-40) 4377	Jan.	29,'40†.9....
No. 73—Novelty (4-6-40) 4378	Feb.	19,'40†.9....
No. 74—Novelty (4-27-40) 4379	Mar.	11,'40..9....
No. 75—Novelty (4-20-40) 4380	Apr.	15,'40†.9½..
No. 76—Novelty (5-11-40) 4381	May	6,'40..9½..
No. 77—Novelty (6-22-40) 4382	May	20,'40†.9....
No. 78—Novelty (6-29-40) 4383	June	10,'40†.9....
No. 79—Novelty (7-27-40) 4384	July	8,'40†.9½..
No. 80—Novelty 4385	Aug.	5,'40†.1 rl..
TWO-REEL MUSICALS		
Boy Meets Joy (11-18-39) 4221 — Pinky Tomlin-Joy Hodges	Sept.	6,'39†17....
Bullets and Ballads 4226 — Armida, Harry Stafford	Feb.	14,'40†17½..
Folies Parisienne (4-27-20) 4228 — Leon Belasco	Apr.	17,'40†17....
Hawaiian Rhythm (7-27-40) 4231 — Harry Owens and Royal Hawaiians	July	17,'40†17....
International Revels (3-30-40) 4227 — Wm. G. Sabot	Mar.	13,'40†17....
Naughty Nineties (6-22-40) 4230 — Fay McKenzie	June	19,'40†18....
Rhumba Land (1-6-40) 4223 — Wini Shaw	Nov.	15,'39†18....
Rhythm Jamboree 4225 — Judy Starr	Jan.	17,'40†18....
Snow Follies (1-6-40) 4224 — Lillian Roth	Dec.	13,'39†18....
Swing Hotel (10-14-39) 4222 — Wini Shaw	Oct.	18,'39†18....
Swingin' in the Barn (6-29-40) 4229 — Tex Jim Lewis & Band	May	15,'40†19....

VITAPHONE

Title	Rel. Date	Min.
BROADWAY BREVITIES		
Ice Frolic (10-14-39) 5102 — Eleanor Gardner	Oct.	28,'39†20....
World's Fair Junior (10-28-39) 5104 (Color)	Dec.	9,'39†20....
Royal Rodeo, The (12-9-39) 5002 — John Payne	Nov.	25,'39†15....
Remember When (9-16-39) 5101 — Eaton Boys	Jan.	20,'40†20....
One for the Book (1-6-40) 5105 — Betty Hutton	Feb.	3,'40†20....
Alex in Wonderland 5106 — Eddie Foy, Jr.	Mar.	9,'40†.2 rls.
Singing Dude 5005 — Dennis Morgan (Color)	Apr.	6,'40†18....
Double or Nothing (3-2-40) 5107 — Lee Dixon	Apr.	20,'40†20....
Public Jitterbug No. 1 5108 — Hal LeRoy-Betty Hutton	May	4,'40†.2 rls.
Cinderella's Feller (6-22-40) 5006 — Juanita Quigley (Color)	June	1,'40†19....
Spills for Thrills (7-20-40) 5109	June	15,'40†19....
Pony Express (7-6-40) 5007 — (Color) Geo. Reeves	July	13,'40†19....
Young America Flies (8-30-40) 5110	July	13,'40†22....
COLOR PARADE		
Mechanix Illustrated, No. 1 (9-2-39) 5401	Sept.	30,'39†10....
American Saddle Horses (12-2-39) 5402	Nov.	11,'39†.1 rl..
Famous Movie Dogs (7-27-40) 5410	Aug.	17,'40†10....
Mechanix Illustrated, No. 2 5403	Dec.	2,'39†.1 rl..
New Horizons (1-13-40) 5404	Jan.	6,'40†10....
Mechanix Illustrated, No. 3 (2-24-40) 5405	Feb.	17,'40†10....
Men Wanted 5406	Mar.	23,'40†.1 rl..
Gun Dog's Life (5-18-40) 5407	May	11,'40†.1 rl..
Mechanix Illustrated, No. 4 (6-29-40) 5408	June	29,'40†10....
The Valley (7-13-40) 5409	July	20,'40†10....
Famous Movie Dogs (7-27-40) 5410	Aug.	17,'40.10....
HISTORICAL TECHNICOLOR FEATURETTES		
Monroe Doctrine (10-28-39) 5001 — Charles Waldron	Oct.	14,'39†16....
Old Hickory (1-6-40) 5003 — Hugh Sothern	Dec.	23,'39†17....
Teddy the Rough Rider (2-1040) 5004 — Sydney Blackmer	Feb.	24,'40†19....
HOLLYWOOD NOVELTIES		
Shark Hunting (8-3-40)		10....
LOONEY TUNES		
No. 75—Jeepers Creepers (9-30-39) 5602	Sept.	23,'39†.7....
No. 76—Naughty Neighbors (11-4-39) 5603	Nov.	4,'39†.1 rl..
No. 77—Pied Piper Porky (11-25-39) 5604	Nov.	4,'39†.7....
No. 78—Porky the Giant Killer 5605	Nov.	18,'39†.1 rl..
No. 79—The Film Fan (1-6-40) 5606	Dec.	16,'39†.7....
No. 80—Porky's Last Stand 5607	Jan.	6,'40†.1 rl..
No. 81—Africa Squeaks (210-40) 5608	Jan.	27,'40†.7....
No. 82—Ali Baba Bound 5609	Feb.	10,'40†.1 rl..
No. 83—Pilgrim Porky 5610	Mar.	16,'40†.1 rl..
No. 84—Slap Happy Pappy 5611	Apr.	13,'40†.1 rl..
No. 85—Porky's Poor Fish 5612	Apr.	27,'40†.1 rl..
No. 86—You Ought to Be in Pictures (5-18-40) 5613	Apr.	27,'40†.7....
No. 87—The Chewin' Bruin (6-22-40) 5614	June	8,'40†.7....
No. 88—Porky's Baseball Broadcast (7-13-40) 5615	July	6,'40†.7....
No. 89—Patient Porky (8-3-40) 5616	Aug.	24,'40†.7....
MELODY MASTERS		
Vincent Lopez and His Orchestra (10-21-39) 5502	Sept.	30,'39†10....
Rubinoff and His Violin (11-11-39) 5503	Nov.	11,'39†10....
Artie Shaw and His Orchestra (12-9-39) 5504	Dec.	30,'39†10....
Frances Carroll and the Coquettes (12-30-39) 5505	Feb.	17,'40†10....
Dave Apollon and His Orchestra (2-24-40) 5506	Mar.	2,'40†10....
Carl Hoff and His Orch. 5507	Mar.	23,'40†.1 rl..
Larry Clinton and His Orchestra (5-18-40) 5508	May	25,'40†10....
Ozzie Nelson and His Orch. (6-15-40) 5509	June	29,'40†10....
Woody Herman and His Orchestra 5510	July	27,'40†.1 rl..
Matty Malneck & Band		10....
MERRIE MELODIES (In Color)		
No. 91—Sioux Me 5301	Sept.	9,'39†.1 rl..
No. 92—Land of the Midnight Fun (10-14-39) 5503	Sept.	23,'39†.1 rl..
No. 93—Little Lion Hunter 5302	Oct.	7,'39†.1 rl..
No. 94—The Good Egg 5304	Oct.	2,'39†.1 rl..
No. 95—Fresh Fish (11-18-39) 5305	Nov.	4,'39†.7....
No. 96—Fagin's Freshmen (12-2-39) 5306	Nov.	18,'39†.1 rl..
No. 97—Sniffles and the Bookworm 5307	Dec.	2,'39†.1 rl..
No. 98—Screwball Football (1-13-40) 5308	Dec.	16,'39†.7....
No. 99—The Curious Puppy 5309	Dec.	30,'39†.1 rl..
No. 100—Early Worm Gets the Bird 5310	Jan.	13,'40†.1 rl..
No. 101—Mighty Hunters (1-20-40) 5311	Jan.	27,'40†.7....
No. 102—Busy Bakers 5312	Feb.	10,'40†.1 rl..
No. 103—Elmer's Candid Camera 5313	Mar.	2,'40†.1 rl..
No. 104—Crosscountry Detours 5314	Mar.	16,'40†.1 rl..
No. 105—Confederate Honey 5315	Mar.	30,'40†.1 rl..
5316	Apr.	13,'40†.1 rl..
No. 106—The Bear's Tale		
No. 107—Hardship of Miles Standish 5317	Apr.	13,'40†.1 rl..
No. 108—Sniffles Takes a Trip 5318	May	11,'40†.1 rl..
No. 109—A Gander at Mother Goose (5-25-40) 5319	May	25,'40†.7....
No. 110—Tom Thumb in Trouble (6-15-40) 5320	June	8,'40†.7....
No. 111—Circus Today (7-13-40) 5321	June	22,'40..7....
No. 112—Little Blabbermouse (8-3-40) 5322	July	6,'40†.7....
No. 113—The Egg Collector 5323	July	20,'40†.7....
No. 114—A Wild Hare 5324	July	27,'40†.7....
No. 115—Ghost Wanted 5325	Aug.	10,'40†.7....
No. 116—Ceiling Hero 5326	Aug.	24,'40†.7....
SPECIAL		
Cavalcade of Academy Awards (4-27-40)		31....
VITAPHONE VARIETIES		
Vote Trouble (9-16-39) 5701 — Grouch Club	Sept.	9,'39†.9....
Sword Fishing (10-14-30) 5702	Oct.	21,'39†10....
An Organ Novelty (11-4-39) 5703 — Mr. & Mrs. Jesse Crawford	Jan.	13,'40†.9....
No Parking (4-13-40) 5704 — Grouch Club	Mar.	30,'40†10....
All Girl Revue 5706	June	27,'40†.1 rl..
History Repeats Itself (10-14-39)		10....

Title	Rel. Date	Min.
OTHER PRODUCTS		
ACE		
Zooland Shoulders Arms (6-29-40)		38....
ANGLO-AMERICAN		
Bringing It Home (6-29-40)		20....
ATLAS		
Pyramids of Mexico, The (1-20-40)		11....
Xochimilco (1-15-40)		11....
CENTRAL		
Country Fair (2-24-40)		10....
EALING-METRO		
"All Hands" (4-13-40)		10....
"Dangerous Comment" (4-13-40)		10....
"Now You're Talking" (4-13-40)		10....
FINLAND TRADING CO.		
Life in Finland (3-23-40)		10....
GPO-COLUMBIA		
Squadron 992 (4-27-40)		24....
GUARANTEED		
Aida (5-11-40)		9....
KING OF COMEDY		
Paper Hanger, The (3-2-40)		19....
MERTON PARK STUDIOS		
Behind the Guns (8-3-40)		21....
PATHE COMMERCIAL		
Design for Happiness (4-27-40)		9....
RENOWN		
Smart Footwork (2-24-40)		15....
Thank You, Mr. Silkworm (2-24-40)		15....
YORKE		
Finland Fights! (2-17-40)		5....

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Date	Min.
Deadwood Dick (7-27-40) 1180 — Don Douglas-Lorna Gray (15 episodes)	July	19,'40†.2 rls. (1st episode 32 min.)
Green Archer, The 1120 — (15 episodes)	Oct.	25,'40.....
Shadow, The (1-13-40) 1140 — Victor Jory-Veda Ann Borg (15 episodes)	Jan.	5,'40†.2 rls. (1 episode 31 min.) (each)
Terry and the Pirates (4-20-40) — Wm. Tracy-Granville Owens (15 episodes)	Apr.	12,'40†19.... (each) (1st episode 29 min.)

REPUBLIC

Title	Rel. Date	Min.
Adventures of Red Ryder (6-8-40) 973 — Don "Red" Barry	June	15,'40†.2 rls. (1st episode 20 min.)
Drums of Fu Manchu (2-17-40) 972 — Henry Brandon-Luana Walters (15 episodes)	Mar.	15,'40†20.... (each) (1st episode 30 min.)
King of the Royal Mounted — Allan Lane-Lita Conway		
Zorro's Fighting Legion (12-2-39) 873 — Reed Hadley	Dec.	16,'39.18.... (each) (1st episode 30 min.)

UNIVERSAL

Title	Rel. Date	Min.
Flash Gordon Conquers the Universe (2-24-40) 4881-92 — Larry (Buster) Crabbe (15 episodes)	Apr.	9,'40†21.... (each)
Green Hornet, The (12-2-39) 4781-93 — Gordon Jones-Anne Nagel (13 episodes)	Jan.	9,'40†21.... (each)
Green Hornet Strikes Again, The — Warren Hull-Anne Nagel		
Junior G-Men (8-3-40) — "Dead End Kids"	Oct.	1,'40..2 rls. (each)
Winners of the West (5-11-40) — Dick Foran-Anne Nagel (13 episodes)	July	2,'40.21.... (each)

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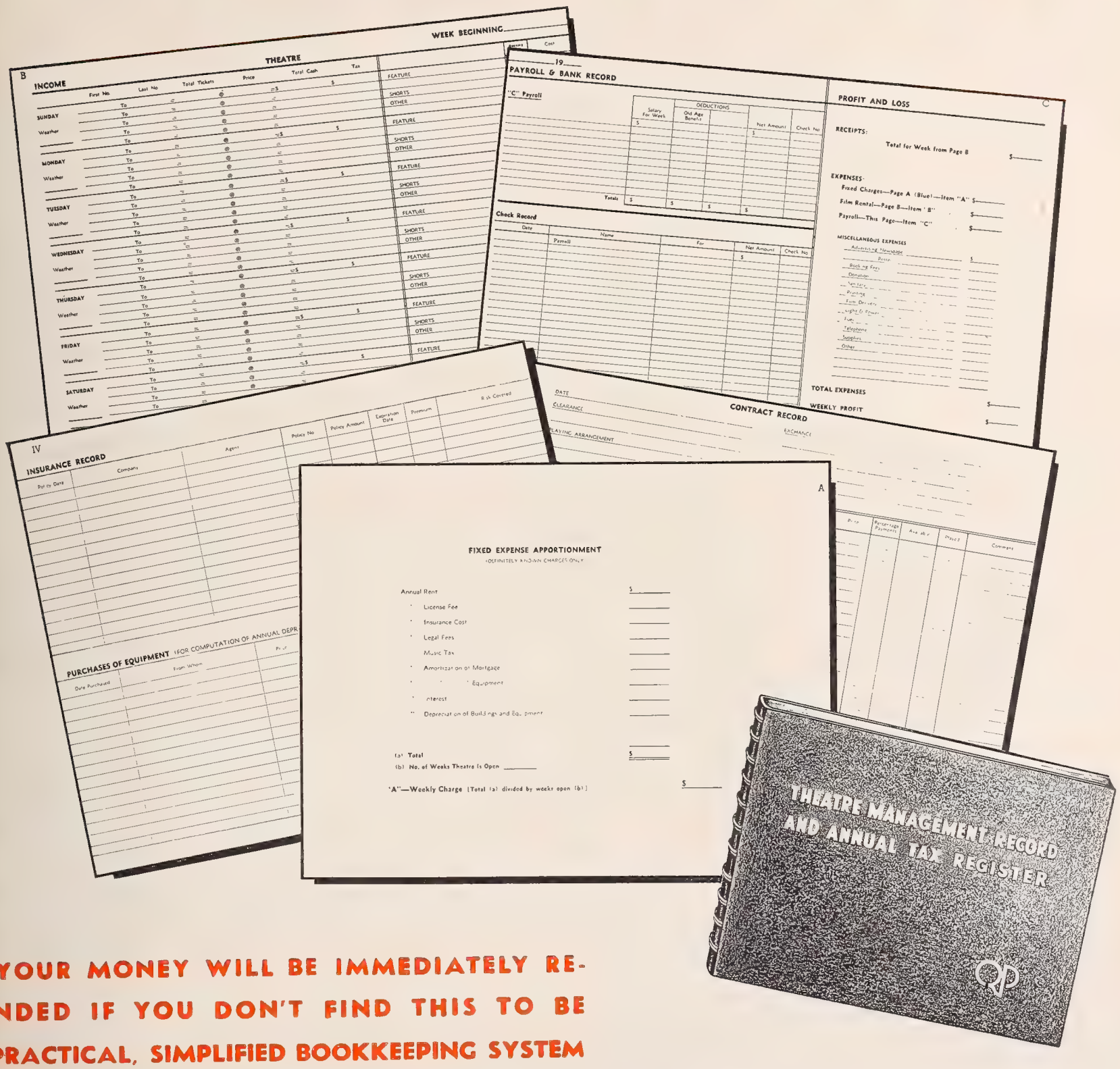
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MOTION PICTURE HERALD

Kent's Answer Demands Decree Changes - - - Exhibitors Decry "Blocks-of-5", Ask Neely Bill

REVIEWED IN THIS ISSUE:

Return of Frank James
Lucky Partners
Pier 13
Comin' 'Round the Mountain
Son of Roaring Dan
Secret Seven
Earl of Puddlestone
Oklahoma Renegades
Wildcat Bus
Money and the Woman

Merchandise Discount Coupons Are Outlawed in California

Theatre Construction Follows Population Shifts to Suburbs

Radio's Barring of ASCAP Will Cut Film Musical Air Tieups

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MAY WE INTERRUPT THE "BOOM TOWN" TALK FOR JUST A MINUTE!

Excuse it please! We know you're waiting to hear all about "Boom Town" business (which is GREAT!) but here's a flash report from the sneak preview of "STRIKE UP THE BAND," a New Season M-G-M hit, and we just couldn't wait to let you know!

(From Stanley Brown, United Artists Theatre, Long Beach, Cal.)

"Tonight we previewed Metro-Goldwyn-Mayer's *Strike Up The Band, starring Mickey Rooney, Judy Garland, Paul Whiteman and his Orchestra, June Preisser, William Tracy. The running time was two hours twenty minutes. There aren't enough adjectives in the book to describe this picture. The

*Screen Play by John Monks, Jr. and Fred Finklehoffe
Produced by Arthur Freed

udience reaction was simply terrific, spontaneous applause greeted the pening title and intermittently throughout the picture sustained rounds of pplause completely drowned out dialogue. Mickey Rooney tops anything e has ever before been seen in. He is simply stupendous. He sings, dances, ays the drums like a Gene Krupa, directs huge swing bands and steals very scene he appears in. Judy Garland slayed them with her singing umbers and her overwhelming personality completely matched Mickey's ugging. Not a soul left theatre throughout entire two hours and twenty inutes of Strike Up The Band and without a single exception the com- ent cards acclaimed it to be great entertainment. Great credit is due usby Berkeley for his marvelous direction. The ensembles are typically his, ut the production as a whole excels anything he has ever directed. Strike p The Band should be a top grosser and without question is A-plus."

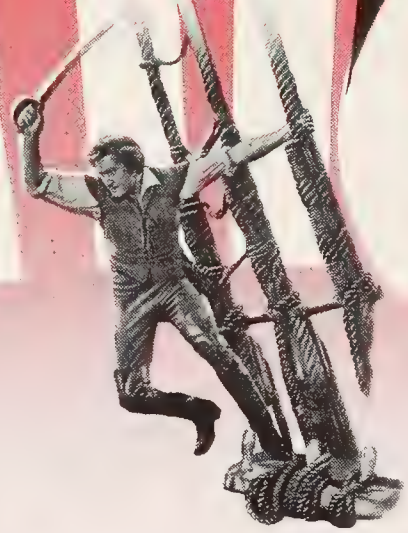


"Strike Up The Band" is something to look forward to! But right now let me tell you the amazing story of M-G-M's

"BOOM TOWN"

SEE PAGE 28!

Sea Hawk



HAS BEEN RUNNING SINCE

8 A. M. FRIDAY AT THE STRAND, N. Y.

AND PROVING EVERY MINUTE THAT

IT IS BEYOND ALL DOUBT 1940'S

BIGGEST WARNER BROS.

Swash!

ERROL FLYNN in 'THE SEA HAWK' with BRENDA MARSHALL • CLAUDE RAINS • Donald Crisp • Flora Robson • Alan Hale • Directed by MICHAEL CURTIZ

Screen Play by Howard Koch and Seton I Miller • Music by Erich Wolfgang Korngold • A Warner Bros.-First National Picture

FLOWING GOLD
JOHN GARFIELD
FRANCES FARMER
PAT O'BRIEN
Raymond Walburn • Cliff Edwards
Tom Kennedy • By Rex Beach
Directed by
Alfred Green
Smash!

No time for comedy
JAMES STEWART
ROSALIND RUSSELL
GENEVIEVE TOBIN
CHARLIE RUGGLES
Allyn Joslyn • Clarence Kolb
Louise Beavers
Directed by
Wm. Keighley
Smash!

CITY FOR CONQUEST
JAMES CAGNEY
ANN SHERIDAN
Frank Craven • Donald Crisp
Frank McHugh • Arthur Kennedy
Geo. Tobias • Jerome Cowan
An Anatole Litvak Prod'n
Smash!

KNUTE ROCKNE ALL AMERICAN
PAT O'BRIEN
GALE PAGE
Ronald Reagan • Donald Crisp
Albert Basserman • John Litel
Henry O'Neill
Directed by Lloyd Bacon
Smash!

...To be followed by

A DISPATCH FROM REUTERS
EDWARD G. ROBINSON
Edna Best • Eddie Albert
Albert Basserman • Gene Lockhart
Otto Kruger • Nigel Bruce
Montagu Love • Jas. Stephenson
Directed by
Wm. Dieterle
Smash!

Tugboat Annie Sails Again
FROM THE BELOVED SATEVEPOST SERIES
MARJORIE RAMBEAU, ALAN HALE
JANE WYMAN, RONALD REAGAN
Directed by Lewis Seiler
Smash!

SOUTH OF SUEZ
GEORGE RAFT
GERALDINE FITZGERALD
Geo. Tobias • James Stephenson
Directed by
Lewis Seiler
Smash!

THE LETTER
BETTE DAVIS
Herbert Marshall
James Stephenson • Frieda Inescort
Gale Sondergaard
By Somerset Maugham
A WM. WYLER PRODUCTION
Smash!

JACK L. WARNER
In Charge of Production
HAL B. WALLIS
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NOW IN ITS 2ND RECORD WEEK AT THE ROXY, N.Y.—AND JUST AS TREMENDOUS AROUND THE NATION!



MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 140. No. 7 — August 17, 1940

TROJANS and HORSES

A CONSENT decree embodying prescriptions of trade practises is a concession of necessity for regulation.

In the anti-trust case against the major concerns of the motion picture, there is an influential sector of opinion, thus far not publicly articulate, which holds that a trial, regardless of the immediate outcome, would be preferable to any consent decree from the long viewpoint of all branches of the industry.

There are conservative and well established showmen who would rather face any procedure than the round-tabled programs of the present decree conferences; would rather put the issues of the industry before the elected legislators of Congress than have them settled by a corps of lawyers for special clients, by what would be in effect, if not technical fact, special legislation.

A consent decree could be, would be in the judgment of some, but the first of a series of steps which would eventually deliver the complete, detailed control of the motion picture to a bureau and a set of commissars—new law, of sweeping implication.

UNHAPPY uncertainty, not to say suspicion, surrounds and pervades every aspect and contention in the negotiations of the current trade practise conference which appears to have taken the place of the suit at law.

There is, to be specific, a decided wondering if the government's program of suggesting and seeking a consent decree is (A) a device for keeping the theatre screens at least neutral in this especially perplexed election year, (B) or the further pursuit of a totalitarian program, first disclosed by the Blue Eagle movement and more recently evidenced by the rise of the Collectivists in Washington, (C) or a detail of that larger plan, contemplating a debacle of negotiation creating bigger and stronger background and setting for either litigation or legislation.

That procedure of the Government toward a consent decree is hardly to be taken as indicating any reluctance to go to trial. Abundant devices for indefinite postponements were available.

The procedures have been controlled by program, not bungling, whether that be the program of Mr. Thurman Arnold, for the Department of Justice, or a merging into an over-riding program of someone else for the Government.

Much of the current melange is being created by the inevitable weight of interests involved but not in court.

THIS mid-August of 1940 presents some manifestations that may be considered either remarkable, indicative, or merely of passing interest. The motion picture industry, with a product which consists of and lives by a public state of mind, packages of shadows wrapped in publicity, has done and is doing very little about its public, or even its own vast internal personnel, through these months in which it has been under charges of commercial malpractise. Dimly one can recall that ever so long ago a public relations counsellor "for the majors" was announced as retained. If so he must have decided there was absolutely nothing to be said.

But for the last two years, concerning the anti-trust suit and elsewise, a very great deal has been said by and about special segments of the motion picture institution. It has been mostly controversial, adversely critical, the bad news, the public hashing of trade policies, dire cries of lost markets, labor scandals.

Of such the current repute of a great industry is made. The real story is better than that. It is not told.

The rights of industry are to be maintained, in Government suits and elsewhere, best with the support of an informed public opinion.

△ △ △

UTTERLY "CUPPED"

ALL in all, what with the war news, the cold spring, the heat wave, Japanese beetles and two national conventions, this has been a tough season so far. One of the most remarkable manifestations here in New York has been the emergence of *PM*, an experiment in daily publication, and held by some to pertain to the newspaper field. It runs without advertising, and a good many other things one expects in a newspaper are left out, too.

In fact, *PM* has at least one constant reader, charter subscriber, who reads it to see what it can leave out next. A specially able demonstration was made with a piece last week about McSorley's ale house in the Bowery in which Mr. B. R. Crisler, one time picture critic, devoted all his space to the fact that they do not serve women. There was no information addressed at a reader interested in perhaps a mug of ale.

Now at hand is *PM*'s Weekly, which would be its equivalent of a Sunday edition. This contains a much promoted and announced analysis of the movie fan magazines. It is in fact an analysis of how they affect Mr. S. J. Perelman. He says:

The sensations one undergoes while reading a movie magazine are like nothing else on earth. They are somewhat akin to inhaling dental gas or being cupped by an inexpert barber, and yet they suggest eating a banana under water. The stifling pressure, the intolerable suspicion that the brain has burst and the creeping paralysis of the motor nerves are as marked as though you were suffering an attack of the bends. . . .

Mr. Perelman must have gone out looking for it.

△ △ △

THE Gallup poll has come and passes now into the amber of history. It proved to be a tremendously revealing corroboration of what showmen already knew from the experience of the box office. It did, of course, tend to indicate that it found several people who could afford to patronize the motion picture who said they did not. That has been known also. Despite the fact that the poll was inspired and promoted by persons opposed to double bills, it returned no evidence of the alleged vast public objection to them. The box office has recorded that for quite a while, too.

—*Terry Ramsaye*

This Week in the News

Slice Fight Field

PEACE came this week to the fight picture industry, newly legitimatized by federal statute and organized into Sports Features Distribution, Inc. The nation's market was sliced from Lake Itasca to Lake Pontchartrain, in other words right down the middle of the Mississippi, on the basis of motion picture affiliations of members of the board of Madison Square Garden. So the East goes to Odlum-Rathvon and RKO, and the West to Stanton Griffis and Paramount. Meanwhile there has been a studying of the experience table on fight pictures, legal and illegal. The actuarial returns indicate that nothing except a fight for the heavyweight championship of the world is worth more than two whoops in the Superheated Hence.

Sports Features Distribution will picture the next Joe Louis match in defense of the heavyweight title. It may be staged in September. Television rights to the film are yet to be sold. It was reported that DuMont television, Paramount affilicate, would have first claim.

Mr. Aylesworth, Arbiter

MERLIN HALL AYLESWORTH was being considered in New York, Wednesday, as the arbiter of the virulent controversy raging between the American Society of Composers, Authors, and Publishers and the National Association of Broadcasters—a controversy which has resulted in the establishment, by the NAB, of Broadcast Music, Inc., which, the NAB hopes, will supplant ASCAP as a music source for radio, screen and stage at the end of the year, when ASCAP's present five-year contracts with the broadcasters expire.

(On page 19 are chronicled the latest developments in the broadcasters' attempt to take ASCAP tunes off the air, attempts which may deprive the film industry of a means of exploiting its musicals.)

Mr. Aylesworth, former executive of the National Broadcasting Company and RKO Radio Pictures, then a publisher of the New York World Telegram for the Scripps-Howard newspaper chain, and now an independent lawyer whose practice embraces Radio Corporation of America affairs (especially those relating to the Federal Communications Commission)—this week was proposed before both sides, ASCAP and NAB, as a prospective mediator.

ASCAP officials in New York regarded comment on Mr. Aylesworth's designation as "premature" and added "unless our relationships with the networks become much worse than they now are, there is no reason to believe we can't speak to each other directly." They were then reminded that NBC and Columbia Broadcasting System officials had walked out of the meeting at which the ASCAP new five-year contract terms were first submitted; and that, at the recent NAB convention in San Francisco, ASCAP officials had been refused permission to speak.

Mr. Otterson

JOHN EDWARD OTTERSON has entered the nickel-in-the-slot movie machine business.

Mr. Otterson's device is called "Talk-A-Vision, in which he is associated with Yermi Stern, of Yermi Stern Commercial Attractions, Inc., New York, so-called financiers of night clubs and night club shows.

The company will have headquarters at No. 250 West 57th Street, New York, from where Mr. Otterson held forth for many years as the president of the American Telephone Company's Electrical Research Products, purveyors of millions of dollars worth of Western Electric sound equipment to the motion picture business.

The new Talk-A-Vision will have Mr. Otterson as president and treasurer, Yermi Stern as vice president.

Mr. Stern said Wednesday the company would produce its own pictures, to be screened as ten three-minute subjects through the nickel-in-the-slot machines which are to be placed in bars, ballrooms, cafes, restaurants, cocktail lounges and waiting rooms. The machines, he said, will be manufactured from the company's own designs, embracing a "new type projector." Factory facilities are to be set up shortly in New York, where Mr. Stern said a 5,000-machine turnout in October is anticipated.

John Otterson was with Western Electric for years, became vice president of WE's Erpi in 1927, and Erpi president in 1928, continuing until 1935, when he became president of Paramount Pictures, Inc., for one year. Since then he has been associated with Inter-Allied Films, Tri-National Films, Radio-Wire Television, et al.

CBS Taking DuMont

PARAMOUNT'S position in television was strengthened this week by the application of the Columbia Broadcasting System for a television transmitter in Los Angeles which would use equipment made by DuMont, Paramount affiliate. CBS also asked for a station in Chicago which would use General Electric apparatus. To date, CBS has been testing RCA television equipment at its New York studios.

CBS asked for permission to build television stations on Mount Lee, Los Angeles and at One La Salle Street, Chicago, for expansion of the research which has been carried on in New York and to develop data to assist in the ultimate determination of standards for nationwide service. The FCC has announced that commercial status will not be given television until the industry agrees on standards.

The two new stations would operate on the 66-72 mc channel (No. 3 television band) with 1,000 watts power. The applications disclosed that each station would cost $114,000 for construction and $67,000 per year each for operation. Five months will be required for construction. Each of the stations, when completed, will give not less than ten hours weekly of television programs, it was promised.

RCA Mystery

THE Senate Interstate Commerce Committee, on Tuesday in Washington, resumed hearings on the reappointment of Thad Brown as a member of the Federal Communications Commission, and again turned to events and payments leading to the postponement of an anti-trust suit against the Radio Corporation of America in 1932.

Called to the stand was Roger Whiteford, Washington attorney, who with others, is said to have talked with former Senator George Moses, of New Hampshire, about securing the postponement.

A mysterious angle entered into the case Tuesday when Mr. Whiteford, who had been requested by the Senate investigators to furnish his books and check stubs for 1932, testified that all of his office records were intact—with the exception of the ledger for 1932, the firm's check stubs for 1932, his personal check stubs for 1932 and a check for $2,500 made out to Albert Hislop, former Mayor of Portsmouth, N. H., in October, 1932, for a loan.

Mr. Whiteford said he had no explanation to offer for the absence of these records and admitted that it was "very singular" that these and no other records had been abstracted, but did state that on occasions dusty footprints had been observed in the morning on the blue carpet of his office which, the evening before, was spotless.

Recalled for final questioning, David Sarnoff, RCA president, admitted that the "bright idea" of Robert O'Callaghan, RCA lawyer at the time of the trust suit manipulations, for getting a postponement through the methods followed, now did not seem so bright and, he admitted also, it was a mistake to bring in "these real estate brokers who grew on trees."

The Senate Committee, Wednesday, returned to the report on RCA which J. Austin Smith, financial analyst, testified he was commissioned to write for P. A. Powers, of motion picture fame, for Mr. Powers' use in an action contemplated against RCA.

Hollywood Goodwill

HOLLYWOOD and National Broadcasting Company will take to the short-wave airlanes to South America, starting next month, "in the double interest of strengthening our (U. S.) economic frontier in Latin American nations and bolstering national defense."

Joint announcement was made in Hollywood over the weekend, almost at the same time as the U. S. Department of Commerce in Washington was reporting on Hollywood film losses in Europe and Hollywood gains in South America. (See page 31.)

Metro-Goldwyn-Mayer, Warner Brothers, RKO, Paramount and Universal announced they would participate in twice weekly broadcasts, in Portuguese and Spanish via NBC to Latin-America.

The radio shows will be produced in Hollywood and will be transcribed on records sent to New York for broadcast by the short wave stations, WRCA and WNBI which, it was said, can "meet and top any short wave propagandist programs originating in Nazi and Fascist countries which seek to win Latin-American markets."

Lunsford P. Yandell, director of international commercial broadcasting for NBC and member of the board of directors of Radio-Keith-Orpheum, said in discussing the new programs, "It is not at all beyond reason to look upon short-wave broadcasting as our first line of defense against penetration of unsound foreign economic and political systems in Latin America."

Publicity Control

A NEW press relations system to include a field force is being considered by the Motion Picture Producers and Distributors of America. Following the resignation two months ago of Tom Pettey, Coast public relations contact for the MPPDA, who has become Hollywood correspondent for *PM,* New York daily news magazine, the whole question of Hollywood's relations with the press has been under consideration.

Will H. Hays, president of the MPPDA, Francis S. Harmon, eastern representative of the Production Code Administration and Isroy Norr, public relations counsel, have been conferring on the West Coast on a plan which is reported to include a small field staff which would regularly contact the press throughout the country. The plan would also include control over Hollywood publicity material deemed harmful to the industry.

Behind the reported plannings for coordination of motion picture news by the Hays office on a national basis favorable to all branches of the industry, Hollywood saw the old east-west coast struggle for control of outgivings from the production capital.

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DOUBLE BILL dispute intensified by Gallup poll results; United Artists to bar programs by contract; Goldwyn draws ammunition from canvass Page 30

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Lorentz Plans

PARE LORENTZ, film critic, writer and more recently producer under Federal auspices of "The Plow that Broke the Plains," "The River" and lastly "The Fight for Life," now without appropriation support for the U. S. Film Service, plans to go into the production of commercial product, according to *Film Bulletin* of Philadelphia, which devotes its editorial page to the subject.

"What we like best about Lorentz," observes Moe Wax's paper, "is the way he has successfully overcome financial limitations."

Jimmy's "Pastor"

WHILE James Roosevelt, the President's son, and a film producer-distributor, moved discernibly to appease labor circles in the film industry on Tuesday, United Artists, which is to release his first release, the British-made anti-Nazi film, "Pastor Hall," continued to plan for heavy exploitation at, and an opening in, Warner Brothers' Aldine Theatre, Philadelphia, on Thursday.

For nine months, Philadelphia musicians' Local No. 77 has been striking against the Warner theatres in that city, and picketing some. Last week, it asked Mrs. Eleanor Roosevelt, who appears in the film's prologue, not to attend the opening—she is supposed to—lest she be forced to pass a picket line; it also offered to withdraw such a picket line, if she attended.

On Tuesday, A. Rex Riccardi, secretary of the Philadelphia local, received a telegram from the Los Angeles local, forwarding a request from James Roosevelt for the names of other Philadelphia theatres in which the picture might open. The union immediately suggested four independent houses: the Carman and the Fays', outside the downtown area, and the Locust and the Erlanger theatres, occasionally used for stage plays.

Local 37 Again

MEMBERS of the former Hollywood Local 37, IATSE, this week filed an amended complaint in Los Angeles superior court asking that the Alliance be compelled to reestablish the local, dissolved in the course of last year's conflict between the Alliance and United Studio Technicians Guild. The complaint set forth that the dissolution was unconstitutional because no "extreme emergency" such as is specified in the bylaws as necessary, existed. Awards of $25,000 each for George H. Davis and nine other petitioners were asked and the petition quoted the "apology to Bioff" which, it was claimed, they refused to sign as a condition of reinstatement after their expulsion by the Alliance.

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THIS WEEK IN PICTURES



By Staff Photographer

POLL. Watchers of the Democratic and Republican parties, making it official, watch a customer at the Embassy Newsreel theatre, New York, select a Willkie button thus casting a straw vote for that candidate in the poll being conducted in the Embassy and Radio City theatre. Tuesday it stood: Embassy: Roosevelt, 11,099; Willkie, 10,226; Radio City: Roosevelt, 2,394; Willkie, 5,421.



By Staff Photographer

SHOW OF STRENGTH. Approximately 400 attended the first dance of the New York branch of the Screen Publicists Guild in New York Friday. Here Al Polon, treasurer, counts the tickets with Arthur Jeffrey, dance chairman, and Bert Champion, publicity chairman, watching.

MIGUEL TORRES, right, Mexican producer, is in New York with a print of his latest film, "Man or Demon". He heads Torres Productions and Colonial Film Corporation of Mexico City.

FOREIGN MANAGERS, right. The Warner foreign department confers in the home office. Left to right: Karl MacDonald, home office staff; Harold Dunn, Far East supervisor; Joseph Hummel, New York; Peter Colli, Central America; Arthur Abeles, Jr., Trinidad.



By Staff Photographer



By Cosmo-Sileo



IN COSTUME. Charlie Chaplin abandons the heraldic shoes, pants and cane for the grimly efficient uniform called for in his portrayal of "The Great Dictator". With him on the set of the picture are Reginald Gardner of the cast and Murray Silverstone, head of United Artists.



AL SZEKLER, Universal general manager in Brazil, reporting to the home office in New York, tells encouragingly of better business in South America.

FISH STORY, below. Hal B. Wallis, Warner executive producer, and Mrs. Wallis pose with the catch, a 204 pound marlin, landed off Catalina by Mr. Wallis after a battle lasting an hour and eight minutes.



ON LOCATION. Madeleine Carroll photographs the New York press service photographers brought to Charlottesville, Va., to photograph Miss Carroll in action during the shooting of Paramount's "Virginia." Left to right past the camera: Sam Shere, INP; Ken Lucas, Wide World; Frank Gebman, Acme, and John Lindsay, AP.





EXPERTS. Meeting Anna Neagle after watching her expert for RKO Pathe's "Information Please" short subject are Edward Stern, Rugoff and Becker circuit booker, and Samuel Rinzler, head of the Randforce circuit, with his son, Harold.



F. E. ACKERMAN of the Butterfield, Bay City, Mich., registers at the MGM World's Fair booth in Times Square.

BILL SLEPKA, right, manager of the Jewel and Crystal theatres, Okemah, Oklahoma, and his bride are lectured by Nat Pendleton on the set of "The Golden Fleecing" at the MGM lot, Culver City.





TURTLE TRAINING. Pittsburgh Variety Club members prepare the preliminaries for the National Turtle Derby to be held September 11th to raise $75,000 for the organization's charities. The turtle is a sample entry. Cost per copy, $10. Front row: Harry Seed, Abe Weiner, Peter Dana, C. J. Latta, Tent 1, chief barker; John Harris. Back row: Michael Shapiro, Tent 1, treasurer; James G. Balmer, national officer; Ira Cohn, Herb Greenblatt, Burt Bishop, and James Alexander.





RKO LOUNGE visitors are Bernard Payne, above left, manager of the Mohawk, North Adams, Mass., and Clarence Waiker, manager of the Shaw theatre, Quincy, Fla. Both reported business excellent, supported by summer vacationists.

WILLIAM J. SCHULTE, below, operator of the Schulte circuit, Detroit, his wife and daughters, Patricia and Margaret, visit the RKO exhibitors' lounge.

Pictures by Staff Photographer



U.S. TELLS FOX, PARAMOUNT TO JOIN IN CONSENT DECREE OR GO TO TRIAL

Anti-Trust Suit Melange Brings New Militancy from Exhibitors, New Legislation Talk and Some Hints of New Coalitions

by FRANCIS L. BURT
in Washington

Twentieth Century-Fox and Paramount Pictures were told Wednesday by the U. S. Department of Justice that they must join with MGM, RKO and Warner Brothers in the consent decree proposals the latter trio have worked out in settlement of the Government's trust suit or stand trial when the current recess ends October 7th.

The Department disclosed that it had received proposals from Twentieth Century-Fox for a separate decree, had found those proposals not to be acecptable and had informed the company of its decision to accept only one decree.

It was said at the Department of Justice that the consent decree draft of August 3rd had not yet been approved by Attorney General Robert Jackson but it was intimated that no difficulty was anticipated in securing his acceptance of the proposals which were worked out in lengthy negotiations between the five companies and the Department counsel over a period of nearly three months.

While it was said at the Department there never was any intention of holding a meeting at which several thousand exhibitors could give their several thousand varying views of the consent decree, copies of the proposals have been sent to a number of exhibitor organizations for comment.

No proposals had been received from Paramount, it was disclosed, and although it is known that that company is in agreement with Twentieth Century-Fox on the decree's escape clause, Department spokesman said no information was available at the Department as to what that company's attitude would be towards the consent decree to which the three companies have subscribed. However, it was said, "Paramount is in the same boat as Twentieth Century-Fox—it must either accept the consent decree as now written or stand trial."

—

At mid-week, "consent" decree negotiations in the Federal anti-trust suit in the motion picture industry went into their seventy-second day with complexities, dissents, arguments multiplied—agreement apparently farther away than the day the suit was filed in July, 1939, at the U. S. Court house in New York's Foley Square.

Latest official, externally recorded and manifest development was rejection of the decree draft, as was, by Sidney R. Kent, president of Twentieth Century-Fox, after a day of conference with his board of directors, and his proffer of counter terms with a new "escape clause." This would be perhaps partly Mr. Kent, showman, and the Chase National Bank, banker with large stakes in exhibition.

Yet to be heard from, of the two "Big Five" hold-outs of the last fortnight, was Paramount Pictures, Inc. Paramount was saying nothing. It was no secret that Paramount, stiffened, if not ordered, by its exhibitor partners in 1200 theatres, desired no part of any consent decree, and that it would hold out as long as Twentieth Century-Fox held out, beyond which there would be little advantage, in some expert opinion.

The scope of the opposition of those militant and dominant exhibitors of the Paramount Partners group was within the week considerably extended.

Some mystery, much secrecy and no little speculation vibrated over the "cruise to nowhere" in the Chesapeake of E. V. Richards' best yacht, The Northwind, which has been for a spell riding at anchor in the very warm waters of Norfolk, Virginia. No passenger or guest list was available. It was no fishing trip.

Nowhere was there indication of what if any eventuation in the consent decree negotiations, or any aspect of the suit, was to be expected.

Meanwhile, deep in the South and West so far as the place where the Rio Grande trickles through the sand, there were murmurings that there were still state's rights

"Why not whole Hog?" —*says Wilby*

Under the broad general text of "who threw the shirt in Mrs. Murphy's chowder," the editor of Motion Picture Herald *did a piece a couple of weeks ago about the influences of "a group of well intrenched and especially able exhibition interests" upon the Government anti-trust suit trade practise conference, sometimes called consent decree negotiations.*

Came then Robert B. Wilby, Wilby-Kincey Service Corporation, Atlanta, in a letter saying:

"However much that 'group of well intrenched and especially able exhibition interests' might desire not to be upset or not to go to work, that particular desire is not the real basis of the objection to the proposed consent decree.

"The objection to the so-called trade showing for the purposes of eliminating 'blind buying' is only that it is an extremely expensive device which does not accomplish its purpose. In only rare cases, as you so well know, can an exhibitor pay the cost in either time or money to look at the pictures which he buys and the pictures which he does not buy. In this detail at least, the chains do not suffer, for we are organized to look at the film—as a matter of fact we generally do with regard to booking anyway—and can do so with no particular cost or inconvenience.

The objection is simply that it costs a lot of money and doesn't accomplish anything. And it particularly doesn't accomplish anything when taken along with the Clause Three, which provides for the sale of five pictures. You may be very sure that that means a minimum as well as a maximum group of five. I do not suppose that there is any conceivable objection to so-called block booking which is not accentuated by this provision.

"I think it to be very evident that the distributor of films will make up his own blocks in such a manner that he will have the great ones carry the terrible ones, and the fine ones carry the fair ones, and so on, so that any quart of strawberries will be at least half rotted. Those of us who operate in single feature territories see in that the end of that policy.

"Under the present 20% cancellation clause it is quite evident that in order to play the best pictures from any distributor you do not play the worst 20% from that distributor. It is equally as evident that under the block sale of five, in order to play the best pictures of any distributor, you will play the worst pictures from that distributor. It can then only result in more bad and fewer good pictures in any situation which does not in fact use all of the pictures which are produced.

"It appeals to us too as probably the most vicious type of selling so far as the buyer is concerned, for more than ever before it forces the bad with the good. It seems to us too that it must have the inevitable result of further fattening the now established values in motion pictures, whose incomes are already fantastically fat, for the simple reason that four pictures can be tied to the one highly desirable one and the excessive cost of that one distributed in the five places. It seems to us that it opens wide the avenue for a good deal of public ballyhoo for a given picture, thereby building up a demand for it which can be met by the exhibitor only

(*Contnued on opposite page, column* 1)

OPPOSITION OF EXHIBITORS GROWS

(*Continued from opposite page*)

by the purchase of five rather than the one ballyhooed picture.

"We are rather sure that it will slow up the selling process, so that the average period of time between the release of a picture and its exhibition in the smaller towns, whether ours or someone else's, will be increased. Since a part of the market value of pictures comes from the publicity which accompanies its first run, from the radio comment, from newspaper commentators, and from those other things timed with that release, the spread of the time between the release and the exhibition in the smaller towns is necessarily going to lessen the value of the picture on the one hand and cause some public dissatisfaction on the other.

"I contend that each of those objections is just as much the objection of an independent, or of a small town operator with or without competition, as it is of the chain.

"And then that Six. Cut right down to its quick, it is only an effort to reduce the chain buying power in this country, which buying power may also be termed 'sales resistance.' There are conditions under which an exhibitor goes to arbitration with a problem and he arbitrates against a distributor who has only to gain if the exhibitor win it, for the award is only a reduction of the buying power of the exchange's strongest customer. We sort of wonder why arbitrate, since both parties to the arbitration will want the same result.

"In spite of all the buying power of the chains, it's still in the record that film costs to the exhibitor—chain and independent—have gone up each year, just as the fantastic payments at Hollywood have gone up. Anything which takes as a philosophy the breaking down of this sales resistance seems to us to be a reward to the defendants at the expense of some people who, as you say, are not defendants in the case. Since independent film rentals pretty well follow behind the pattern of chain film rentals, the whole exhibitor species is going to suffer alike from any severe reduction in sales resistance.

"You refer to the higher film rentals in England, where of course the films are not locked together in blocks of five but are sold as few or as many at a time as the seller and the buyer can agree upon. But of course you know as well as I that this very method of selling in England has resulted in probably the tightest of the chains and buying associations and has at the same time resulted in those higher film rentals to which you refer. It would seem rather evident then that if you combine the block of five, which is worse than the English method, with the destruction of chain buying power, which wasn't done in England, you are going to get some results far beyond those of the English 44% film rental average. If you do, I can assure you that it isn't just 'presumptiveness' on the part of this writer at least that he raise his voice in protest. So long as most pictures are played on a percentage basis, I do not think that your statement holds that declining revenues are 'in closed situations, where prices are controlled by long-range wholesale deals, unresponsive to the actual regional market created by the retailers and their customers.

"And if you want to get rid of 'a continuing program of specially favoring arrangements with dominant customers,' then why not let's eat the whole hog and sell pictures individually after the Neely Bill principle? Certainly we are going to pay most of the cost of doing so with these trade showings, which has, I believe, been one of the distributor's greatest objections to letting films compete individually one with another."

Mr. Wilby's letter may be considered in essence the platform of the group known as "Paramount Partners" and other sympathetic, concurring interests perhaps yet to be revealed.

—The Editor.

in the United States, and that all else failing, a program of state legislations would be organized. This came, too, from camps of conservatives, which remained not unmindful that this would bring them somewhat into alignment with some Allied States Association programs of not so long ago.

From the Southwest, where a schism was reported, there arrived in New York, on Tuesday, Bob O'Donnell, partner with Karl Hoblitzelle in 134 theatres in Texas, who held himself incommunicado on the ninth floor of the Astor Hotel.

Chief exhibitor opposition to the decree document that is now in the hands of Thurman Arnold, assistant attorney general, in the Department of Justice, at Washington, is the section specifying selling of features in blocks of five. They oppose for the reasons outlined for Paramount Partners by Robert Wilby, of Atlanta, as described in adjoining columns, and for reasons mentioned by Allied States, MPTOA and other exhibitor interests, likewise described in adjoining columns.

New Escape Clause

Twentieth Century-Fox would substitute the present escape clause, Section IX, with the following:

"At any time after June 1, 1942, upon the filing of an application under oath by any distributor defendant which has consented to the entry of this decree, with proof of service upon the other consenting defendants and the petitioner, stating that during the nine months' period next preceding the filing of such application an aggregate of 25 or more feature motion picture films (*Feature motion picture films as used in this section shall not include westerns and foreigns*) have been licensed by one or more distributors of motion picture films operating on a national exchange basis to an exhibitor or exhibitors other than in accordance with the provisions of Sections 1 and 2 hereof (*Trade Showings; Unit Selling in Blocks of Five*), and setting forth the titles of at least 25 such feature motion picture films, the name of the distributor or distributors so licensing the same and the name of an exhibitor or exhibitors to whom they have been so licensed, the court shall forthwith enter an order relieving all such consenting defendants of further compliance with the provisions of Sections 1 and 2 hereof, except with respect to agreements to be made prior to September 1, 1942, licensing feature motion pictures to be released prior to said date."

The intention of this is to have the decree become operative nine months after it goes into effect, or at any time after June 1, 1942, if Columbia, United Artists and Universal have not been brought under its provisions by then.

Justice Department Receiving Protests

Department of Justice spokesmen at Washington, last week disclosed that many small, independent theatre operators, as well as operators of circuits and large chains, had protested against the proposal in the aborning consent decree for selling of pictures in blocks of five.

The protests are being received in letters, the Department men said, which point out that industry problems are not uniform through the country, and that, therefore, there cannot be a single cure-all. These same informants said that the small exhibitor, from the tenor of the communications, is in favor of two measures: the right to cancel applied to wholesale buying; and the handling of clearance by arbitration.

Small and large exhibitors differ in one respect, on the blocks-of-five selling plan, it was noted. The small exhibitors claim that a large operator can protect his theatre run by long term franchises; whereas the small exhibitor cannot do the same, because of his limited purchasing power.

Exhibitors with a double bill policy, and several changes a week, are particularly vehement against the proposed selling plan, it is said. They feel they cannot gain enough product.

The loss of cancellation privileges is also particularly resented, the Government men said; and many of the communications expressed belief that the Government would not harm them by allowing the practice to be eliminated.

Independents Against "Blocks-of-Five"

Objecting to the proposal that distributors furnish their pictures in blocks of five, Harry Brandt, president of the Independent Theatre Owners Association, of New York, insists that negotiations on a consent decree to settle the Government's New York anti-trust case, may be prolonged by exhibitor opposition to what the majors who favor the decree consider equitable practices.

Mr. Brandt displayed an invitation to confer with Paul Williams, special assistant attorney general, and indicated he would accept in order to argue against booking pictures in blocks of five, and to battle for an arbitration system which would be fair to the subsequent run exhibitor, which Mr. Brandt is, largely, and to which category most of the ITOA members belong.

"The 'groups of five' plan will never work," Mr. Brandt declared. "It will just put more

(*Continued on following page*)

BLOCKS-OF-5 CLAUSE DRAWS FIRE

(*Continued from preceding page*)

small town exhibitors out of work than the situation before. A small town exhibitor doesn't want to see every picture; no exhibitor wants to see every picture. They certainly don't have to see the picture, to know what they are buying. And the small town man can't afford the rail fare to an exchange, to buy pictures. And, in the new setup, the exchange is not going to send salesmen to him. The small town exhibitor wants to make one or two trips a year, to buy. And, while I know it has been said that the majors may offer perhaps five groups of five pictures at one time, to enable the theatre owner to buy many pictures at one time, you can't tell me that they will do that."

Reminded that his own group of theatres, and those of the ITOA members were not in the "small-town" category, Mr. Brandt replied he was arguing objectively; and that, in his own situation, he and the ITOA members did not mind block booking but blind selling. Furthermore, he added, subsequent run exhibitors would especially want good runs, which, he remarked, he did not see assured by provisions of the consent decree, so far.

Arbitration would assure that factor, he said. But the consent decree must provide arbitration boards supervised by an impartial head "who will have the power to render decisions as the consent decree is interpolated"; and he will battle for that, he said.

Allied Confers on Circuit Opposition

At a specially called meeting of the National Allied States Association executive committee in Washington Tuesday, attention was given to the opposition of certain large circuit operators to parts of the tentative consent decree, and particularly to the belief of some large cirucit operators that exhibitors would be better off with single-film buying, as proposed in the Allied-sponsored Neely Bill, than with the consent decree clause requiring sales in blocks of five.

No comment was made by any of the Allied men after the meeting.

Allied's Cohen Proposes Meeting

Action on the consent decree by the Motion Picture Theatre Owners of America would be premature now, and the organization will act at the proper time, Edward L. Kuykendall, president of the organization, replied this week to the plea for a mass meeting of exhibitors, voiced last week to him by Max Cohen, president of the New York Allied, recently affiliated with the MPTOA.

Mr. Kuykendall said the MPTOA executive committee was studying the consent decree, and he added:

"However, negotiations on the decree are still in progress, and the present one is rather vague, and far from complete, or official, and may be changed completely because of so much dissension among the distributors themselves, as well as exhibitor interests. Any decision at this time by exhibitors would be premature, and without basis for sound reason which is so essential in a matter of such importance.

"The MPTOA will be very much heard from, at the proper time."

Mr. Cohen's plea last week read:

"As an independent subsequent run exhibitor, I plead with you to call a national indignation meeting of the MPTOA, to protest against the onerous provision in the consent decree which provides for sales in blocks of five. You are the leader of the majority of independent subsequent run exhibitors in the nation, and we are looking for you to save us. Answer quick."

"Block Booking With a Vengeance"

Edward Kuykendall, president of the Motion Picture Theatre Owners of America, this week, in an organization bulletin, assailed that part of the decree which provides for selling of pictures in blocks of five. He called it "compulsory block booking with a vengeance, but in smaller blocks."

He said the proposal was likely to establish a "sellers' market" and that it was unfortunate that the consent decree was being negotiated by lawyers in secret conferences, intimating that exhibitors' views should be considered.

Mr. Kuykendall examined other aspects of the decree, as it appeared last week. Of the trade showing provision, he remarked that it appeared to have been designed, not to help the theatre owner, but to "appease organizations outside the business, who have been yelling, for years, to abolish blind selling."

Mr. Kuykendall remarked that a distributor might have 10 or 15 pictures completed, and could then sell them at the same time, in blocks of five; and he reminded the MPTOA members that such deals, whether for single blocks of five, or more, would not be accompanied by a cancellation right.

"Furthermore," he remarked, "a company selling 50 pictures a year obviously will have 10 times the selling expense and effort, and you will just about have to live with the film salesmen, to keep enough product under contract to run your theatres.

"How much will that increase your film costs?" he asked.

"The distributor can, and probably will, offer you these blocks of five, on a take-it-or-leave-it basis. If you don't want one or two of the pictures, you won't be able to cancel them. If two or three blocks of five each are offered, the distributor can always reject the contract for any particular block, or withhold approval while he tries to sell you the other blocks.

"In effect, the smaller independent theatre that uses five features a week will be forced to make a film deal at least once every week the year around, negotiate prices and terms on a block of five pictures, sign a contract, have it sent into New York for approval, perhaps have it rejected, negotiate a new contract at higher prices, have it sent again to New York, receive the approved contract, and only then be able to book the first picture."

He continued: "Can you imagine what will happen . . . if the distributor knows you desperately need his five pictures to keep running? Do you think you will be able to buy better pictures for less money, under this system? Why *shouldn't* the big distributors go for this scheme?

"It is unofficially announced," Mr. Kuykendall's bulletin message adds, "that public hearings may be held on the final proposals, but where, or when, is not stated. . . . A lot of the the more important exhibitor problems and grievances will not be solved or even mentioned in the consent decree, and we suspect it will contain a number of unimportant provisions and several vague and ineffective clauses on problems that are difficult, if not impossible, of solution."

Adverting to the lawyers' part in drawing up the consent decree, Mr. Kuykendall said, "Apparently it can be done in no other way under the circumstances—but, in effect, our business is being cut up, and rearranged, in star sessions in New York City, and we will not really know what they are doing to us, until the final decree is officially announced."

Connecticut Against Blocks of Five

Connecticut owners voted unanimous disapproval of the method of selling pictures in blocks of five as presented in the consent decree, at Tuesday's regular luncheon-meeting of Allied Theatre Owners of Connecticut, in New Haven. They stated their preference for the method of selling as outlined in the Neely Bill. Buying problems of the season were discussed. Charles Repass, operator of the Crown, Hartford, presided. The next meeting was scheduled for Tuesday, August 27.

ANSWERS SEPT. 15TH IN OKLAHOMA SUITS

Major distributors and the Griffith circuit have until September 15th to file objections to answers to the United States Government's interrogatories, the latter's anti-trust action against them in Oklahoma City Federal Court, under an extension of time granted last week by Federal Judge Edgar S. Vaught.

Meanwhile, in the A. B. Momand $4,500,000 *triple damages suit also against Griffith and the distributors in the same city, Mr. Momand's attorneys last week filed interrogatories asking 585 questions on contracts in force between 1926 and 1932; and, similarly, the defendants have until September 15th to answer or to file objections.*

New Selznick Corporate Setup

David O. Selznick Productions, Inc., has been formed in Sacramento, Cal., with Charles E. Millikan, Glendale; Richard M. Goldwater, Los Angeles; Herschel B. Green, North Hollywood; S. Earl Wright, Playa Del Rey, and Earl C. Morris, Los Angeles, directors.

Mr. Selznick, now at Washington, Conn., where he leased an estate for the summer, declined to make any statement as to the reason for the forming of the new company and the status of Selznick-International until after a meeting later this month of the directors and stockholders.

Selznick-International was founded in 1935 by Mr. Selznick in association with John Hay Whitney, chairman of the board. The company's board of directors held a closed meeting in New York a week ago Tuesday with Robert Lehman of the banking firm of Lehman Brothers, Loyd Wright, film attorney; Mr. Selznick and his brother Myron, film agent, were in attendance. Details of the meeting were not disclosed.

On May 14th Mr. Selznick and Mr. Whitney announced that Selznick-International was retiring its $2,900,000 issue of six per cent debenture bonds, leaving only the common stock outstanding.

THE GREAT AMERICAN MOTION PICTURE

DARRYL F. ZANUCK'S

BRI

Y

Written for the screen by

Production of

GHAM
DUNG

LOUIS BROMFIELD

WITH THIS CAST!...

starring

TYRONE POWER

with

LINDA DARNELL

BRIAN DONLEVY · JANE DARWELL · JOHN CARRADINE

MARY ASTOR · VINCENT PRICE

JEAN ROGERS · ANN TODD

and **DEAN JAGGER**

as Brigham Young

Directed by Henry Hathaway

Associate Producer Kenneth Macgowan · Screen Play by Lamar Trotti

20th CENTURY FOX

PRINTED IN U.S.A.

BARRING OF ASCAP TUNES ON AIR TO CUT FILM MUSIC TIEUPS, SHEET SALES

Threat by Broadcasters to Ban All but Own Music Will Hit Exploitation of Hollywood's Song Hits

The motion picture industry faces the loss of radio as a means of musical exploitation of ASCAP music on January 1 if networks and many independent stations refuse, as they have announced they will, to play music of any composer or publishing house member of the American Society of Composers, Authors and Publishers. The ban would include those affiliated with motion picture companies. The film companies' music publishing subsidiaries also face losses in sheet music sales.

Effect Studied

Broadcast Music, Inc., formed by the broadcasters as a source of music and a weapon in the organized broadcasters' fight to resist ASCAP's new contracts, has given some consideration to the effect of the struggle on motion pictures. Sydney M. Kaye, vice-president and general counsel of BMI, who said six months ago, when the broadcasters' music company was being formed, that it was desired to cooperate with the motion picture industry without asking any financial assistance, has had some conversations with motion picture interests.

At present the film companies are planning no moves. It is recognized that there is a strong possibility that ASCAP music will be off the chief networks and some other stations for a short time after January 1st. But film music interests feel that within a short time after that date the fight will be settled.

The motion picture industry, it is said, believes that it is not, and should not be, a party to the struggle. However, the major film companies and exhibitors, to a lesser degree, will be affected by the dispute if it results in a ban against ASCAP numbers on the air. Playing and singing musical numbers from coming and current films has been considered a good way to draw public attention to the pictures. Some industry opinion, however, believes that the exploitation value of film music over the radio has been exaggerated.

Direct Loss Seen

The major film companies themselves have an even greater stake threatened if a large part of the radio stations do not broadcast ASCAP music. Any ban on music by the Society would probably affect adversely the sale of sheet music published by firms affiliated with motion picture companies. Also, if the fight between the Society and sections of the radio industry continued for any length of time ASCAP payments to music publishing companies would probably be cut because the bulk of ASCAP's income in 1939 came from radio.

BMI in a pamphlet issued as one of the "weapons" in the fight against ASCAP said, "Eight of the largest ASCAP publishers are wholly controlled by film companies, while five other prominent ASCAP firms are affiliated with the motion picture industry. It is estimated that these 13 music firms affiliated with Hollywood interests received 65 per cent of the $2,500,000 that ASCAP paid its complete membership of 136 publishers in 1939—considerably more than the fees ASCAP charged the film industry."

Since April, 1935, when exhibitors and ASCAP made an agreement retroactive to October 1, 1934, relations between the Society and the film industry have been generally peaceful. In 1934 ASCAP asked rate increases from 20 to 1,000 per cent from exhibitors. In the final agreement medium size theatres accepted a 50 per cent increase and large theatres a 100 per cent rise.

Up to the present the principal negotiations between broadcasters and film interests on the music question have been on a plan to purchase from Loew's, Inc., the Robbins, Miller and Feist music catalogues. The radio music group recognized that if a large collection of hit tunes of recent years could be acquired its position would be much stronger, and public protest might be avoided in the event that ASCAP music was kept off the air.

Two problems have blocked the sale of the MGM music catalogue properties, one financial and the other legal. It was reported that the asking price was $4,000,000 and BMI, it was said, is not in a position to ask advance fees from member radio stations to cover such an amount. The legal question hangs on the point of who really owns the broadcasting rights, the author or the publisher. Both authors and publishers are members of ASCAP so that is no problem for the Society. It is possible that the matter may be taken to the courts.

The Associated Recorded Programs Service Library reported that the percentage of non-ASCAP music recorded has risen substantially in the past year. It was said before the ASCAP-radio industry dispute the ratio of ASCAP to non-ASCAP music recorded was about 9 to 1 and numbers recorded now are nearly reaching an equal figure.

Bell Music Company has assigned performance rights to the new song, "We're All Amerisons," to Broadcast Music, Inc.

Metro Music Royalties Up

Jack Robbins, head of "The Big 3" music publishing group, affiliated with Loew's, Inc., and comprising Robbins Music Corporation, Leo Feist, Inc., and Miller Music, Inc., announced that the companies' music royalties for the first six months of 1940 amounted to $120,476, an increase of 22 per cent over the same period last year, when the total was $97,000.

Royalties of the three companies were as follows: Robbins Music Corporation, $63,678; Leo Feist, Inc., $46,388, and Miller Music, Inc., $10,410.

FCC STUDIES FILMS AND TELEVISION

James Lawrence Fly, chairman of the Federal Communications Commission, left Hollywood for Washington after a five-day survey of coast television problems, and, according to Mr. Fly, "particularly the relation between the motion picture processes and television."

He will make no public report of his findings on returning to his headquarters in Washington, but will make informal reports on the tie-up between film production and television, of which he said: "The answers are not at all simple." Television on the west coast has "the same general problems as in the east," according to the FCC chairman.

Majestic Radio Elects Officers

Majestic Radio & Television Corporation of Chicago, recently reorganized under a plan which gave control to the Allen B. DuMont Laboratories, an affiliate of Paramount, elected last week the following officers: Walter Glenn Scott, director of the old company and at one time engineer for the National Union Radio Corporation, president; Allen B. DuMont, head of DuMont Laboratories, vice-president; Elmer Upton, assistant secretary of the Balaban & Katz Company, treasurer; Curtis Franklin, treasurer of Automatic Products Corporation, one of the underwriters, secretary and C. V. Cook, assistant secretary.

To Make Recorders

Mr. Scott, head of the radio manufacturing company in which Paramount Pictures has an indirect interest, announced that work would start immediately on a complete line of radio and phonograph recorders. The announcement was made after the assets of the company had been turned over to the new president by Claude A. Roth, trustee appointed last October by the Federal Court.

In addition to its radio and phonograph equipment Majestic will manufacture television coils for the DuMont television company and television radio sets will be manufactured under and in cooperation with DuMont.

Of more than $1,270,000 in debts last October 24th when the voluntary petition for reorganization was made, $380,000 was repaid to a bank and finance company. The other creditors who agreed to the reorganization plan received stock in the new company.

Equipment needed to manufacture the new line of radios has been installed in the factory located at 2600 West 50th street in Chicago and Mr. Scott is hiring the necessary personnel. Mr. Scott said he planned to apply automobile factory assembly methods and to keep only a minimum of manufactured products on hand.

Grand Jury Hears Communism Charged

Hollywood actors, actresses, directors and writers were named as members of the Communist party, as secret sympathizers or as heavy contributors to the party in a transcript of testimony before the Los Angeles County Grand Jury made public late Wednesday. The witness who gave the Hollywood names was John R. Leech, said to be a former leader of the Communist party in Hollywood who was called before the Grand Jury two weeks ago. He testified to having had personal contact in his former capacity with the persons named.

'GREAT DICTATOR', 'BOOM TOWN' TO BE SPECIALS

Public Set "Boom Town" Policy, Says Rodgers; September 15 Release for Chaplin Film

Exhibition details and contract requirements, including a single feature, a minimum admission price, extended playing time and high rental for "The Great Dictator," Charles Chaplin's film produced at a cost of over $2,200,000, while not definitely determined are reported to embrace a "special policy" such as that applied to "Gone With the Wind." With the running time five or ten minutes over two hours some kind of a road-show method of distribution will be adopted, it was said.

Advances for "Boom Town"

Exhibitors will be asked to increase admission prices for "Boom Town," said William F. Rodgers, MGM sales head, in a statement in New York Tuesday.

"The public has set the 'Boom Town' policy," said Mr. Rodgers, "in nine test engagements this past week-end.

"We are not demanding that exhibitors increase prices," he added. "But the results of these tests prove the advisability and practicability of the price increases."

"Boom Town" admission increases will run about 25 per cent for matinees and 33 1/3 per cent evenings. Children's admissions will be raised five cents.

It is understood that a majority of Paramount's 1,250 affiliated partnership houses and National Theatres-Fox West Coast, and 250 other houses, already have indicated "Boom Town" increases.

Playing on percentage, the admission raises will bring to the distributor an additional rental of approximately $2,500,000 in the national gross.

Personal Appearance Possible

Maurice Silverstone, United Artists chief executive, said this week that Charles Chaplin was not averse to making a personal appearance at the world premiere of "The Great Dictator."

After the scoring of the film is completed, within a week or two, the sales policy will be decided. A decision may be made in New York by Mr. Silverstone, Harry Gold and L. J. Schlaifer, sales managers, and other home office executives, and referred to Mr. Chaplin on the Coast, or a party from New York will go to Hollywood to see the finished production before determining methods and terms of exhibition.

It was reported that "The Great Dictator" would have initial openings late in September in two theatres in each of six key cities. One house would play the film on a two-a-day basis, with the top admission $1.50 and the other would play continuous run, at 50c, 75c and $1.00 scales. Theatres or cities have not been selected yet. Release date has been set for September 15th.

"Boom Town" Above Normal

"Boom Town," starring Clark Gable, Spencer Tracy, Claudette Colbert and Hedy Lamarr, is playing 20 test engagements at advanced prices. MGM reported that receipts varied from 260 per cent to 431 per cent above normal business. For the runs the price scale was increased from 25 per cent to 40 per cent. Records and percentages over normal reported by the home office included: Los Angeles, 252 per cent; Indianapolis, 345 per cent; New Orleans, 310 per cent; Reading, 232 per cent; Tulsa, 239 per cent; Atlantic City, 431 per cent, and Cincinnati, 453 per cent. Engagements topped in many cases figures on "San Francisco" and "Test Pilot," previous record highs for summer business with MGM films.

Denver Opening for "Kit Carson"

The world premiere of "Kit Carson," Edward Small production released by United Artists, has been set for Denver August 26th. The event will be sponsored by the Rocky Mountain Screen club and will mark the start of "Greater Movie Season" for that city. The premiere will be held at both the Denver and Paramount theatres on the night of August 26th, with numerous stars and newspaper men in attendance. After the opening night the film will continue at the Denver. Both are Fox houses and are across the street from each other. The day will open with a parade of stars and others who will arrive by train. A luncheon at noon, with more than 1,000 attending, will be sponsored by the chamber of commerce, and the *Denver Post* has promised the event plenty of space.

Harry E. Huffman, Denver city manager of Fox Inter-mountain Theatres, has been appointed chairman of the general committee to handle the Colorado celebration to mark the premiere.

"Brigham Young" in Salt Lake City

Charles E. McCarthy, director of advertising and publicity for Twentieth Century-Fox, has announced that the world premiere of "Brigham Young" will be held August 23d in the Centre, Paramount, Utah and Capital theatres in Salt Lake City. Opening night prices will be $1.10 top and the film will run at the Centre theatre at advanced prices of 25 per cent above normal for afternoon performances and 33⅓ per cent higher in the evening.

"Sea Hawk" Prints Increased

Warner Brothers has increased its order on the number of prints for "The Sea Hawk" by 25 per cent. The company reported that exhibitors were alloting increased advertising budgets and special promotion campaigns for the film.

A total of 268 simultaneous playdates have been set for the week of national release, August 31st. Requests for playdates have followed the national trade showings held last week in 37 exchange centers.

Columbia Trade Show; Triple Premiere

Columbia this week held a series of national trade screenings of "He Stayed for Breakfast," comedy starring Loretta Young and Melvyn Douglas, in 31 key centers.

"The Howards of Virginia" will open at three theatres in Richmond, Virginia, on September 4th. The film stars Cary Grant and Martha Scott and is based on "The Tree of Liberty" by Elizabeth Pages.

Frank Lloyd, producer-director, Martha Scott, Jack H. Skirball and home office executives will lead the delegation attending the opening at the Byrd, State and Westhampton theatres. Simultaneous runs will continue at all three theatres.

Trade screenings on "He Stayed for Breakfast" were held, as follows:

August 11th at the Strand Theatre, Memphis, Tenn.; Carolina Theatre, Greenville, S. C.; and the Rialto Theatre, Atlanta, Ga.

August 12th at Warner's Colony Theatre, Cleveland, Ohio; Boyd Theatre, Philadelphia, Pa.; Oriental Theatre, Portland, Ore.; St. Louis Park Theatre, Minneapolis, Minn.; State Theatre, Oklahoma City, Okla.; Melrose Theatre, Dallas, Texas, and Madison Theatre, Albany, N. Y.

August 13th at the Uptown Theatre, Boston, Mass.; Broadway Theatre, Denver, Colo.; Fox's Boulevard Theatre, Los Angeles, Calif.; Poli-Palace Theatre, New Haven, Conn.; Adams Theatre, Detroit, Mich., and the Ritz Theatre, Tulsa, Okla.

August 15th at the Orpheum Theatre, New Orleans, La.

"The Westerner" in Fort Worth

Samuel Goldwyn has announced that the world premiere of "The Westerner" will be held in .Fort Worth, Texas, on September 19th at the Hollywood and the Worth theatres. The national release date has been set for September 20th, starting with special showings at the Majestic and Palace in Dallas.

Track Preview for "Rhythm"

On Friday Paramount's "Rhythm on the River" is scheduled to have a special preview at the Del Mar Race Track. The entire musical score will be played and sung by the film's stars over the Blue Network of the National Broadcasting System.

Those scheduled to participate include Bing Crosby, Mary Martin, Lillian Cornell, John Scott Trotter and his orchestra, Ken Carpenter, William Le Baron, managing director of production at Paramount; Pat O'Brien, vice-president of the Del Mar Turf Club; William Fawley, featured in the cast.

Arrangements were made by Buddy Twiss, of NBC's special events staff, and Robert Hussey, radio contact man of Paramount's studio advertising department.

A radio tieup with A. L. Alexander's "Court of Human Relations" program is planned for "I Want a Divorce," Dick Powell and Joan Blondell. The opening is tentatively scheduled for Reno for sometime in September.

A Vox Pop broadcast took place last Thursday at Charlottesville, Va. Edward H. Griffith, producer director, Madeleine Carroll, Fred MacMurray, Marie Wilson and other members of the cast of "Virginia" participated.

"Daltons Rode" in Loew's, New York

"When the Daltons Rode," Universal picture, will have its first New York showings in 12 theatres simultaneously. The film will open at Loew's State on Thursday and at 11 Loew neighborhood houses on the same date. The houses are 83d Street, 72d Street, Lexington, Metropolitan, Olympia, Ziegfeld, 175th Street, Mt. Vernon, New Rochelle, White Plains and Yonkers.

Republic Closes Deal

Republic has closed a deal for its new season lineup with the 75 theatres in the Sparks-Publix Florida circuit, according to J. R. Grainger, president of Republic. Mr. Grainger and Arthur C. Bromberg, southern franchise holder, represented Republic and Frank Rogers represented the circuit.

PATHE POLL FOR "PICTURE PEOPLE"

Theatre circuits throughout the country are cooperating in a nation-wide poll by RKO Pathe to ascertain what motion picture audiences would like to see in a film about their favorite star, according to the company. The poll is being conducted through 300,000 query cards for distribution in theatres, in connection with the "Picture People" series of short subjects.

Louise Rousseau, director of "Picture People", reports a favorable percentage of replies.

CALIFORNIA OUTLAWS MERCHANDISE DISCOUNT COUPONS FOR PATRONS

Court Sustains Injunction Against "Credit" Checks on Marked Up Articles; New Giveaway Promotion Planned

The practice, widely used in exhibition, of tying in with local merchants, manufacturers or dealers, for the issuance of "special discount" purchase coupons to patrons, is illegal, the California courts ruled this week in a test case in which merchandise was found to have been marked up so as to give no effective value to the discount.

Establishing a precedent, the decision would appear to give grounds to prosecuting agencies and Better Business Bureaus for investigation or action in other places where similar conduct prevails. The Los Angeles Better Business Bureau prosecuted in this instance.

Injunction Granted

The California decision outlawing the offering or giving away of merchandise tickets or coupons purportedly giving "discounts" on the purchase of articles, household or otherwise, was made by Judge Henry M. Willis, in Superior Court, Los Angeles, in the successful test conducted by the Business Bureau for a permanent injunction against the Consolidated Appliance Dealers which offered the coupons to persons whose names appeared on various lists for "drawings" at film theatres, food shows and other public gatherings.

According to Robert Bauer, executive of the Business Bureau, who pressed the civil action, it was found through investigation that the coupons, or checks, did not constitute a "prize," but that the discounts were made on articles whose prices were increased over real prices, and that substantial cash payments had to be made before the articles were obtained.

The practice was this, according to court testimony: Consolidated Appliance dealers obtained from theatres, food shows and other places, the ticket stubs containing names and addresses of persons registering for various drawings.

Then letters containing "checks," usually for $50, would be mailed the registrants. Upon presentation to the stores or dealers, the "winners" found that the $50 was a so-called "discount," applicable only to articles costing more than $100.

Mr. Bauer added that these articles were marked up, and that persons not having the coupons could get $50 taken off the plainly marked purchase price.

In many cases, the discounts applied only to obsolete, discontinued models.

The case was taken to court, and Judge Willis, in supporting a temporary injunction granted by Superior Judge Emmet Wilson, found that the California Unfair Practices Act, the California Advertising Law dealing with false advertising, as well as a penal act, had been violated.

The permanent injunction is described as one of the most widespread restraints ever issued by the court and, according to the Better Business Bureau executive, will be used in warning practioners of similar devices to cease and desist.

The practice was brought to light, according to Mr. Bauer, when a Pasadena woman whose name was obtained from a theatre list sold her merchandise discount certificate for $25. The purchaser used it to buy a marked up article, obtaining a face discount of $50. Then the purchaser discovered, according to testimony at the suit's trial, that the same article could have been obtained at another store for $5 less than what was paid for it in cash, less the discount.

Another Would Have Cash Put Up by Advertisers

This week, in that field of promotion to devise new methods of luring people into the motion picture theatre—methods in lieu of showmanship and of product—one more giveaway plan appeared blooming.

It would be a nationwide giveaway, enlisting at least 10,000 theatres weekly; and it would have national advertisers pay the bill instead of the exhibitor. It proposes that such advertisers pay an amount weekly in prizes to patrons of local theatres, proportionate to that which the advertisers now pay for national network radio programs.

The idea, not new (it was broached, in a somewhat similar form, last month by Mitchell May, Jr., New York film industry insurance broker, and by George Fecke, New England film man) is now being propelled by Eddie Bonns, and Walter Hall, both also of New York, and both former film industry men.

Mr. Bonn has been with Edison Talking Pictures, a state rights salesman, in charge of "unit road shows" in the early days of films, a director of advertising and publicity for Warner Brothers in silent film days, a director of exploitation for Samuel Goldwyn, and also for Metro-Goldwyn-Mayer, in charge of sound for Warners' Broadway theatres, when sound first entered pictures; and was, roughly, from 1933 to 1938, shorts product sales manager for Universal Pictures. Mr. Hall has worked in sales promotion, in films, and in the legitimate theatre; has written motion picture scripts, and has been a playwright; and, recently, has been writing for radio.

The plan, subject to change, is roughly, as follows:

The exhibitor will run a trailer, for his audience, mentioning the sponsor, and showing the operations of the contest and he will allow ten minutes on one night per week, for announcement of the award winners.

For the contest which determines the prizes, the details of which have not been disclosed, the patron has nothing to buy, nor skill to test, nor words to write.

The sponsor will donate the amount which it is spending, for instance, on one radio hour, for weekly awards through local theatres, the awards to be product of the sponsor. Various sponsors would be donors on various weeks.

Messrs. Bonn and Hall assert they have worked up a "special staggered booking arrangement," so that contests in one locality will not occur on the same night at different theatres.

The plan does not violate the various lottery laws, Harry G. Kosch, New York film attorney, said in New York Wednesday.

Other Game Developments

Bingo in Franklin County night spots, outside Columbus, Ohio, city limits, has been ordered stopped by Sheriff Jacob Sandusky, because, it is claimed, the "stakes" are becoming excessively high, thus bringing the game into the gambling classification, rather than an amusement project.

There were 24 fewer Bingo games in Cincinnati in July compared with June, although 19,530 more players attended, according to figures released by the Police Department.

The total attendance in July was 261,453 at 208 parties. The gross amounted to $197,961.55, and awards, $47,262.25, leaving a net profit of $150,699 to sponsoring organizations, the average net cost per player was 57.6 cents. At two games, merchandise was given away.

The Great States Circuit, Chicago, will start a Movie Quiz program next Tuesday from the Palace theatre in Peoria, Ill. Hal Tate, who originated the Movie Tattler program in Chicago, will handle the program with six assistants over station WMBD. The program will be extended to other key spots of the Great States circuit, if it is successful.

Ten theatres of Golden State Theatres, Inc., San Francisco, have begun featuring Giant Ten-O-Win, a stage giveway game, two nights a week instead of one, owing to "increased business" as a result of the game, according to Roy Cooper, general manager of the circuit.

Offices for Questo Quiz are being opened in the Majestic Hotel, Detroit, by Charles T. Danke, newly appointed Michigan distributor. Three houses have started using Questo: the Colonial, Detroit; Esquire, Grosse Pointe, and Wyandotte, Wyandotte.

All of the 17 theatres in Jersey City and its suburbs are using some sort of giveaway, it is reported.

WAGE CAMPAIGN ON RECKLESS DRIVING

In cooperation with the Traffic Safety Council of Cincinnati, which is waging an intensive campaign, short subjects on how to avoid auto accidents, and stressing the dangers of excessive speed, drunken driving, weaving, and other bad driving practices, are being shown in 68 Cincinnati theatres.

"The free contribution of this time on local theatre screens is a fine example of real civic cooperation in attacking a common danger, and brings our safety message to practically every Cincinnatian who drives a car," A. F. Sommer, president of the council, said this week.

Vaughn Paul Named Associate Producer

Vaughn Paul, assistant director at the Universal Studio, has been appointed an associated producer. Mr. Paul's father, Val Paul, is production manager for Edward Small and was at one time studio manager for Universal and RKO.

Vaughn Paul was born in Los Angeles and attended the University of Southern California. Prior to joining Universal he worked in various production capacities at Paramount and Warner Brothers. He was assistant director to William Seiter on the new Universal film, "Hired Wife."

White Forms Own Company

Gordon S. White, for many years advertising and publicity director of Educational, and later of Grand National, and Luther K. Bell and associates have formed the Bell-White Organization to conduct a general publicity and public relations service. Mr. White will continue to handle advertising and publicity for Terry-Toons.



'YOUNG PEO

LOADED WITH



A TASTY DISH

Just the rollicking kind of fun-and-song hit your audiences want to see now!

SHIRLEY

TEMPLE

in her latest and happiest hit . . . the most enjoyable of ALL her 22 pictures!

YOUNG P

with

ARLEEN WHELA
KATHLEEN

20th CENTURY FOX

Directed by ALLAN DWAN

Screen Play by Edwin Blum and Don Ettlinger

PLE' TOPNOTCH!

—*Hollywood Reporter*

ENTERTAINMENT!

—*Film Daily*

FOR EXHIBS!



—*Daily Variety*

JACK

AKIE

s funniest role in years!

CHARLOTTE

GREENWOOD

. . . longer and leaner . . . lankier and funnier than ever!

EOPLE

EORGE MONTGOMERY

IOWARD

With these songs!

'Fifth Avenue'
'Tra-la-la-la'
'I Wouldn't Take A Million'
'The Mason-Dixon Line'
'Young People'
by Mack Gordon and Harry Warren

And everybody dances!

Produced by HARRY JOE BROWN

ces staged by Nicholas Castle and Geneva Sawyer

Schine Managers Discuss Plans for Season's Selling

The new season's product and merchandising plans and policies were discussed Tuesday and Wednesday at the semi-annual district managers meeting of the Schine Circuit held in Gloversville, N. Y.

Vogel Is Speaker

A-Mike Vogel, chairman of the Managers Round Table of Motion Picture Herald, was guest of honor at the banquet Tuesday evening and gave the principal address, stressing the importance of "fighting vigorously" for a share of the nation's entertainment money and having loyalty and faith in the industry.

Business sessions, attended by over 50 field and home office executives, was held in the Circuit headquarters building. Attention was given to special campaigns in the three exhibition zones in New York, Ohio, Kentucky, Delaware, Maryland and Virginia, where the 150 units of the circuit are located.

J. Myer Schine, president, presided over Tuesday's sessions. Louis W. Schine, vice-president in charge of operations, gave an address of welcome. Other speakers, all home office executives who analyzed various phases of the circuit's operations, included Frank Boucher, George Lynch, Lou Goldstein, Gus Lampe, Lou Lazar, Harold Sliter, E. Douglas Leishman, Florence Thompson, J. Guy Selmser, Dewey Lederer, Bill Graham, Morris Glockner, Francis Barter, John May and Howard Antevil.

The dinner climaxing the opening day meetings was held at the Hotel Johnstown in Johnstown.

Mr. Vogel in his speech dwelt upon the significance of loyalty in theatre operation, pointing out that "vexing exhibition problems in the coming year would yield solution if box office endeavor was sufficiently stimulated."

Ways and means of exploiting the new season's product were also discussed by Mr. Vogel. He enumerated many pictures ready for release and in production which have great promotional possibilities. He also dwelt upon the value of institutionalizing exploitation in making community contacts.

"The menace to our business today is the competition of war crowding the attention-capacity of the public," he said. "The screen has long been decried as nothing more than an escapist medium. Today that charge is to be welcomed. Proudly we offer motion picture entertainment to soothe war-torn nerves.

"But offering is not enough," he continued. "We are required to fight harder today for our share of entertainment money. In order to do so we must top previous endeavor in the direction of the box office. We must lay out a direct path between screen and audience."

Golf Tourney Held

On Wednesday afternoon the business sessions were interrupted for an intra-circuit golf tournament. Business meetings continued Thursday with individual district round table meetings.

The social program was highlighted by a Schine Brothers' steak roast on Wednesday evening at Sacandaga Park. Guests included Charles Coburn, Hollywood player and director of the Mohawk Valley Festival, Jean Muir and Walter Hampden.

In addition to those mentioned, Schine district managers at the convention included Lou Hensler, Bill Selman, Pat McGee, Marsh Gollner, Clint Young, Bill Tubbert and F. K. O. Kelly. City managers present were Bud Silverman, Milt Schosberg, Joe Schwartzwalder, Larry O'Neil, Harry Unterfort; bookers—Joe Golden, Harold Raives, Bill Fischer. Other home office representatives at the sessions included Bill Kramer, Arnold Vandenberh, Herb Brown, Al Marqusee, Seth Field, Jimmy Sanford, Dave Salvione, Sandy Lazar, Ed Henly, and Lou Hart and Herman Addison, Jr., from Gloversville.

Other guests were Jack Marpole, National Screen Service; Seymour Stern, Seymour Distributing Company, and Gertrude Merriam, associate editor of the Managers' Round Table.

The second annual picnic of Schine Theatre employes will be held August 20th at a lakeside resort spot. Wallace Folkins, manager of the State, Rochester, is general chairman, with Bob Meagher, advertising manager, handling the publicity.

Funeral services for Mrs. Bertha Gordon Schine, mother of J. Myer and Louis W. Schine, were held last Sunday in Buffalo. Mrs. Schine died in Buffalo August 9th.

Preview Wanger Film Paintings

Walter Wanger, producer, played host to screen celebrities, the motion picture trade press, artists, and others, at a reception and preview of an exhibition of paintings made from his latest production, "A Long Voyage Home," by noted American artists Thursday at the Associated American Artists Galleries, New York. The artists were Grant Wood, Thomas Benton, Ernest Fiene, Luis Quintanilla, Robert Philipp, George Biddle, Raphael Soyer, Georges Schreiber, and James Chapin.

After the exhibition, which will remain on public view through September 10th, Mr. Wanger will send the paintings on a two year tour of principal art museums.

At the reception were, besides Mr. Wanger, Joan Bennett, his wife, Joel McCrea, George Raft, Robert Benchley, and others.

Al Fields Loses Suit

Murray Hulbert, federal judge, in New York this week dismissed an infringement suit of Albert H. Wolsfield, orchestra leader known as Al Fields, against the National Broadcasting Company, RCA Manufacturing Company and Gray Gordon, band leader, for an injunction, accounting and damages. The plaintiff claimed exclusive right to the title "Tic-Toc Music" and an accompanying design.

Rubinger Transferred

Monroe Rubinger, district exploiteer in Kansas City for Warner Brothers, has been transferred to Chicago, where he will be manager of the midwest division's exploitation department. Martin Weiser, assistant to Sam Clark in Los Angeles, covering the coast, succeeds Mr. Rubinger. Mr. Rubinger will cover Chicago, Milwaukee, Minneapolis, Indianapolis, St. Louis, Kansas City, Omaha, Des Moines and Memphis.

SUPPOSE IT HAD GOOD PICTURES!

For about one year, customers of McCarthy's Grill, fringing one of the Syracuse business sections, have been able to stand at the bar or sit at a table, buy a drink occasionally, and see two hours of sound and silent 16mm. films. The two-hour show is given twice nightly. The grill seats 225 persons. It is prospering.

ASCAP Dispute Brings Broadcast Groups Together

Most significant feature of the National Association of Broadcasters' convention last week in San Francisco, according to delegates, was indication that in its current row with ASCAP the radio industry at last has found a medium to cement its various factions.

A united front of the broadcasters, determined not to yield to what they term a "monopoly of radio's lifeblood—music," was the immediate result of the sessions.

BMI To Continue

But whatever the outcome of the squabble over music, which some radio leaders still privately regard as facing eventual compromise, it appears certain that Broadcast Music, Inc., will be continued.

This subsidized organization, set up to develop and control new music and so enable the broadcasters to better deal with ASCAP announced its intention of paying composers "forty per cent more" than they would receive for their songs under ASCAP. BMI estimated that in three months the author of a hit tune would make between $1,000 and $1,800 from radio rights. Beginning on January 1, 1940, the minimum payment by BMI will be one cent per station per performance. BMI attacked ASCAP's classification system of payment, claiming "It has been estimated that the majority of ASCAP members would fare better if ASCAP adopted BMI's method of compensation." BMI published examples of "test cases" to show how a writer of a hit tune could make much more money from performance rights under the BMI scheme than by ASCAP's present methods.

Sentiment among delegates was united in support of BMI, although some, mostly smaller station representatives, plainly were worried about whether BMI would be able to provide enough good music by the first of the year to maintain the stations' music schedules, if the fight actually reaches the showdown stage.

If and when NAB stations find it necessary to use BMI music, rather than the tunes controlled by ASCAP, it was said that they would find the cost less. The scale will be a minimum of $225 yearly on $15,000 gross, based on 1939 income. Increases will be based on one-twentieth of one per cent for 16 additional steps, each step based on an additional $5,000 income.

In addition to pledging unswerving support of BMI, the delegates, on the plea of President Neville Miller, further indicated their determination to see the music fight through by pledging "personal" cooperation with the Department of Justice, in its anti-monopoly inquiry into ASCAP.

Mr. Miller said that 354 stations, representing 85 per cent of the dollar volume of the radio industry, are members of BMI. During the meeting 43 radio stations joined the music group. At the time of the NAB convention the San Francisco local of the American Federation of Musicians offered to cooperate with NAB and BMI in their fight against the Society. This action was taken, it was said, because results of a questionnaire sent to members indicated that ASCAP fees have had an adverse effect on the employment of musicians.

The directorate of BMI was increased from 23 to 26, enabling Mutual to obtain a network representative on the board, along with the NBC and CBS.

A vote of confidence was accorded Mr. Miller, who has been a dominant factor in building up BMI, when his contract, with a year yet to run, was extended an additional year. A substantial salary increase also was voted him.

THEATRE BUILDING FOLLOWS SHIFT OF POPULATION TO CITY SUBURBS

Movement Away from Large Cities Shown in Census Report on Municipalities of Over 250,000 Persons

Indications that a substantial part of the future of motion picture exhibition lies in the suburbs of the large cities and in the small towns surrounding such centers were seen this week in Census Bureau reports of shifts of population during the past decade in the 37 cities having populations in excess of 250,000 persons.

"The theatre business, which constantly watches for the development and growth of new communities, has been aware of the shift in population from central to outlying areas of cities for the past five or six years, and these population shifts have formed one of the prime factors in the lively expansion of the exhibition plant during this period," explained George Schutz, editor of Quigley Publications' *Better Theatres,* in New York on Wednesday.

Contrast to 1920's

"Altogether," continued Mr. Schutz, "this period has been characterized by a movement which may be described as 'taking the motion picture to the people,' in contradistinction to the policy which marked the 1920's, of building relatively large units in central business sections, with expensive architectural tricks, stage shows and so on to attract patronage from every section of the city.

"Someone has said that the small town boy works like the devil to get to the city, where he works like the devil to get back to the country. In an earlier period it was chiefly the city millionaire who returned to the country to live; he acquired for himself a grand estate. During the past five or six years, the middle classes have also been seeking a quiet, green spot of their own, and the Federal Housing Administration has been helping many of them to build homes.

"Industry, too, has been moving to the rim of cities, and new residential sections for its workers have risen nearby. The construction of new theatres to serve these communities has been observed in all industrial areas of the country during the past five years," concluded Mr. Schutz.

"Commuter" Mode of Life

Eleven of the cities which could boast of more than 250,000 inhabitants in 1930 actually lost population in the last ten years, one of them—Akron, Ohio—dropping out of the list entirely when its population dropped from 255,040 to 243,130, to be succeeded by San Antonio, Tex., where population increased from 231,542 to 253,143.

Equally significant was it that in 14 other cities the increase in population was less than 10 per cent during the decade, not including cities of 1,000,000 or more inhabitants.

The trend to the suburbs is particularly marked in the 30 cities with populations in excess of 300,000, nine out of 30 showing a drop in population.

These shifts in population are not the results of a "back to the farm" movement, although there are more people on farms today than for many years, nor are they a reflection of migration from large cities to larger ones. They are the demonstrable evidence of the spread of the "commuter" mode of life.

Major Factors Cited

Major factors accelerating this movement are cheap automobiles and cheap and efficient public transportation, high city taxes, the noise and crowded conditions of the cities. With the growth of these suburban areas has come the construction of well planned "shopping centers," often containing branches of department stores, creating situations in which motion picture theatres can and do thrive.

Just what the effect of this new trend in living has been on the "downtown" theatres is problematical, although in many cities there is evidence of a declining business.

From the standpoint of the industry, the most important factor affecting the future of these "downtown" houses will be the Government's New York suit.

If the effect of that suit is to break the first-run monopoly which the "downtown" theatres have enjoyed heretofore, it is quite probable that many of the heavy investments in such houses will become unprofitable.

Viewed from the standpoint of exhibition as a whole, the metropolitan areas offer a greater audience than ever before. The problem created by shifting populations is one affecting the theatres individually.

In the near future, the Census Bureau will begin the issuance of reports on its canvass of business, and within the next few months preliminary statistics on the motion picture industry are expected to be made available. When the figures for individual cities are published, it may be possible to secure some idea of the effect of the trend to the suburbs, coupled with high business taxes, lack of parking facilities and other factors.

Better Business Forecast

While officials in Washington hesitate to predict the future of any individual business, there is some belief that the spread of population will make for better theatre business on the whole. The greater ease of access by automobile and the slightly lower admissions which are generally asked by the suburban houses may tend to influence people to go to theatre more often; the metropolitan areas will do a greater business, on the whole, but more houses will participate in it.

On the whole, it is said, the hegira to the suburbs is of too recent origin for any conclusive results yet to have been developed.

POPULATION SHIFTS SHOWN BY CENSUS

Thirty-seven cities in the United States had populations exceeding 250,000 as of the Government Census Bureau's 1940 census, which, for the same places, compares with the 1930 count as follows:

RANK	CITY	1940	1930
1	New York	7,380,259	6,930,446
2	Chicago	3,384,556	3,376,438
3	Philadelphia	1,935,086	1,950,961
4	Detroit	1,618,549	1,568,662
5	Los Angeles	1,496,792	1,238,048
6	Cleveland	878,385	900,429
7	Baltimore	854,144	804,874
8	St. Louis	813,748	821,960
9	Boston	769,520	781,188
10	Pittsburgh	665,384	669,817
11	Washington, D. C.	663,153	486,869
12	San Francisco	629,553	634,394
13	Milwaukee	589,558	578,249
14	Buffalo	575,150	573,076
15	New Orleans	492,282	458,762
16	Minneapolis	489,971	464,356
17	Cincinnati	452,852	451,160
18	Newark	428,236	442,337
19	Kansas City, Mo.	400,175	399,746
20	Indianapolis	386,170	364,161
21	Houston	386,150	292,352
22	Seattle	366,847	365,583
23	Rochester	324,694	328,132
24	Louisville	318,713	307,745
25	Denver	318,415	287,861
26	Portland, Ore.	307,572	301,815
27	Columbus	304,936	290,564
28	Oakland	304,909	284,063
29	Atlanta	302,538	270,366
30	Jersey City	301,012	316,715
31	Dallas	293,306	260,475
32	Memphis	291,313	253,143
33	St. Paul	288,023	271,606
34	Toledo	281,096	290,718
35	Birmingham	264,151	259,678
36	Providence	253,214	252,981
37	San Antonio	253,143	231,542

One city, Akron, Ohio, dropped from the 250,000 class, showing 243,130 against 255,040 in 1940.

Hoffberg and Sack Set Eastern Deal

Future sales and physical distribution of all Negro features distributed by Sack Amusement Enterprises will be handled in New York, northern New Jersey, and the eastern belt by the J. H. Hoffberg organization as the result of a deal completed this week by Mr. Hoffberg and Alfred N. Sack, head of the Sack company.

Under the deal, the Sack New York office and personnel heretofore operating at 723 Seventh Avenue, will move to the Hoffberg office at 1600 Broadway, where all Sack business will be handled. Mr. Hoffberg becomes sales director, but the individual identities of both companies will be retained.

Twelve all-Negro features, including the exploitation subject, "Son of Ingagi," are currently in release. "Dark Manhattan," Ralph Cooper reissue; "She Devil," with Laura Bowman and Negro cast, and 10 additional all-Negro features will be released in the 1940-41 season.

Cooper and Dent Deal Collapses

The extended negotiations between J. H. Cooper and L. L. Dent, designed to eliminate their opposition interests in Lincoln, Neb., and in Oklahoma City, Okla, have collapsed.

The projected deal would have given Mr. Cooper a half interest in and operation of Mr. Dent's State theatre in Oklahoma City, in return for a half interest in and operation of Mr. Cooper's Nebraska theatre in Lincoln for Mr. Dent. The negotiations had been in progress since the first of the year.

The Old Subscribers' Roll Call

In connection with the preparation of the forthcoming special issue of MOTION PICTURE HERALD commemorating the twenty-fifth anniversary of Martin Quigley's service in the journalism of the screen, a recording of the older subscribers to the publications of the House of QP is being compiled.

MOTION PICTURE HERALD is prideful of the fact that its subscription rolls of today include the names of men who have been identified with the motion picture from the earliest days of organized exhibition—some of whose names were first inscribed on the rolls of *Moving Picture World*, beginning in 1907 and acquired by The Herald in 1928, and *Motion Picture News*, absorbed by The Herald in 1930—all today fused into the institution of MOTION PICTURE HERALD.

It is desired to hear from those older subscribers from such a period as fifteen years ago, on back to the beginning. To make response convenient, a reply coupon is offered:

To the Editor
MOTION PICTURE HERALD
ROCKEFELLER CENTER
NEW YORK

I first subscribed to your journals beginning in .....

for .....
(Theatre Name) (Town and State)

Present affiliation .....

Remarks .....

.....

.....

.....
(Signature)

Will Reemploy "Conscripts"

Loew's, Inc., will re-hire employees called for 12 months' military training by the proposed conscription act, now under consideration in Congress. This assurance was given last week by Nicholas M. Schenck, company president, in a letter to H. Russel Gaus, MGM film salesman in Oklahoma City, who had asked Tom Connors, MGM eastern sales manager, what the company would do with the vacancy. Mr. Gaus is a member of the Officers Reserve Corps.

First on Record

Mr. Schenck's pronouncement marked the first to come from a major company on this question, agitating many of their personnel. It was followed by similar expressions from other company executives, and by a statement from Maurice Silverstone, chief executive, who said, "It is the only decent thing to do."

Mr. Schenck wrote, in part, to Mr. Gaus, "Should you be called for service, as you feel you will be, you may take this as your assurance that you will be welcomed back to our organization when you have completed your military services.

"I trust this relieves your mind; and we hope that it will not be too long before all of us can be back in normal activities."

Company spokesmen said this week that the matter had not come up for action in their cases but all agreed with Mr. Schenck. The latter declared, "We had not intended making any announcement as to our emergency policies at this time; but, since some of our employees may be worrying about the matter, we want to set their minds at ease."

Mr. Silverstone remarked that his company had held jobs open for employees in France and England and, "We certainly would do no less for our own."

Loew's has about 10,000 employes in the Culver City studios, MGM film exchanges, and approximately 200 theatres.

Paramount Affiliate, NBC Get Television Permits

The FCC last week approved two more construction permits for television stations: one for Television Productions, Inc., Paramount affiliate, for a 78-84 mc station at Los Angeles and one to NBC for Philadelphia on the 102-108 mc band. Power for both stations was set at 1,000 watts.

The NBC permit for Philadelphia is in place of a tentative grant for Chicago. NBC originally asked for both places but, with a station in New York and a permit for Washington, only one additional station is allowed under the FCC's maximum of three to one company. The FCC explained that it appeared that a Pennsylvania station will make possible "a more concentrated study of television systems by the entire RCA research organization." With stations in New York, Philadelphia and Washington, NBC-RCA will be able to experiment with a television relay and perhaps develop the first "television chain."

The FCC also authorized the Zenith Radio Corporation in Chicago to use the 50-56 mc channel, the new number one television band.

Renew Altec Service

Basil Brothers Theatres has renewed Altec service for Basil Theatres in Buffalo and Niagara Falls. A. J. Rademacher negotiated for Altec.

Border Red Tape Boosts Business in New Brunswick

Business at the New Brunswick theatres along the U. S. border, has shown a big increase, now that Canadians face barriers of red tape in getting over the border and in securing U. S. money.

Currency Restricted

Even at 11 per cent premium, American money cannot legally be spent for pleasure by Canadians in the U. S. Nor can trips be made into this country except on business. All the theatres on the Canadian side along the Maine-New Brunswick division, are finding patronage good. In addition, New Brunswick theatres are drawing more people from the U. S. side because of the extra value of their money in Canada.

The passport and currency restrictions also have caused the establishment of a municipal motion picture theatre on Campobello Island, which is separated by a channel about 100 yards wide from Lubec on the Maine side of the border. Campobello Islanders, in the past, have been consistent patrons of theatres in Lubec and Eastport, Me.

Border cities in the northwest territory have also been hard hit by the stringent regulations on travel between the United States and Canada. In some instances the drop in attendance is reported as high as 50 per cent and may force closings of a number of theatres at or close to the Canadian border.

Sault Ste. Marie, Mich., and International Falls, Minn., are among the cities hardest hit by the restrictions. In the latter city a drop of from 2,000 to five was reported in Sunday attendance in a period of two weeks at the two Baehr Brothers theatres there.

Organize Pioneers' Unit

A maritime provinces' unit of the Canadian Picture Pioneers has been organized in St. John, N. B., by Sydney Taube, of Toronto, official organizer of the Dominion organization. Mr. Taube previously had organized a British Columbia unit at Vancouver. In his organization work he has traveled about 8,000 miles within a month, and all by auto.

At the St. John meeting, A. J. Mason, of Springhill, N. S., was chosen president; Reginald G. March, of St. John, secretary for New Brunswick and Prince Edward Island, and Robert C. Roddick, of Halifax, manager of the Capitol, secretary for Nova Scotia.

Affiliated with the unit are Joseph M. Franklin, St. John, and Myer Herschorn, Halifax, heads of the Spencer circuit; A. A. Fielding, St. John, manager of the Spencer circuit; Fred M. Gregor, New Waterford, exhibitor; Abe Smith, Reginald March and Mitchell Bernstein, St. John, exchange managers; W. H. Cuzner, Sydney Mines, N. S., exhibitor; A. J. Mason, exhibitor; John Butler, Moncton, B. B., exhibitor and former exchange manager, and Robert Roddick.

Raise $716,104

Final officials returns of the Win the War Campaign sponsored in 977 theatres by the Canadian film industry show that $716,104 was raised at the special shows July 15th. This amount has been turned over to the Government by the Post Office Department, which collected through the sale of 25 cent war savings stamps as tickets of admission to the shows. Nothing was deducted for campaign expenses. The patrons retained the stamps, which will be redeemed by the Government in due course.

The average take per theatre was $733, while the average sale of war savings stamps for each seat on the one night was $1.20. The total attendance was 560,898.

EXHIBITORS, AUTHORITIES HIT SLOT-MACHINE FILMS

Ohio Leads Opposition to 16mm. Machines; Censor, License Fees To Be Imposed

Distributors and manufacturers of the new nickel-in-the-slot movie machines found their path thornier this week as, in various sections, exhibitors, projectionists, and local censors or politicians passed or drew up laws to hamper the new medium. Action was evident in Ohio, Michigan and Pennsylvania, symptomatic of action to come elsewhere.

Censor Fee Imposed

In Ohio the opposition was led by the state's active exhibitor organization, the Independent Theatre Owners, and its executive secretary, P. J. Wood. In that state the reels shown in the slot machines will be subject to review and approval by the state censors, at the same fee as regular films for theatre exhibition: $3 per reel.

Projectionists' locals of the state are discussing servicing of the machines. It is thought they may require the user of a movie machine to employ one regular union projectionist, at perhaps $100 weekly.

In Columbus, the city council has passed an ordinance defining an "assembly room" as "any restaurant, public eating room, night club, public bar room, public dance hall or any place other than a theatre, motion picture theatre or public auditorium, where the general public gathers for any purpose whatsoever."

This ordinance makes mandatory compliance with certain requirements governing both the building structure and the premises within where the machines are installed.

Mr. Wood, primarily responsible for the passage of the ordinance, even anticipated television; and had the council, in another ordinance, define the phrase "motion picture theatre" as "any place to which the general public is admitted where moving pictures or televised pictures are shown."

In a service bulletin to ITO members, Mr. Wood asked them to be "vigilantes" to make certain that the movie machines were used according to law.

License Fees Proposed

A proposed ordinance in Detroit would have the films used in the movie machines subject to the same censorship requirements exercised upon standard theatrical films; would compel the ownership of the machines by the store or other owner (or operator) of the property where they are placed; and would levy an annual license of $2 per machine, and of $50 per distributor. John Hamilton, City Councilman, is the ordinance's author.

Pennsylvania real estate owners and operators of any non-theatrical film exhibition building were warned, last week, by Lewis G. Hines, state Secretary of Labor and Industry, that his department must approve the exhibition place, before the showing of films.

He also pointed out that, under the Fire and Panic Act of 1927, amended, no person can project films, in that state, without a Department license.

Meanwhile, various manufacturers of the nickel-in-the-slot machines continued preparations to enter the field now occupied by nickel music machines, in restaurants, hotels, and taverns, and announced production of special short subjects, building and distribution of their machines, and entertainment talent signed by them.

James Roosevelt's Globe Productions this week announced completion of eight 100-foot short subjects to comprise its first reel of 16mm. sound film for exhibition through the company's automatic projection machine, "Pan-O-Ram," now being made and soon to be distributed by the Mills Novelty Company of Chicago.

The pictures completed by Globe are: "Darn That Dream," with Bill Roberts, Martha Mears, and Lorraine Page's girl orchestra; "Jungle Drums," with Carmen D'Antonio, under the direction of Reggie Le Borg; "Parade of the Wooden Soldiers," with the Music Maids, and Stearns and Deane; "Hold that Tiger," an original arrangement by Victor Young and orchestra; "Row, Row, Row," with Joy Hodges, the Rio Brothers trio, and Rudolph Friml, Jr.'s orchestra; "Havana Is Calling Me," with Bernice Parks, Theodore, and Eddie Durant conducting a Victor Young arrangement.

Also, "Song of the Islands," with the Music Maids, Dick Winslow's orchestra, and a Hawaiian ensemble, and "Sweet Sue," with Victor Young's arrangement of "Six Hits and a Miss," his new song, played by Lorraine Page's orchestra.

Mr. Roosevelt, two weeks ago, saw the first of the Mills machines off the production line. The publicity department of Globe in Hollywood said 10,000 of the machines would be playing and using Globe product before the end of six months.

In New York, where Frank Orsatti, Hollywood talent agent, and Sam Sax, former Brooklyn Vitaphone Studio head and Warner British production executive, have been marketing their Phonovision machine, signing talent, distributors, and manufacturers, etc., it was said last week that the productions for the new machines would possibly be made at the Twentieth Century-Fox Movietone Studios in Manhattan; and that there would be two shorts per day turned out.

The Wurlitzer Company, manufacturers of nickel-in-the-slot music machines, is said to have abandoned experiments on a film machine, which it had reportedly been making.

National Decency Legion Classifies 14 Pictures

Of 14 pictures reviewed and classified by the National Legion of Decency in its listing for the current week nine were approved for general patronage, three were listed as unobjectionable for adults, one was cited as objectionable in part and one was condemned. The films and their classification follow.

Class A-1, Unobjectionable for General Patronage: "Comin' Round the Mountain," "Blondie Has Servant Trouble," "The Durango Kid," "A Girl from Avenue A," "I'm Nobody's Sweetheart Now," "Knute Rockne —All American," "Oklahoma Renegades," "The Ranger and the Lady," "The Tulsa Kid." Class A-2, Unobjectionable for Adults: "Doomed to Die," "I Love You Again," "Sing, Dance, Plenty Hot." Class B, Objectionable in Part: "Girl from God's Country." Class C, Condemned: "Daybreak" (Le Jour Se Leve).

Datlowe Edits "Chemineau"

Sam Datlowe will edit "Le Chemineau," new French film, starring Victor Francen and recently acquired for American distribution by Robert Mintz.



"TELL THE NATION! 'BOOM TOWN' ADVANCED PRICE POLICY WINS IN TRIUMPHANT TESTS!"



"THE PUBLIC SETS 'BOOM TOWN' POLICY!"

M-G-M told theatre patrons that
"**BOOM TOWN**" merited
INCREASED admission prices!
WE used great care in
SELECTING 9 test engagements
FROM coast to coast
(Los Angeles—2 theatres, Indianapolis, New Orleans, Harrisburg, Reading, Tulsa, Atlantic City, Cincinnati)
IN the first 3, 4 and 5 days
"**BOOM TOWN**" total gross in these
NINE engagements is
SO overwhelming (*see below*) that
THERE can be no question of
PUBLIC acceptance of increase
AS a nationwide policy!
THE results as we go to press:

THIS IS THE SCALE USED IN 9 TEST ENGAGEMENTS

Adult Matinee
Prices Increased
25%

Adult Evening
Prices Increased
33⅓%

Children Matinee and Evening Prices Increased 5¢

"BOOM TOWN" BEATS

"Test Pilot" by $25,645
"San Francisco" by $27,779
"Boys Town" by $29,849
"Babes in Arms" by $36,065
"Northwest Passage" by $38,599

(In the same number of theatres for the same number of days)



"NEED WE SAY MORE!"

UA TO PROTECT FILMS FROM TRIPLE BILLING

Samuel Goldwyn and Jack Kirsch Say That the Gallup Poll Confirms Their Opinions

Dr. George Gallup's poll on double features, instigated by Samuel Goldwyn, which showed that 57 per cent of those questioned disliked the practice (MOTION PICTURE HERALD, August 10, page 21) this week motivated a declaration from United Artists that it would resort to law, through its exhibition contracts, to bar its pictures from triple bills. Conclusion of the poll also invigorated the Illinois Allied campaign against multiple feature programs and elicited a statement from anti-duals champion Samuel Goldwyn which amounted to an I-told-you-so.

The UA policy statement was given this week by the company's chief executive, Murray Silverstone, following his return to the New York home office from the Coast. Every legal means will be used by the company to keep its product from a triple feature screen, he said. Triple bills he labeled wasteful and "unwise" at the present time in the industry when distributors see a possibility of fewer pictures, and exhibitors fear a product shortage.

He indicated that Charles Chaplin's latest, "The Great Dictator," may be protected by contract from double bill showings.

Kirsch Commends Poll Findings

Noting that, in the Gallup poll of the east central states, 62 per cent were shown favoring single features, Jack Kirsch, president of the Illinois Allied, in Chicago, where he has been carrying on his campaign against duals and triples, said: "It simply bears out my contention that the majority of the public are against double and triple bills.

"However," he added, "you will note that only one-third of those polled in the upper brackets, people who pay more than 30 cents for admissions to theatres, are for double bills. Here we have a situation where two-thirds of a certain income bracket are against double and triple features. Yet this great majority, people who pay more than 30 cents for admission to a theatre, are forced to sit through double and triple features in spite of their expressed distaste for this type of program."

In Chicago, spokesmen for the circuits, against whom Mr. Kirsch battles, declared that no change in plans was contemplated, despite the poll. An executive of one of Chicago's largest circuits, who declined to be quoted directly, said their theatres, with double and triple bills, were showing a profit and that so long as this continued there was no point in changing to singles.

However, Mr. Kirsch and his organization this week were readying a questionnaire on film preferences, to be sent to civic agencies, social clubs, civic leaders, educators, and the like. Said Mr. Kirsch:

"The poll we expect to undertake will be concentrated and confined to a group who are in daily contact with people of all types. . . . Our poll will not only indicate the opinions with respect to double and triple bills, but will go further by asking what types of pictures most people like to see."

Samuel Goldwyn, producer who instigated the Gallup poll on double features, last weekend declared the poll spoke for itself. "It is conducted," he said, "by the most scientific organization yet created for fact finding. It behooves everyone in the industry to study it, whether he be exhibitor or producer.

"To me, there are three outstanding facts in the poll.

"The first is that we are guiding our business by what children up to 17 years of age, and persons on relief, like; while there are 30,000,000 persons economically able to attend films, who do so not at all, or rarely. This large group is three-to-one for single feature programs.

"The second is that 40 per cent of the people are kept up past bedtimes, when they go to the movies, and they evidently don't care to be kept up by lengthy double feature programs.

"The third is that women do not want to be confused in their romantic illusions after returning home from theatres, by having two heroes to dream about instead of one."

Radio Debate Scheduled

Mr. Goldwyn has been invited, by the Columbia Broadcasting System, to participate in a debate on the subject, over a national hookup, on Saturday, August 24th, at 7:00 P.M., Eastern Daylight Saving Time.

With Mr. Goldwyn, and also against the double bill, will be Karl Holblitzelle, head of the Interstate circuit, Texas; and Mrs. Leo Hedges, state chairman of the motion picture division of the Parent-Teachers' Association of Southern California.

Opposing them will be I. E. Chadwick, and Trem Carr, independent producers, and Mrs. Arthur Beck, a housewife. The debate, informal, unrehearsed, will be supervised by Professor F. P. Wellner, of the University of California and Los Angeles.

Jack Truitt, manager of the Electric Theatre, Kansas City, and president of the local Theatre Owners Association, said last week that many of the city's theatres would continue their experiment of using a single bill on the Sunday change. Mr. Truitt's theatre occasionally single features a strong picture, though it is not included among those trying the Sunday single policy.

In St. Louis, Fanchon and Marco on August 23rd will convert their first run 3,018 seat Ambassador Theatre into a single feature house. Warner Brothers' "The Sea Hawk" begins on that date. The theatre will open at 11:00 A.M., and the single feature will be exhibited three times before 8.30 P.M., on an unreserved seat basis. After that time, for one performance, there will be reserved seats.

In Chicago, the New Studio Theatre was scheduled to change to duals next week, with "The Lost Horizon" and "The Awful Truth."

In Detroit, the United Detroit Circuit's United Artists Theatre will reopen with MGM's "Boom Town" at the end of the month, and may play singles thereafter.

Meeting last week in Minneapolis, exhibitors who comprise the Fifth District unit of the Northwest Allied authorized a letter to all of the city's exchanges, criticizing double features, and stating that the exhibitors would refuse to play pictures which had been double billed.

Regulation of double features by local voting, was suggested by Edward Kuykendall, president of the Motion Picture Theatre Owners of America, in a late bulletin. He noted that the idea had been rejected before, but declared it better than having the issue "decided for you arbitrarily in New York, or Hollywood."

Roberts with RKO

Don Roberts has joined RKO's studio publicity department.

Five Units Plan Outings, Tourneys

Despite wars in Europe, multiple feature bill, Government anti-trust suits, conscription, taxes, pronouncements by industry leaders who view with alarm or point with pride, America's Variety clubs continued this week, to plan golf tournaments, outings and banquets, which will give fun to members and money and benefits to local unfortunates.

In Philadelphia, Cincinnati, Detroit, Pittsburgh and Kansas City, plans for such affairs were being made this week.

Tournament in Philadelphia

The Philadelphia club's annual golf tournament will be held at the Philmont Country Club on September 13th; and its annual banquet on December 5th or 12th, at the Bellevue Stratford Hotel, Philadelphia. In addition, the club will hold its annual beauty contest to select "Miss Philadelphia" to compete for the "Miss America" title in Atlantic City in September.

Milton Rogasner is chairman of the tournament, with Harry Ball and Dave Milgram assisting. Jack Beresin is general chairman of the annual banquet, with David E. Weshner chairman of the entertainment committee, and Ted Schlanger head of the dais committee.

William McAvoy has succeeded Ben Amsterdam as treasurer.

An annual picnic and family out will be held by the Pittsburgh Variety Club on August 15th at Camp O'Connell, in Warrendale. Sam Feinberg is chairman, assisted by Mike Gallagher.

The Cincinnati Variety Club will hold its annual golf tournament at the Summit Hills Country Club on September 16th. Heading the tourney committee are William Devaney and Andrew Niedenthal.

The Kansas City group's affair will be held August 26th at Ivanhoe, and will feature a turtle race, golf tournament, picnic, and a "Days of '49" celebration. In charge are Charles Gregory, chairman; O. K. Mason, C. H. Shafer, Arthur Cole, Earl Jamison, Beverly Miller, Jerry Zigmond, Sam Abend and F. C. Hensler. Elmer C. Rhoden is in charge of attendance and publicity.

On October 15th, the Detroit Variety Club will hold its second annual Tag Day, for the School Childrens' Food and Clothing Fund. The goal is $50,000, which is $15,000 more than last year, according to Edgar Kirchner, of the Family Theatre, chairman. Charles Perry is chairman of the preliminary drive for funds. On various committees are Wade Allen, Nat Haase, Sam Seplowin, Moe Dudelson, Alex Schreiber, Mac Krim, Frank Ketsman and others.

Berkowitz Leaves Fine Arts for Forum Films

J. Samuel Berkowitz has resigned his post of vice-president and executive manager of Fine Arts Pictures and Distributing Corporation, headed by Franklyn Warner.

Mr. Berkowitz joins the newly formed Forum Films which will produce a minimum of 26 one and two reel subjects and two features for exclusive distribution in educational institutions, according to the company. Mr. Berkowitz is president and general manager in charge of production; Jesse J. Gilbert, vice-president and associate producer; Samuel Nathanson, vice-president and general sales manager; Louis Rutstein, treasurer and chairman board of directors; John Fisher, secretary and comptroller.

Forum will have its own stock company juvenile players.

U. S. FILM SHIPMENTS TO EUROPE DROP 6,000,000 FEET IN 6 MONTHS

Decrease of 50 Per Cent in Prints Sent to Continent This Year Shown; English Feature Imports Down

The United States Government reports a drop of 6,434,677 feet in Hollywood feature footage exports to Europe in the first six months of 1940, a reduction of nearly 50 per cent in actual print shipments, and a drop of 46,104,957 feet in raw stock—the latter indicating the wide extent to which European production has been curtailed.

No Values Given

The Government's Department of Commerce Motion Picture Division, reporting the tremendous losses abroad in footage shipments, cannot supply the actual monetary losses in film rentals accruing to U. S. distributors, because the values placed by American shippers are merely declared print and negative values for export purposes only.

England, as of July 1st, was the lone European country remaining among the ten top buyers of Hollywood film, and even there, in the first six months of the year, print shipments dropped from 704 feature prints in the 1939 six-month period, to 307, more than 50 per cent, during January-July, 1940.

In France, the losses were far greater, as expected from the Nazi conquest, 461 feature print shipments, of 3,395,263 feet in the first six months of 1939, dropping to 194 prints, of 1,474,577 feet, in the first six months of 1940.

And the drop in Hollywood exports to Europe are expected to become even greater.

However, Latin American countries, with some of their previous sources of film supply cut off in Europe, are cited as making remarkable strides towards balancing some of our film footage losses. Argentina increased U. S. feature print imports in the first six months of 1940 from 944 to 971, Brazil from 842 to 953, Mexico from 532 to 602, Cuba from 324 to 384, and in Canada, with British production away off, 283 features prints were imported, against 205 in the same six months one year ago.

Increase to South America

But, while the shipments of prints and footage to Latin America are on the increase, this by no means makes up for the monetary losses in Europe, which are far greater as a result of the comparatively higher rentals and much greater markets than in South America. Europe, before the war, boasted of some 35,000 theatres, as against South America's 5,000—a ratio of seven to one, according to the U. S. Department of Commerce.

During the first six months of 1940, a total of 78,230,583 linear feet of negative and positive film was exported to the foreign markets of the world, as compared with 79,402,568 linear feet during the first six months of 1939.

Positive film exports for the first six months of 1940 totalled 74,351,131 linear feet, as compared with 75,734,690 linear feet for the first six months of 1939.

Negative film exports for the first six months of 1940 amounted to 3,879,452 linear feet as compared with 3,667,878 linear feet for the same six-month period of 1939.

The following table shows the ten largest importing markets for American motion pictures in point of footage (but should not be considered so in dollars and cents return) for the first six-months of 1940, with comparative exports to those countries for the same period of 1939.

	Positive		Negative	
1940	**No. of Feature Prints**	**Footage**	**No. of Feature Prints**	**Footage**
Argentina	971	8,007,814	...	...
Brazil	953	7,549,807	...	...
Mexico	602	4,865,922	4	29,980
Cuba	384	2,963,325	5	35,350
Other B. W. Indies	456	2,963,115	...	...
Republic of Panama..	387	2,883,776	1	7,743
United Kingdom	307	2,624,570	106	796,616
Venezuela	307	2,515,685	1	5,190
Canada	283	2,379,997	218	1,541,294
Union of So. Africa..	284	2,211,604	...	...
1939				
Argentina	944	7,344,286	3	23,709
Brazil	842	6,694,070	1	6,343
Mexico	532	4,231,414	3	24,494
Cuba	324	2,320,214	6	56,502
Other Br. W. Indies	411	3,176,500	7	39,000
Republic of Panama..	469	2,745,248	1	5,009
United Kingdom	704	4,874,445	82	612,316
Venezuela	258	2,037,654	1	5,100
Canada	205	1,510,496	240	1,671,090
Union of So. Africa..	298	2,169,125	...	...

U. S. exports of negative and positive films to Europe during the first six months of 1940 show a 6,000,000 foot decrease, as compared with those for the same period of 1939, as shown below:

	1940	
	No. of Prints	**Footage**
Exposed Positive 35mm. Europe	1,462	11,989,019
Exposed Negative 35mm. Europe	195	1,155,562
Total Europe	1,657	13,144,581
	1939	
	No. of Prints	**Footage**
Exposed Positive 35 mm. Europe	2,736	18,614,041
Exposed Negative 35mm. Europe	130	965,417
Total Europe	2,866	19,579,458

The following table indicates total U. S. exports of negative and positive 35mm. sensitized not exposed (raw film) to all markets of the world; total exports for 1940 show a decrease of nearly 50 per cent as compared with the first six months of 1939 (the lower portion of the table covering U. S. exports of raw film to Europe is even more significant, in that U. S. exports of this type of film during 1940 are but one-fourth of our exports for the same period of 1939).

	1940 Footage	1939 Footage
Sensitized Not Exposed 35mm. Positive	38,162,490	56,651,162
Sensitized Not Exposed 35mm. Negative	8,564,340	32,199,157
Total	46,726,830	88,850,319
Sensitized Not Exposed Positive Europe	14,130,899	39,379,659
Sensitized Not Exposed Negative Europe	1,216,169	22,072,366
Total Europe	15,347,068	61,452,025

U. S. exports of positive and negative 16mm. sensitized not exposed motion picture films during the first six-month period of 1940 totalled 18,042,849 linear feet, as compared with 28,353,321 linear feet for the first six months of 1939.

Sound reproducing exports decreased for the period under review totalling $432,453 as compared with $515,529 for the first six months of 1939.

Comparative figures for sound recording equipment totalled $57,741 as compared with $102,119 for the first six months of 1939.

Exports of 35mm. standard-gauge motion picture cameras show a drop to 52 with a value of $31,920 for the first six months of 1940 as compared with 72 valued at $22,864 during the same period of 1939. Motion picture cameras sub-standard less than 35mm. totalled 4,935 valued at $131,666 during the first six months of 1940 as compared with 10,484 valued at $282,136 for the same period during 1939.

Exports of standard 35mm. motion picture projectors during the first six months of 1940 totalled 548 having a value of $215,187 as compared with 596 projectors valued at $194,951 for the first six months of 1939.

Sub-standard silent motion picture projector exports totalled 6,885 with a value of $182,310 during the first six months of 1940 as against 9,509 projectors valued at $220,845 for the same period of 1939.

Sub-standard sound motion picture projectors exports for the period under review amounted to 921 valued at $115,838 as compared with 915 with a value of $133,271 for the first six months of 1939.

FEDERAL TAX ON CUT-RATE TICKETS

The Internal Revenue Department has ruled that students or persons over 12 admitted at a reduced rate which is under the tax minimum of 21¢ must pay the regular tax on the full adult admission if the latter is over 20¢. The rule is enforced if the students or other beneficiaries of the reduced rate are allowed to sit in the same section of the theatre as adults.

Distributors Lose Cuban Law Protest

The protest of American distributors against enforcement of the Cuban anti-block booking and blind selling law was rejected by the Cuban Government, at Havana last weekend, according to news dispatches, which added, however, that the way had been left open for further considerations of the American companies' objections.

A committee was designated by the Government to confer with distributors on their objections and to report back later to the proper governmental department.

Home office foreign departments said they had received no notification that their protests had been rejected but, nevertheless, assumed the news dispatches to be authentic. It was said that one of the reasons why notification might not have been made to New York was that Arthur Pratchett, Latin-American manager for Paramount, who made the formal protest to the Cuban Government on behalf of the industry, is now aboard ship return returning from Chile, and other industry representatives in Cuba may not have been notified of the action in his absence.

Acquire "Fugitive" Rights

Universal has acquired the American distribution rights to "The Fugitive," a Josef Somlo British production, starring Ralph Richardson and Diana Wynward.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

The Return of Frank James

(20th Century-Fox)

The Saga Continues

No pig in a poke is this continuation of the story of the James boys of Missouri told in part under the title of "Jesse James." If ever a showman knew in advance what he was getting, and could tell his customers about it in terms they could not mistake, this is the time. For this picture opens with the scenes from "Jesse James" in which that bandit's buddies shot him for the reward on his head and proceeds from that point with the telling of what the dead desperado's brother did about arranging vengeance.

The circumstance may or may not be without precedent but none is recalled without research. It is as if the first picture were Part One and this picture Part Two of one attraction split by an intermission of months instead of minutes. That may be a way for showmen who played the first picture to exploit the second. (It might be an idea, also, for showmen who didn't play the first picture—and any of those who did play it with results suggesting a return engagement—to get both pictures and exhibit them end to end, with an intermission of minutes instead of months.) The cast is identical, as to principals, and the story of the James boys is picked up where it was left off and told in the same manner.

Henry Fonda, who played "Frank" in the first picture and was credited by the critics with stealing the picture from Tyrone Power up to the point where the writers dropped him out of the script, is presented here as determined to lead a life of rectitude but forced to take the trail in pursuit of his brother's killers when they are granted a pardon for the killing. Reasoning by which he brings himself to the robbing of an express office by way of financing his man-hunt—in a scene oldsters will associate with "The Great Train Robbery"—are brought out with clarity but not endorsed. Likewise his motive in detaining a mail-train, which he does not plunder, and the tactics employed by his attorney in obtaining his acquittal when tried for a murder he didn't commit but can't prove it. Neither does the film indicate that Frank James killed the Ford boys, furnishing an accidental death for one of them and another killer, promptly disposed of by gunfire, for the other. None of these provisions detract, however, from the intensity of the melodrama nor the total of riding, shooting, surprise and chase.

Second in prominence in the casting is Henry Hull, again the newspaper editor and this time the defense attorney as well, with Jackie Cooper, as the youngster whom the bandit tries to dissuade from following his footsteps but fails, in third spot. John Carradine again plays the role of Bob Ford, Jesse's assassin, and J. Edward Bromberg continues the railroad-detective characterization performed in the first picture. Gene Tierney, new to pictures, is seen as a girl reporter enamoured of the avenging bad-man but the romantic side of the story is not developed to a clinch. Donald Meek reappears as the railroad executive anxious to get the outlaws disposed of one way or another.

Written by Sam Hellman and directed by Fritz Lang, the picture is in Technicolor, as was "Jesse James," and contains exteriors, chases over open country and river bed, canyon and peak, which do for eye and pulse all that was done for them in the first production.

Previewed at the Village theatre, Westwood, to a mixed audience, paid and guest, which displayed all the symptoms of complete satisfaction. —WILLIAM R. WEAVER.

Produced and released by Twentieth Century-Fox. Producer, Darryl F. Zanuck. Associate producer, Kenneth Macgowan. Director, Fritz Lang. Original screen play by Sam Hellman. Photographed in technicolor. Directors of photography, George Barnes, William V. Skall. Technicolor director, Natalie Kalmus. Associate, Morgan Padelford. Art directors, Richard Day, Wiard B. Ihnen. Set decorator, Thomas Little. Film editor, Walter Thompson. Costumes, Travis Banton. Sound, W. D. Flick, Roger Heman. Musical director, David Buttolph. P. C. A. No. 6330. Running time when seen in Hollywood, 94 minutes. Release date, August 16, 1940. General audience classification.

CAST

Frank James	Henry Fonda
Eleanor Stone	Gene Tierney
Clem	Jackie Cooper
Major Rufus Todd	Henry Hull
Bob Ford	John Carradine
George Runyan	J. Edward Bromberg
McCoy	Donald Meek
Station Agent	Eddie Collins
Judge	George Barbier
Pinky	Ernest Whitman
Charlie Ford	Charles Tannen
Randolph Stone	Lloyd Corrigan
Prosecutor	Russell Hicks
Preacher	Victor Kilian
Colonel Jackson	Edward McWade
Roy	George Chandler
Bystander	Irving Bacon
Sheriff	Frank Shannon
Nellie Blane	Barbara Pepper
Watchman	Louis Mason
Mose	Stymie Beard

Lucky Partners

(RKO Radio)

Sweepstakes Comedy

Ronald Colman in the pink and Ginger Rogers surpassing herself in the field of humor supply here 95 minutes of comedy deriving from a Sacha Guitry play rebuilt for America without sacrifice of subtlety or point. The film had its Hollywood preview audience at its fingertips from start to finish.

The screen play by Allan Scott and John Van Druten is sewn with situations which pile complication upon complication, dialogue twist upon twist, which gain charm and potency with the minutes and culminate in a court room sequence packed with surprises. It is a script of the kind that goes along without words when action, gesture or facial expression suffices to carry the point, and it is in these stretches, which are many, that the principals demonstrate the capacity of their talents. Harry Davenport's performance as the judge is one for the book.

Colman plays a noted artist hiding out from his public who meets a girl addicted to sweepstakes drawings, shares a ticket with her on her hunch, first extracting her promise, and that of her sweetheart, that in case they win she will accompany him on a trip, brother-and-sister fashion, before marrying her fiance. The sweetheart finds himself unable to credit the innocence of their excursion and pursues them to Niagara Falls, where developments disclose to the artist and the girl that they are in love. But it all comes out as it should in the finale with no moral codes violated.

George Haight was producer under Harry Edington's supervision and Lewis Milestone directed, the film reflecting credit upon all.

Previewed at the Pantages Theatre, Hollywood, with reaction as above noted.—W. R. W.

Produced and released by RKO-Radio. Executive producer, Harry Edington. Producer, George Haight. Director, Lewis Milestone. Screenplay by Allan Scott and John van Druten. Adapted from the story, "Bonne Chance" by Sacha Guitry. Musical score, Dimitri Tiomkin. Director of photography, Robert de Grasse. Special effects, Vernon L. Walker. Art director, Van Nest Polglase. Associate Carroll Clark. Set decorations by Darrell Silvers. Gowns by Irene. Recorded by John E. Tribby. Film editor, Henry Berman. Assistant director, Argyle Nelson. P. C. A. No. 6420. Running time, when seen in Hollywood, 95 minutes. Release date, August 23, 1940. General classification.

CAST

David	Ronald Colman
Jean	Ginger Rogers
Freddie	Jack Carson
Aunt	Spring Byington
Mrs. Sylvester	Cecilia Loftus
Judge	Harry Davenport
Niagara Clerk	Hugh O'Connell
Mr. Sylvester	Brandon Tynan
Nick No. 1	Leon Belasco
Nick No. 2	Edward Conrad
Wendell	Walter Kingsford
Ethel's mother	Lucile Gleason
Ethel	Helen Lynd

Money and the Woman

(Warner-F. N.)

Melodrama

Things that happen when a bank-employee confuses the institution's money with his own are depicted in detail in this melodrama which proves again that crime does not pay. Motives animating the principals in their plannings are dealt with for the most part, but there is shooting, chase, capture and excitement in the ending.

Jeffrey Lynn is seen as a bank vice-president who discovers a shortage in an employee's accounts but withholds notification of the bonding company, supplies funds from his own account to balance the books, etc., on learning from the employee's wife that the man has been spending the stolen money on another woman. Love animates the vice-president. In the finale the screen play takes steps to punish the guilty, reward the virtuous and square the picture with banking standards.

Produced by William Jacobs and directed by William K. Howard, the picture is from a story by James H. Cain, screen play by Robert Presnell.

Previewed at studio.—W. R. W.

Produced and distributed by Warner Brothers. A First National picture. Producer, William Jacobs. Director, William K. Howard. Story by James H. Cain. Screen play by Robert Presnell. Photographed by L. Wm. O'Connell. Edited by Frank Magee. Release date, August 17, 1940. P.C.A. certificate No. 6332. Running time, when seen in Hollywood, 65 minutes. General audience classification.

CAST

Dave Bennett	Jeffrey Lynn
Barbara Patterson	Brenda Marshall
Jerry Helm	John Litel
Miss Church	Lee Patrick
Mr. Mason	Henry O'Neill
Charles Patterson	Roger Pryor
Adler	Guinn "Big Boy" Williams
Mr. Rollins	Henry Kolker
Dyer	William Gould
Mr. Kaiser	Ed Keane
Bank Clerk	William Marshall
Bank Teller	Peter Ashley
Secretary	Mildred Coles
Jeannie	Sandra Stephenson

Comin' Round the Mountain

(Paramount)

Hillbilly Farce

Paramount's "Comin' Round the Mountain" is a story of feuding and singing of Tennessee folk, some of whom, according to one character, "live so far back in the mountains that they haven't seen Mrs. Roosevelt yet."

It stars Bob Burns, features Una Merkel and the radio performers, Jerry Colonna, Pat ("Uncle Ezra") Barrett, Don Wilson, Bill Thompson, Harold ("Gildersleeve") Peary, Cliff Arquette and Mirandy.

Encouraged by reception accorded other of its offerings recently, the studio, long before the preview of this film, began referring to it as another "sleeper." The preview audience in Los Angeles, however, failed to concur.

The story has the favorite son of a mountain family return, after working in the city for several years, and influence his folks to go on the local radio station as entertainers. Come feuding time, the kinfolk return to the mountains to resume their shooting scrapes with their enemies, blasting a chance to go on a national hookup.

Then the favorite son runs against the small town's mayor, who is stealing the poorhouse funds, and wins, with the support of the mountain folk. He marries, and the family gets a network program.

It is told by means of a flashback, with the former mayor applying to the WPA for employment and explaining to a clerk his background and qualifications for a job.

George Archainbaud directed the screenplay by Lewis R. Foster, Maxwell Shane and Duke Atteberry, who adapted Foster's story. William C. Thomas was associate producer.

Previewed at the Paramount theatre, Los Angeles, where the audience laughed, but not much. —V. K.

Produced and distributed by Paramount. Associate producer, William C. Thomas. Directed by George Archainbaud. Screenplay by Lewis R. Foster, Maxwell Shane and Duke Atteberry. Based on a story by Lewis R. Foster. Assistant director, Russell Mathews. Photographed by William C. Mellor. Art direction by Hans Dreier and Earl Hedrik. Edited by Stuart Gilmore. P.C.A. Certificate No. 6324. Running time, when seen in Los Angeles, 62 minutes. Release date, Aug. 16, 1940. General audience classification.

CAST

Jed Blower	Bob Burns
Belinda Watters	Una Merkel
Argyle Phifft	Jerry Colonna
Mr. Wilson	Don Wilson
Uncle Ezra Watters	Pat Barrett
Mayor Gildersleeve	Harold Peary
Barney Smoot	Bill Thompson
Pa Blower	Olin Howland
Ma Blower	Brenda Fowler
Lester Smoot	Richard Carle
Aunt Polly Watters	Leona Roberts
Granny Stokes	Zeffie Tilbury
Droopy Beagle	Cliff Arquette
Gusty Mann	William Demarest
Ma Beagle	Mirandy
W. P. A. Clerk	Walter Catlett

Oklahoma Renegades

(Republic)

Mesquiteer Western

This time the triumvirate of bronco "Mr. Fixits," the Three Mesquiteers, are engaged in a little early governmental resettlement work. They come across a landslide, narrowminded bigotry, thievery, a very distasteful form of murder and almost lose their own lives in a tight squeeze of gun play.

The time is the close of the Spanish American War and the Three Mesquiteers take some of their wounded buddies out to Oklahoma where the government has offered free homesteads. However, cattlemen in the district are hostile to the new arrivals. The Mesquiteers stage a minstrel show to raise money for the veterans' supplies. The gross is stolen by the bullies and in gaining it the Mesquiteers kill the brother of the opposition leader. For vengeance, the gang chief captures one of the veterans and has him tied to a pair of runaway horses, thus causing his death. This act causes a crisis between the two opposing camps and a victorious outcome for the Mesquiteers and the veterans.

The boys still ride and handle the firearms expertly. The scenery is again clearly photographed and the musical background swells up the action.

Seen in New York at a trade showing.—JOSEPH F. COUGHLIN.

Produced and distributed by Republic Pictures. Associate producer, Harry Grey. Director, Nate Watt. Screen play, Earle Snell, Doris Schroeder. Original Charles Condon. Based on characters created by William Colt MacDonald. Production manager, Al Wilson. Cameraman, Reggie Lanning. Film editor, Tony Martinelli. Musical director, Cy Feuer. P.C.A. Certificate No. 6461. Release date, August 29, 1940. Running time, when seen in New York, 57 minutes. General patronage.

CAST

Stony Brooke	Robert Livingston
Rusty Joslin	Raymond Hatton
Rico	Duncan Renaldo
Jim Keith	Lee "Lasses" White
Marian	Florine McKinney
Mace	William Ruhl
Blake	Al Herman
Carl	James Seay
Jack	Eddie Dean
Orv	Harold Daniels
Bob	Jack Lescoulie
Mort	Frosty Royse

The Secret Seven

(Columbia)

Crime Detection

James Moore, onetime talent scout and stage producer, has taken the original story by Dean Jennings and Robert Tasker, and directed a crime melodrama on the modern methods of police detection. Bruce Bennett, in his first prominent cinema portrayal, is an ex-convict who organizes the "Secret Seven" to combat crime. Co-starred with him are Florence Rice, as the daughter of the police commissioner, who aids the amateur detectives in uncovering the crime ring, and Barton MacLane as the racketeering beer-baron.

A group of professional men, skilled in microphotography, chemistry, psychology, ballistics and other fields essential in crime detection, join to fight the underworld of a small city. At first they receive little cooperation from the police department but when the police chief's daughter is kidnaped they are given a free hand and they succeed in tracking down the ring.

The picture is an orderly procedure, revealing the careful steps taken in crime detection, so directed as to lift it above the usual crime melodrama. Robert Tasker, co-author of the original story, adapted the screen play.

Reviewed at the Globe theatre in New York where an audience of men watched with interest but without demonstration.—G. S.

Produced and distributed by Columbia. Directed by James Moore. Original story by Dean Jennings and Robert Tasker. Adapted for the screen by Robert Tasker. Assistant director, Thomas Flood. Photography, John Stumer, A.S.C. Film editor, Charles Nelson. Sound engineer, Frank Goodwin. P.C.A. No. 6404. Running time, 62 minutes. Release date, August 15, 1940. General audience classification.

CAST

Lola Hobbs	Florence Rice
Sam O'Donnell	Barton MacLane
Pat Norris	Bruce Bennett
Chief Hobbs	Joseph Crehan
Lou Bodie	Joseph Downing
Dr. Talbot	Howard Hickman
Professor Holtz	Edward Van Sloan
Major Blinn	Don Beddoe
Professor Cordet	P. J. Kelly
Brooks	William Forrest
De Soto	Danton Ferrero
Bennett	George Anderson

Pier 13

(Twentieth Century Fox)

Comedy Drama

Casting Lynn Bari and Lloyd Nolan in the leading roles, executive producer Sol Wurtzel and director Eugene Forde have turned out a piece of entertainment best defined as brisk.

The story, by Barry Connors and Philip Klein, with screen play by Stanley Rauh and Clark Andrews, concerns a policeman whose beat is "Pier 13" in New York. Made a detective in short order, he is assigned to track down a thief and murderer who has been hiding behind the protection afforded by a former sweetheart.

Said sweetheart is the sister of the detective's finance, but her efforts to hide him are overlooked when he is the loser in a gun fight. Joan Valerie and Douglas Fowley portray the sister and the crook, respectively.

Comedy of the wise-cracking variety is interspersed with the more tense sequences.

Previewed at the Fox Wilshire Theatre, Beverly Hills, where it met with approval during most of its 66 minutes running time.—WALTER SELDEN.

Produced and distributed by Twentieth Century-Fox. Executive producer, Sol Wurtzel. Directed by Eugene Forde. Screen play by Stanley Rauh and Clark Andrews, based on a story by Barry Connors and Philip Klein. Film editor, Fred Allen. Director of photography, Virgil Miller. P.C.A. certificate No. 6253. Release date, August 23, 1940. Running time, when seen in Beverly Hills, 65 minutes. General audience classification.

CAST

Sally Kelly	Lynn Bari
Danny Dolan	Lloyd Nolan
Helen Kelly	Joan Valerie
Johnnie Hale	Douglas Fowley
Nickie	Chick Chandler
Skipper Kelly	Oscar O'Shea
Al Higgins	Michael Morris
Bill Hamilton	Louis Jean Heydt
Dead Pan Charlie	Frank Orth
Captain Blake	Charles D. Brown

Son of Roaring Dan

(Universal)

Western

A western of the Johnny Mack Brown series, "Son of Roaring Dan," is one of the best in the series to date. It addition to abounding in action, it has an entertaining and well rounded story capably directed and acted. Humor and romance take a more prominent part than is ordinarily called for in the formula and these elements also fit more snugly into the story itself.

Sharing honors with Brown is Fuzzy Knight, who appears regularly in this series, but never to better advantage than in this picture. Jeanne Kelly plays opposite Brown, for romance, and Nell O'Day appears as a cowgirl. The cast also includes Robert Homans as "Roaring Dan" and John Eldredge as "Thorndyke," the heavy.

The story concerns the nefarious operations of "Thorndyke" and his stooges in a small western town, and the feud between him and "Roaring Dan McPhail," a loud but honest rancher. A bit of cleaning up is called for so "Jim Reardon," two-fisted fighting man and quick on the draw, poses as "Roaring Dan's" tenderfoot son from New York, to do the cleaning up.

Reviewed at the Central theatre, New York, on a hot afternoon. A fairly large audience showed more enthusiasm for the film than is usual with Central audiences.—PAUL C. MOONEY, JR.

Produced and distributed by Universal. Directed by Ford Beebe. Original screen play by Clarence Upson Young. Photography by William Sidkner. P.C.A. Certificate No. 6496. Running time, 63 minutes. Release date, July 26, 1940. General audience classification.

CAST

Jim Reardon	Johnny Mack Brown
Tick Beldon	Fuzzy Knight
Jane Beldon	Nell O'Day
Eris Brooke	Jeanne Kelly
Dan McPhail	Robert Homans
Stuart Manny	John Chatterton
Thorndyke	John Eldredge
Charlie Gregg	Eddie Polo

and The Texas Rangers

Wildcat Bus

(RKO-Radio)

Melodrama of Highway

Utilizing little more in the way of sets than the Los Angeles-San Francisco Highway 101 and cast with players whose performances reflect direction, this melodrama of the bus business and the wildcat operators who compete with it is indebted to the novelty of Lou Lusty's

(Continued on page 36)

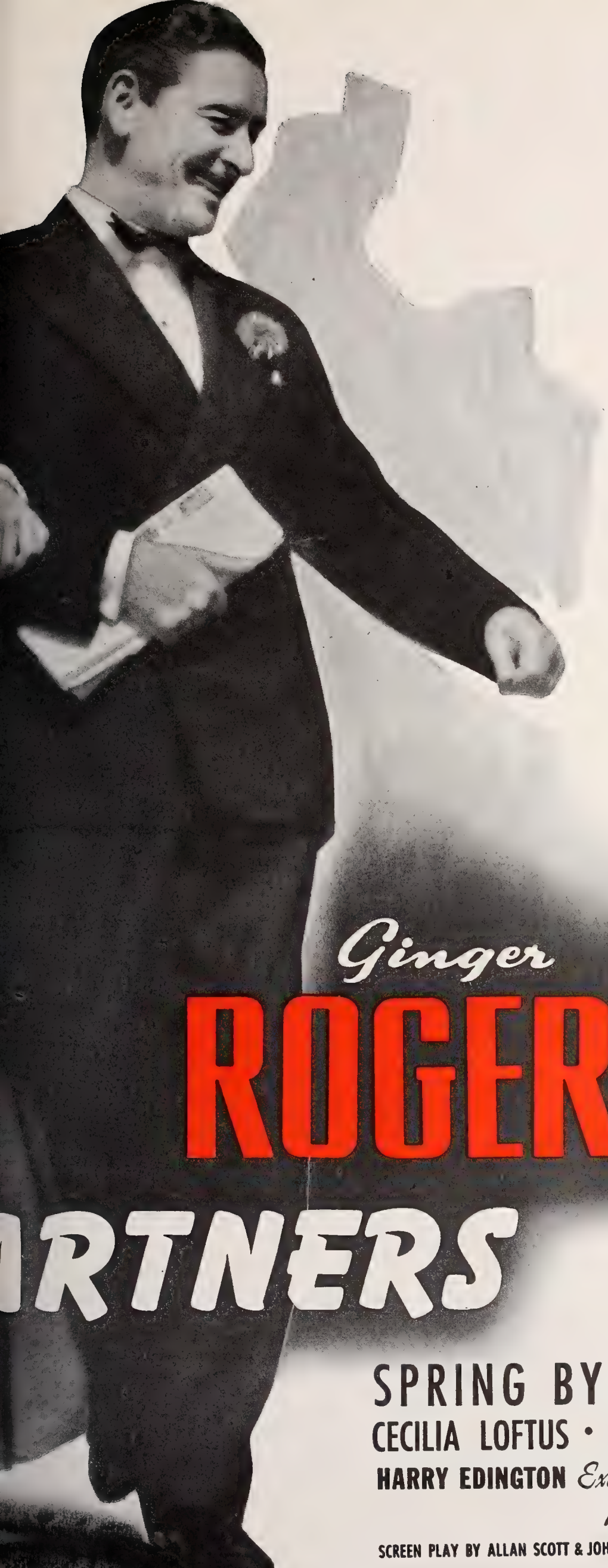
HE'S ROMANCING WITH
ANOTHER FELLOW'S
SWEETIE...

and does she love it!

IN
THE FIRST
OF THE
NEW PARADE
OF
BIG HIT
SHOWS
FROM
RKO RADIO!...

Ronald
COLMAN

LUCKY



Ginger ROGERS

...RTNERS

RKO RADIO PICTURES

WITH

SPRING BYINGTON • JACK CARSON

CECILIA LOFTUS • HARRY DAVENPORT • HUGH O'CONNELL

HARRY EDINGTON *Executive Producer* • *Directed by* **LEWIS MILESTONE**

Produced by **GEORGE HAIGHT**

SCREEN PLAY BY ALLAN SCOTT & JOHN VAN DRUTEN • ADAPTED FROM THE STORY, "BONNE CHANCE" BY SACHA GUITRY

SHOWMEN'S REVIEWS OF PRODUCT

(Continued from page 33)

story material for the entertainment it provides. It contains a measure of humor sprinkled in the path and wake of road wrecks and fights occurring in the course of a plot animated by revenge.

Produced by Cliff Reid on the Lee Marcus side of the studio setup, and directed by Frank Woodruff, the film offers Fay Wray as the general manager of a bus system sabotaged by wildcat opponents in the employ of a woman whose husband, a defaulter, the girl's father has caused to be imprisoned. Charles Lang portrays a rich man's penniless son who aids in exposing the criminals and marries the girl.

Previewed at the Hill Street Theatre, Los Angeles, to an audience impolite enough to register displeasure audibly.—W. R. W.

Produced and released by RKO-Radio. Director, Frank Woodruff. Producer, Cliff Reid. Story and screenplay by Lou Lusty. Director of photography, Jack Mackenzie. Special effects, Vernon L. Walker. Recorded by Frank Maher. Film editor, George Crane. P. C. A. No. 6466. Running time when seen in Hollywood, 62 minutes. Release date, August 31, 1940. General audience classification.

CAST

Ted Dawson.....Fay Wray
Jerry Waters.....Charles Lang
Donovan.....Paul Guilfoyle
Casey.....Don Costello
Stanley Reagan.....Paul McGrath
Burke.....Joseph Sawyer
Davis.....Roland Drew
Ma Talbot.....Leona Roberts
Charles Dawson.....Oscar O'Shea
Sweeney.....Frank Shannon
Joe Miller.....Warren Ashe

Earl of Puddlestone

(Republic)

The Higgins Family

The latest in the "Higgins Family" series of pictures depicting the lives of a typical American household again has for its stars the three Gleasons—James, Lucille and Russell—aided by Harry Davenport, Lois Ranson and Tommy Ryan.

The title is derived from the bogus honor assumed by "Joe Higgins" by the enterprising father-in-law in an effort to place the family in a higher strata of local society. "Grandpa" hires an imposter to pose as a lawyer from England who brings the rights to a British title and an estate left by the death of an uncle. Many adventures are enjoyed by the family and suffered by the instigator of the idea until an expose by a jealous socialite reveals the fraud.

Romance is supplied, but only secondarily to the main plot, by Lois Ranson and William Brady while Eric Blore continues in his familiar role of butlering adding comedy to a plot already based on that element.

Previewed in the Republic projection room in New York at a screening for the trade press.—G. S.

Produced and distributed by Republic. Original screen play by Val Burton and Ewart Adamson. Production manager, Al Wilson. Photographed by Jack Marta. Supervising editor, Murray Seldeen. Film editor, Ernest Nims. Art director, John Victor Mackay. Musical director, Cy Feuer. Wardrobe by Adele Palmer, Running time, 67 minutes. P.C.A. No. 6460. Release date, August 31, 1940. General audience classification.

CAST

Joe Higgins.....James Gleason
Lil Higgins.....Lucile Gleason
Sidney Higgins.....Russell Gleason
Grandpa.....Harry Davenport
Betty Higgins.....Lois Ranson
Tommy Higgins.....Tommy Ryan
Horatio Bottomley.....Eric Blore
Mrs. Potter-Potter.....Betty Blythe
Tittington.....Forrester Harvey
Henry Potter-Potter.....William Halligan
Marian Potter-Potter.....Mary Ainslee
Bill Connolly.....William Brady
Homer.....Ben Carter
Officer Brannigan.....James C. Morton
Lord Stoke-Newington.....Aubrey Mather
Judith.....Mary Kenyon

SHORT PRODUCT PLAYING BROADWAY

Week of August 10

CAPITOL

Modern New Orleans..... MGM
Tom Turkey and His Harmonica Humdingers..... MGM
Trifles of Importance..... MGM
The Archives (Washington Parade, No. 5)..... Columbia
Feature: Andy Hardy Meets Debutante..... MGM

CRITERION

Walt Disney Festival of Hits: "Snow White and the Seven Dwarfs" and four Disney shorts..... RKO Radio

MUSIC HALL

The Billposters..... RKO Radio
Feature: Pride and Prejudice. MGM

PARAMOUNT

Pacific Paradise..... Paramount
Paramount Pictorial, No. 2. Paramount
Snobbed by a Snob..... Paramount
Feature: The Boys from Syracuse..... Universal

RIALTO

'Tain't Legal..... RKO Radio
Action on Ice..... 20th Cent.-Fox
Feature: South to Karanga... Universal

ROXY

Billy Mouse's Akwakade.... 20th Cent.-Fox
Vacation Time..... 20th Cent.-Fox
Unveiling Algeria..... Columbia
Feature: The Return of Frank James..... 20th Cent.-Fox

STRAND

Shark Hunting..... Vitaphone
Bear's Tale..... Vitaphone
Feature: The Sea Hawk..... Warner Bros.

King of the Royal Mounted

(Republic)

Mountie vs. Spy Serial

Based on what may be no more than the title of a work by Zane Grey and rather the more up to date work by a quintet of scripsters, this installment thriller about the upholder of law and order across the Canadian border is concerned not with getting a lone offender but in keeping the seas safe for the British. There has been discovered as coming from a Canadian mine a compound X which, because of its magnetic qualities, is valuable in depth bomb composition. England's enemy learns of this fact and sends an agent to Canada. A supply of the mineral is stolen and the owner of the mine murdered. "King" is assigned to the case. Allan Lane plays "King" and looks the part. Others in the cast are Robert Strange, Robert Kellard, Lita Conway, Herbert Rawlinson, Harry Cording and Bryant Washburn. William Witney and John English codirected. A great deal of the action is shot out of doors in the big tree and lake country and the scenery is eye filling. It will take twelve episodes for "King of the Royal Mounted" finally to get his man.—Release date, September 20, 1940. First episode, 30 minutes. Other episodes, two reels, each.

Pinky Tomlin and His Orchestra

(Paramount)

Music and Montage

Pinky Tomlin has long been known for his versatility, a band leader he is also the author of such hit tunes as "The Object of My Affections" and "The Love Bug'll Bite You." His Orchestra having recently completed one of its numerous tours of the country, Tomlin has selected several songs, which, he says, represents the tastes of various sections of the country. Also, Tomlin sings a new song of his, "I Did It and I'm Glad." The music is accompanied by montage, which is mostly concerned with buses in motion, ferris wheels and merry-go-rounds and the band on location. Running time, 11 minutes.

Grunters and Groaners

(Twentieth Century-Fox)

Lew Lehr

Wrestling bouts in newsreels have always provided the audience with numerous laughs. Now a short subject has been assembled with off-screen commentary by Lew Lehr, in which wrestlers continue to throw each other around and out of the ring, mostly for the appreciation of the spectators. Sound effects emphasize the blows struck and the bodies bouncing while Lew continues his description through the melee with his humorously accented dialogue. Such personalities in the professional wrestling world as "King Kong," "The Angel," recently brought to this country from France and who has received much attention from the press due to ugliness and out-of-proportion body, and "Chief White Feather," are shown in action and supply the laughs.—Running time, nine minutes.

Fightin Pals

(Fleischer-Paramount)

Popeye Cartoon

The proceedings have been reversed to good advantage in this Popeye cartoon. No longer is the one-eyed, spinach eater and Bluto, of gargantuan proportions, the unbending enemies of old. Now they are friends, fighting friends to be sure, but friends. Bluto, incidentally, has become an explorer and off to Africa he goes. When he is reported lost, Popeye sets out as a one-man searching party. After trampling through "dark" and "darkest" Africa for days on end Popeye, in a much weakened state, finds Bluto surrounded by a bevy of native girls. Refreshed by the inevitable spinach, Popeye goes to work on Bluto. Running time, 8 minutes

Land of Flowers

(Twentieth Century-Fox)

Magic Carpet

With Jack Painter handling the color photography and Lowell Thomas describing the scenic beauty Florida again becomes the locale for another of the Magic Carpet subjects. From the city of Miami the camera is turned towards Miami Beach. Seminole Indians are presented in their natural costumes at work at their various handicrafts; the citrus groves of Florida are shown heavy with the fruit for which the state is known; the Singing Tower with its carillon of seventy-one bells and a visit to Marineland where the inhabitants of the deep sea are on continual show for visitors wind up the subject. Lew Lehr composed the song about the State that closes the subject.—Running time, nine minutes.

THE HOLLYWOOD SCENE

Slack Off

Rounding off from the peak of the previous week, Hollywood this week completed 11 pictures, started seven and had 39 shooting, against the 16 finished, 16 started and 43 shooting of last week.

Being prepared were 24, the same number as in the preceding period, with 81 editing, three more than last week.

The week's tabulation:

COMPLETED

COLUMBIA
I'm for Rent
Into the Crimson West

MGM
Dr. Kildare Goes Home
Up in the Air
That Gang of Mine

MONOGRAM
The Ape

REPUBLIC
Arizona Skies

20TH-FOX
Down Argentine Way
Charlie Chan in New York
Charter Pilot

STARTED

COLUMBIA
Women Under 21

PARAMOUNT
The Round Up

RKO
You'll Find Out

REPUBLIC
Hit Parade of 1941

20TH-FOX
Jennie

UNIVERSAL
Fireman Save My Child
Meet the Wildcat

Two short subjects were completed and the same number started.

▽

What is, with some optimism, called "the greatest contest ever conducted in the motion picture industry" is currently being conducted on behalf of MGM's forthcoming "Strike Up the Band."

Launched officially last week-end, the contest is in the field of amateur bands; is known as the "Mickey Rooney-Paul Whiteman Strike Up the Band Contest."

Staged in each of the 48 states, the contest will boil down to 16 key spots, half from the east, half from the west; then to two bands for the finals, again representing east and west. To the winners will go a week's personal appearance engagement in New York and a visit to the Fair. The runners-up will receive, respectively, diamond studded, and gold, silver and bronze tipped batons.

The tentative committee of judges drawn up includes the Messrs. Rooney and Whiteman, Deems Taylor, Arturo Toscanini, Rudy Vallee, Kay Kyser, Guy Lombardo, Glenn Miller, Harold Bachman, Paul Yoder, Gene Krupa and Tommy Dorsey.

▽

Starting dates for five new films have been set by Paramount's William Le Baron, managing director of production, as the studio continued its recent production pace.

Started last week-end was "The Roundup," Harry Sherman production, while "I Wanted Wings" begins at Randolph Field, Texas, August 26th. Mr. Le Baron is to produce "Shepherd of the Hills," in Technicolor, beginning September 4th.

PRUNE PICKER PROTEST

Warners' publicity department this week announced that the studio had received a complaint from the Los Angeles Chamber of Commerce protesting the use of the term "prune-picker" to denote a native Californian.

The publicity story quoted J. L. Van Norman, chamber president, as declaring himself "righteously indignant" over the use of the word.

The name "prune picker", according to the publicity department, is used several times in the Warners' film, "Flowing Gold", story of the oil industry which has not yet been publicly exhibited.

Van Norman was quoted by the studio as saying:

"The blanket reference is both unfair and untrue. We are proud of our farmers. They are the backbone of our state. The slighting colloquialism, 'prune-picker', is unjust to them and to the countless thousands of Californians engaged in commercial, industrial and cultural pursuits."

[The issue would seem to be balanced on the point of what California thinks of a prune.—THE EDITOR.]

On September 23rd work will start on production of "Reaching for the Sun," with Joel McCrea and Barbara Stanwyck, and "You're the One," with Bonnie Baker and Orrin Tucker's band.

Among others currently in work at the Marathon Street plant are "Virginia," also in Technicolor; "Love Thy Neighbor" and "Second Chorus."

"All Work . . "

Not tasting the flavor of unemployment these days is Cary Grant, who last week wound up work in MGM's "Philadelphia Story," in which he appears opposite Katharine Hepburn, and with James Stewart. From Culver City Mr. Grant journeys to Hollywood, there to start this week in RKO's "Passport to Life," after which a short trip down Gower Street brings him to Columbia and "Penny Serenade."

Now some 14 picture commitments ahead, Mr. Grant says he tries to maintain a program of two comedies, one drama and one costume picture a year.

▽

Further consolidating its interests in distribution, Monogram this week, through its president, W. Ray Johnston, announced that it had purchased the interests of A. M. Goldstein in Monogram Pictures of the Northwest, Inc., operating company for Monogram exchanges in Seattle and Portland.

The company will be operated in conjunction with Monogram Pictures of California, Inc.

Animal Notes

Following last week's report in HOLLYWOOD SCENE to the effect that Jack Moss, Paramount producer, was trying to find a Hollywood home for Alfred, the London Zoo's giant gorilla, comes word that MGM has purchased two young Indian elephants for use in the next "Tarzan" picture.

Sent from Bombay, the elephants are to be charges of George Emerson, the studio's animal trainer. Now in the MGM Zoo is a considerable stock acquired for "The Yearling."

This week, also, 200 sheep and 100 head of cattle were taken in to the same studio's lot Two for Irish farm sequences in "Little Nellie Kelly."

▽

Shortly set to make her film debut is Tamara, stage singer and actress, most recently seen on Broadway in "Leave It to Me." She will appear under the RKO banner in Herbert Wilcox's "No, No, Nanette," starring Anna Neagle.

Tamara has also been seen in "Tide Rising" and "Right This Way" and introduced the song "Smoke Gets in Your Eyes" in the original stage version of "Roberta."

▽

Four pictures are set to begin within the next three weeks at MGM, with the sound stages being made ready for "Go West," Marx Brothers comedy; "Flight Command," starring Robert Taylor; "Come Live with Me," Jimmy Stewart-Hedy Lamarr comedy, and "Ziegfeld Girl," to be produced by Pandro Berman.

▽

The busy Alexander Korda, in addition to his producing and directing chores, has announced the completion of an original screen play for Mrs. Korda, sometimes known also as Merle Oberon.

Taken from a Dante Gabriel Rosetti poem, the title is "I Have Been Here Before," and Mr. Korda will produce and direct the picture as well as contributing the screen play. Production is set to follow "Lord Nelson and Lady Hamilton."

▽

Metro-Goldwyn-Mayer has signed Edwin L. Marin, director, to a new long term contract. His pictures include "Gold Rush Maisie," "Maisie," "Florian," "Henry Goes Arizona" and "Society Lawyer."

Pat O'Brien, who recently severed his ties as an exclusive Warner contract player, will make three films a year for Warners and be permitted outside pictures.

BRITISH DEBATE ADMISSION SCALES AS ROAR OF WAR BOMBS INCREASES

Organization Unable to Agree on Minimum Prices under New Tax; Circuits, First Run House to Take Lead

Having by common assent made up their minds that the new Entertainments Tax scale can only be met by a new admission scale, British exhibitors, while the roar of bombs increases, are hard at work deciding what this admission scale will be. Though in many areas the most notable decision has been for the time being to remain indecisive, certain corollaries are now clear.

New Minimum Seen

It is obvious that, thanks to pressure from the circuits, a new minimum, probably 9d., will be set up for British first-run houses. Many exhibitor groups have postponed consideration of the problem until the circuits give a lead.

[*The British penny, or pence, of which the symbol is d., is equivalent at normal exchange rates to two cents in U. S. money. A shilling is equivalent to 25 cents. Combinations of shillings and pence are written with a fraction bar separating them, thus 1/5d. is one shilling, five pence (35 cents U. S.)*—EDITOR].

In some areas the minimum admission will be 7d. or 8d. The situation will be governed by the position and strength of the first-run house. It is unlikely, however, this lead will be followed universally. Already one exhibitor group has set 4d. as a national minimum. The divergence of view which exists is seen in a demand from two CEA sections, Devon and Cornwall, and the war-stricken Kent area, that a shilling shall be the national minimum.

The view is gaining increasing strength that if exhibitors do not demand higher rates now they will never get them. The knowledge that the CEA influence was marked in the arrangement of the new scale, that it asked for a scale which was elastic and would permit the exhibitor to take his share of increased admission rates, has naturally inspired local groups to take a broad view of the matter.

A factor in the situation is the attitude of the theatre employees' union, the NATKE. Through their secretary, T. J. O'Brien, they have stated that where exhibitors have not negotiated with their employees on a wage increase or on a wages and hours agreement, they will use local propaganda advising the public not to pay more for their cinema seats.

The attitude of one exhibitor section was voiced by Victor Sheridan of the Twentieth Century Cinemas group, a small circuit of small theatres who this year registered a loss of £12,000. Sheridan lamented that exhibitors did not, in spite of the Government's advice, pass on the original entertainments tax, which was imposed as an emergency duty during the last war. They were afraid, he claims, of public reaction. Now exhibitors are paying 95 per cent of the tax which the public should have paid. Openly admitting the loss of £12,000 on the year's trading, Sheridan pointed out that the company had paid in entertainments tax alone over that period £18,000.

Manchester Asks Penny Increase

The only CEA branch yet to have decided formally on the matter, or, more correctly, to have advised its members formally on how to adjust business in the light of the new tax, is the Manchester and District CEA. They have decided on a penny increase on seats up to 1/0d. these ranging from 3d. upwards, and a 2d. increase on seats over and above 1/0d. This formal lead, the first of its kind, will almost certainly prove an example to be followed in other areas.

Differences of opinion exist upon precisely how much shall be added to present admissions to cover the new tax scale and to bring in that little extra bit which will help to meet exhibitors' overheads.

In Sheffield an interesting scale was drawn up and presented by Dennis C. Walls of the North country Emery Circuit, an influential group with houses in Lancashire and Yorkshire. Walls suggested the following increases:—4d. seats to 5d.; 5d. seats to 6d.; 6d. seats to 7d.; 9d. seats to 11d.; 1/0d. seats to 1/2d.; 1/3d. seats to 1/5d.; 1/6d. seats to 1/9d.; 2/0d. seats to 2/4d.

The scale does not allow a great deal per seat for the exhibitor. On the 4d. seat he pays ½d. tax keeping ½d. for himself. On the 5d. seat likewise. On the 6d. seat he pays ¾d. and has only ¼d. for himself. The 6d. seat is probably the most popular in most of the Emery houses. It now becomes 7d. gross. The 1/0d. seat which yesterday was actually a 10d. seat with 2d tax, would now become an 11d. seat with 3d. tax, an extra penny going to the exhibitor, and so on up the scale. Out of these minor increases the exhibitor has to meet his overheads and pay his rental. Thus the ½d. he retains on the 4d. seat is divisible between the renter and exhibitor. If he is showing a 50% picture ¼d. of it goes to the renter. If a 33 1/3% picture 1/3 of a penny goes to the renter. Out of what is left the exhibitor has to pay his staff, his lighting, his rates, his advertising, and so on over the whole range of expenses.

May Rearrange Seating

Of course, in many areas there will be a majority of 4d. seats, whilst in some there will be a majority of more expensive admissions. Local picture theatre owners will adjust their seating so as to bring in the best returns to themselves.

Conscious of the wide field of increased overheads which have to be met, the circuits are working feverishly for a worth while increase. In two cases the 9d. minimum is favored, in the third there is still a lingering belief that 8d. will be enough. All three, however, and the independents on the wider field, are conscious of the increased cost of carbons, transport, employees' wages, lighting, and so forth. A narrow margin would probably be inadequate in most cases to foot the swollen exhibitor expense bill. The independent thus has a problem to solve, that of how to reconcile the decreased spending of the working classes with the increased cost of his own overheads. Hence the diffidence with which, so far, this question of the minimum has been tackled. On the other hand, the emphatic support for the 1/0d. minimum from Cornwall on the one hand and from Kent—the British front line—on the other indicates that there is a feeling that this question of educating the public to pay more for entertainment, which has greatly appreciated in quality, is being considered seriously and courageously.

Higher in Cities

A 9d. minimum in the large towns is almost certain for both circuits and first-run independents. Outer surburban houses and probably what are called better-class towns in the country will incline towards the 8d. minimum. Difficulties of adjusting the incidence of the tax prevent a round figure scale of 1/0d., 2/0d. and 3/0d. A fair average this winter is likely to be 9d., 1/2d., and 1/9d.

The present discussion has brought renewed interest in the recent Nyman scheme, outlined in MOTION PICTURE HERALD, under which it was suggested that first-run houses should have a minimum admission of 1/0d. This would be bound up with relaxation of bars on distant halls which could or would operate on a first-run basis, and the relaxation of time bars for subsequent run houses.

The fact is, of course, that the whole situation of increased admissions is wrapped up inextricably with the question of first or subsequent runs. Fourth, fifth and sixth run houses could never operate on the 9d. minimum. It would be ridiculous, on the other hand, for first-run houses to operate under the new scale on less than 8d. minimum. It is certain, however, that the bar question will come in the forefront of exhibitor discussion in the near future. The war situation has stirred up a great deal of discontent. The tax developments will renew the problem.

FOUR NAMES FROM START TO FINISH

Conceived as "Twirps in Trouble", born as "Balloonatics", christened "Gone with the Wind-Up", the new Crazy Gang film, which has been completed at Shepherds Bush, London, has now been retitled "Gas Bags". There will now be no confusion with Metro's super.

The film will be released by General Film Distributors.

Hugon Completes New Film

Franspan Pictures, New York, has received word from France that Andre Hugon, French producer and director, has completed a Spanish dialogue picture "Crillos en Montmartre," which features South American dances, songs and atmosphere. Made in France, the film also has a French version available. The cast includes Georges Rigaud, Pierre Brasseur, Paloma de Sandoval and Raphael Medina.

Jurgens to Mexico

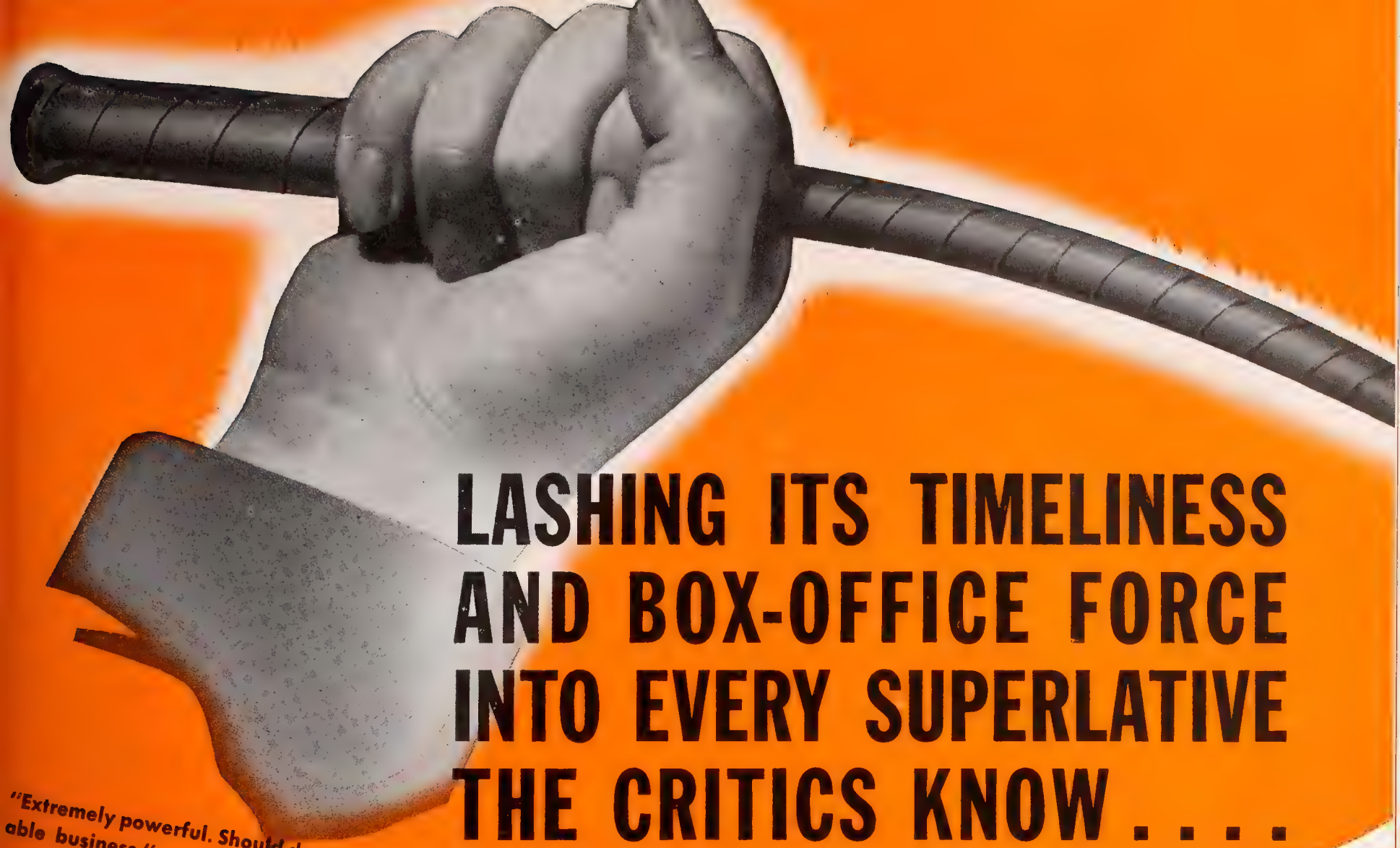
Victor Jurgens, staff cameraman for the March of Time, who returned to the U. S. recently after two years in the Far East, left New York last Monday to join Jack Glenn, March of Time director, to complete assignments in Mexico and Central America.

Parks on "Hall" Campaign

Jackson Parks, former publicity director for the American Federation of Labor conference of studio unions, has been placed in charge of the publicity campaign on "Pastor Hall," by James Roosevelt.

Yorke Gets Italian Film

Emerson Yorke, producer, has acquired the United States and Latin American distribution rights to an Italian film, "Inside Ethiopia."



LASHING ITS TIMELINESS AND BOX-OFFICE FORCE INTO EVERY SUPERLATIVE THE CRITICS KNOW . . . .

"We believe the greatest thing that could happen to this nation would be the effect accomplished as a result of every man and woman seeing the picture and being forced to digest its message. There is no question about its truth, and the manner in which the story has been told, directed, acted and produced highlights those truths into THE MOST INTENSE DRAMA WE HAVE EVER SEEN ON THE SCREEN. The effort should merit high box-office returns."

—Editorial in Hollywood Reporter

"Extremely powerful. Should do profitable business."
—Boxoffice

"Filled with dynamite. So stirring, so powerful, so daring it left the preview audience limp!" *—Louella Parsons*

"A great motion picture — honest, punchy, terrifying. You should make every effort to see it when it comes your way."
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"A gripping tale. All the ingredients of sweeping drama. One of the year's outstanding portraits is etched by Wilfrid Lawson." *—Daily Variety*

"Cannot fail to have a very wide appeal." *—Showmen's Trade Review*

"I can't remember when I have been so stirred by a film."
—North American Newspaper Alliance

"Surpassing anything previously offered on the entertainment screen. It had the Hollywood press gasping."
—Motion Picture Daily

"Gripping and compelling melodrama. An outstanding picture."
—Film Daily

James Roosevelt
presents

PASTOR HALL

Released thru UNITED ARTISTS

tch Its First Big Engagements at the UNITED ARTISTS THEATRE, SAN FRANCISCO and the ALDINE, PHILADELPHIA

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"The Little Professor"	Director: Max Noseck	Paul Kelly, Rochelle Hudson.	Shooting
METRO-GOLDWYN-MAYER			
"Philadelphia Story"	From the stage play by Philip Barry. Director: George Cukor.	Katharine Hepburn, Cary Grant, James Stewart, Virginia Weidler, Ruth Hussey, Roland Young, Mary Nash.	Shooting
"Go West"	Original story, Bert Kalmer, Harry Ruby. Director: Edward Buzzell.	Marx Brothers, Lee Bowman, Lynne Carver, Mitchell Lewis, Walter Woolf King, Marion Martin.	Shooting
"Bittersweet"	From the operetta by Noel Coward. Screen play, Lesser Samuels. Director: W. S. Van Dyke, II.	Jeanette MacDonald, Nelson Eddy, Diana Lewis, Ian Hunter, Arthur Lukas, Janet Beecher, Karen Verne.	Shooting
"Flight Command"	Director: Frank Borzage.	Robert Taylor, Walter Pidgeon, Ruth Hussey, Shepperd Strudwick, William Tannen, Paul Kelly.	Shooting
"Third Finger Left Hand"	Director: Robert Z. Leonard.	Melvyn Douglas, Myrna Loy, Lee Bowman, Bonita Granville, Donald Meek, Raymond Walburn, Felix Bressart, Ann Morriss, Sidney Blackmer.	Shooting
"Little Nellie Kelly"	Director: Norman Taurog.	Judy Garlund, George Murphy, Charles Winninger, Arthur Shields.	Shooting
"Sky Murder"	Director: George Seitz.	Walter Pidgeon, Rita Johnson, Donald Meek, Karen Verne, Reginald Owen, Edward Ashley, Tom Neal.	Shooting
PARAMOUNT			
"Arise My Love"	Director: Mitchell Leisen.	Claudette Colbert, Ray Milland, Dick Purcell, Walter Abel.	Shooting
"Love Thy Neighbor"	Producer-director: Mark Sandrich.	Jack Benny, Fred Allen, Mary Martin, Eddie "Rochester" Anderson, Verree Teasdale.	Shooting
"Virginia"	Producer-director: E. H. Griffith.	Madeleine Carroll, Fred MacMurray, Carolyn Lee, Stirling Hayden, Marie Wilson.	Shooting
"D.O.A."	Director: Stuart Heisler.	Ellen Drew, Rod Cameron, Phil Terry, Onslow Stevens, Paul Lukas.	Shooting
"Second Chorus"	From an original story, Frank Cavett. Director: Henry C. Potter.	Fred Astaire, Paulette Goddard, Burgess Meredith, Charles Butterworth, Artie Shaw and Orchestra.	Shooting
"The Round Up"	Director: Lesley Selander.	Don Wilson, Patricia Morison, Preston Foster, Betty Brewer.	Shooting
REPUBLIC			
"The Hit Parade of 1941"	Original screen play, Bradford Ropes, F. Hugh Herbert, Maurice Leo. Additional comedy sequences, Sid Kuller, Ray Golden. Director: Auer.	Kenny Baker, Frances Langford, Hugh Herbert, Mary Boland. Ann Miller, Patsy Kelly, Barnett Parker, Phil Silvers.	Shooting
RKO RADIO			
"Little Men"	From the novel by Louisa May Alcott. Screen play, Mark Kelley, Gene Towne, Graham Baker. Director: Norman McLeod.	Kay Francis, George Bancroft, Jack Oakie, Jimmy Lydon, Charles Esmond, Ann Gillis, Richard Nicholls.	Shooting
"Wagon Train"	Story, Bernard McConville. Screen play, Morton Grant. Director: Edward Killy.	Tim Holt, Martha O'Driscoll, Emmet Lynn.	Shooting
"Citizen Kane"	Screen play, Orson Wells. Director: Orson Wells.	Orson Wells, Dorothy Comingore, Ruth Warwick, Richard Baer, William Alland, Fortuno Bonanova.	Shooting
"You'll Find Out"	Original screen play, David Butler, James C. Kern. Producer-director: David Butler.	Kay Kyser and his band, Peter Lorre, Boris Karloff, Bela Lugosi, Dennis O'Keefe, Helen Parrish, Alma Kruger, Ginny Simms.	Shooting
TWENTIETH CENT.-FOX			
"Charlie Chan in New York"	Director: Harry Lachman.	Sidney Toler, Marjorie Weaver, Sen Yung, Joan Valerie, John Sutton, Donald MacBride.	Shooting
"Charter Pilot"	Director: Eugene Forde.	Lynn Bari, Lloyd Nolan, Arleen Whelan, George Montgomery.	Shooting
"The Californian"	Director: Rouben Mamoulian.	Tyrone Power, Linda Darnell, Basil Rathbone, Gale Sondergaard, Chris-Pin Martin, Eugene Pallette, Robert Lowrey, Montagu Love, Donald Meek.	Shooting
"Jennie"	Director: David Burton.	Dorris Bowdon, George Montgomery, Joan Valerie, William Henry, Rand Brooks, Ludwig Stossell, Hermine Sterler.	Shooting
UNITED ARTISTS			
"Roadshow" (Hal Roach)	From the novel by Eric Hatch. Screen play, Gordon Douglas, Harry Langdon, Mickell Novak. Director: Hal Roach.	Adolphe Menjou, Carole Landis, John Hubbard, Charles Butterworth, Patsy Kelly, George E. Stone, Margaret Roach.	Shooting
UNIVERSAL			
"A Little Bit of Heaven"	Original story, Grover Jones. Screen play, Grover Jones, Daniel Taradash, Harold Goldman. Director: Andrew Morton.	Gloria Jean, Robert Stack, Nan Grey, Hugh Herbert, Stuart Erwin, C. Aubrey Smith, Eugene Pallette.	Shooting
"Seven Sinners"	Screen play, Harry Tugend. Director: Tay Garnett.	Marlene Dietrich, John Wayne, Mischa Auer, Broderick Crawford, Oscar Homolka, Albert Dekker, Anna Lee, Antonio Moreno. Noble Johnson. Henry Victor.	Shooting
"The Pony Post"	Original story and screen play. Sam Robins. Director: Ray Taylor.	John Mack Brown, Fuzzy Knight, Nell O'Day.	Shooting
"The Devil's Pipeline"	Original screen play, Paul Huston. Director: Christie Cabanne.	Richard Arlen, Andy Devine, Jeanne Kelley, Francis McDonald, John Eldredge. Eddie Waller.	Shooting
"Fireman Save My Child"	Original screen play, Jane Storm, Sy Bartlett. Co-directors: Otis Garrett, Paul Girard Smith.	Baby Sandy, Stuart Erwin, Una Merkel, Edgar Kennedy, William Frawley.	Shooting
"Meet the Wildcat"	Original screen play, Alex Gottlieb. Director: Arthur Lubin.	Margaret Lindsay, Ralph Bellamy, Joseph Schildkraut, Allen Jenkins.	Shooting
WARNER BROTHERS-FIRST NATIONAL			
"Meet John Doe"	Screen play, Robert Rskin. Producer-director: Frank Capra.	Gary Cooper, Barbara Stanwyck, Edward Arnold, Walter Brennan, Spring Byington, James Gleason, Henry O'Neill, Irving Bacon, Rod LaRocque.	Shooting
"Honeymoon for Three"	Director: Lloyd Bacon.	George Brent, Ann Sheridan, Jane Wyman, Osa Massen, Charles Ruggles, William T. Orr, Lee Patrick.	Shooting
"Santa Fe Trail"	Director: Michael Curtiz.	Errol Flynn, Olivia de Havilland, Raymond Massey, Ronald Reagan, Alan Hale, Big Boy Williams, Henry O'Neill, John Litel, William Lundigan.	Shooting
"East of the River"	Director: Alfred E. Green.	John Garfield, Brenda Marshall, Marjorie Rambeau, George Tobias, Moroni Olen, William Lundigan.	Shooting
"Four Mothers"	Suggested by a novel "Sister Act" by Fannie Hurst. Screen play, Stephen Morehouse Avery. Director: William Keighley.	Priscilla, Rosemary and Lola Lane, Gale Page, Claude Rains, Jeffrey Lynn, Eddie Albert, Frank McHugh, Dick Foran. May Robson.	Shooting
"High Sierras"	From the novel by W. R. Burnette. Screen play, W. R. Burnette, John Huston. Director: Raoul Walsh.	Humphrey Bogart, Ida Lupino.	Shooting

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LORETTA YOUNG and MELVYN DOUGLAS

HE STAYED FOR BREAKFAST

with ALAN MARSHAL • Eugene Pallette • Una O'Connor

Based upon Sidney Howard's adaptation of the French play, "Liberte' Provisoire", by Michel Duran · Screen play by P. J. Wolfson, Michael Fessier, Ernest Vajda

Produced by B. P. SCHULBERG

Directed by ALEXANDER HALL

COLUMBIA PICTURES

Mary Pickford on War Relief Work In Native Canada

Mary Pickford has announced that she has offered her services to the Canadian Government for the duration of the war. One of her plans for raising money for the Canadian Red Cross proposes a series of shows with prominent Hollywood stars in the chief cities of the Dominion. She said that all services would be donated free and all receipts would go to the Red Cross. A representative of Miss Pickford will work out details with Norman Sommerville, head of the Canadian Red Cross.

A cavalcade of Mary Pickford films is being edited for showings for the benefit of the Canadian War Relief Fund. The cavalcade will include scenes from "Coquette," "Daddy Long Legs" and "Tess of the Storm Country."

American Actors Aid Britain

The American Artists Ambulance Association has been formed in London. Members include Bebe Daniels, Ben Lyon, Claire Luce, Vic Oliver, Leigh Stafford, Samuel Eckman and David Rose. Mrs. Winston Churchill is honorary president of the association. It was said that the organization was planning to raise funds for large quantities of trailer ambulances from members of the theatrical professions in the United States.

Warner Crew at Fort Knox

The fourth of a series of two-reel motion pictures "glamorizing" Army life will be made at Fort Knox in the next two or three weeks. W. L. Guthrie, national location manager for Warner Bros., announced Thursday in Louisville.

Mr. Guthrie, accompanied by Maj. William M. Wright, Jr., of the War Department, and Owen Crump, Warner Brothers writer, arrived in Louisville Tuesday night and visited Fort Knox Wednesday to get an idea of what life is like inside a tank. The picture will follow shorts already made of life among youths who take air training courses offered by the Civil Aeronautics Authority, life in the infantry and in the Marine Corps. The shorts are being produced by Gordon Hollingshead.

Warner Brothers announced Wednesday that the Army planned to send two bombers to transport the production unit to film "The Tanks Are Coming" at Fort Knox. The company also has announced a feature, "You're in the Army Now," described as a comedy dealing with civilian Army training camps.

Grainger at Republic Southern Meeting

Republic held a southern regional sales meeting on Thursday, at the Peabody Hotel, Memphis, with president James R. Grainger presiding.

Attending were William G. Underwood and Claude C. Ezell, Dallas franchise holders; Lloyd Rust, manager of the Dallas office; Arthur C. Bromberg, Southeastern franchise holder; Henry Glover, Atlanta branch manager; Harold Laird, Tampa manager; J. H. Dillon, Charlotte, manager; L. V. Seicshnaydre, New Orleans branch manager; William M. Snelson, Memphis branch manager; and Sol Davis, and Morris Loewenstein, Oklahoma City franchise holders.

Four A's Committee To Control Benefits

A special committee of executives from the unions comprising the Associated Actors and Artistes of America, parent actors' union last week took control of theatrical benefits from the Theatre Authority, in New York, of which Alan Corelli is the head.

The action was allowed by resolution of the boards of the Authority and the Four A's; and it means that Mr. Corelli must now merely police the benefits under the committee's instructions; that he cannot approve, or sponsor, any benefit; that he must not obtain talent for them; and that he may not act as manager for any group participating in a benefit.

On the special committee, first meeting of which was to be held in New York this week, are Mrs. Florence Marston, eastern representative of the Screen Actors' Guild; Paul Dullzell, Actors Equity; Joseph Tonge, American Federation of Radio Artists; Blanche Witherspoon, American Guild of Variety Artists: and Hoyt S. Haddock, American Guild of Variety Artists.

Republic Sets Deal With Butterfield

Republic has closed a deal with the Butterfield Circuit for the company's 1940-41 program. The deal for the Michigan circuit of 110 houses was set by James R. Grainger, president of Republic, Sam Seplowin, Republic, and E. C. Beatty and J. Ollie Brooks for Butterfield.

PCC Heads Attend Meeting in Seattle

The quarterly meeting of the trustees of the Pacific Coast Conference of Independent Theatre Owners was held at the Washington Hotel in Seattle last week.

In attendance were Robert Poole, Los Angeles, executive secretary of the California board; Robert Miller, Porland, executive secretary of the Oregon board; Ben Levin, San Francisco; Robert White, Portland; Wesley Johnson, Eugene; Rotus Harvey, San Francisco; Hugh Bruen, Whittier, Cal., and Jack Berman, Los Angeles. James M. Hone, executive secretary of the Washington state group, was in charge of arrangements.

Connecticut Exhibitor Meetings

The Connecticut Motion Picture Theatre Owners will meet August 26th at Ceriani's in New Haven with Irving C. Jacocks, presiding in place of Arthur H. Lockwood, who is recuperating from a recent operation. The reports on the golf tournament and a survey of exhibitor opinion on lowering admission basis for tax will be heard.

The Allied Theatre Owners of Connecticut will meet on August 27th at the Hofbrau Haus in New Haven.

Not Renewing Lease

RKO will relinquish title to the 1,500-seat suburban Orpheum theatre in Cincinnati August 31st, upon expiration of the present lease, negotiated five years ago. It is understood that the owners, Jack and Chester M. Martin, will improve the house and reopen it as a subsequent run.

Detroit's Times Square Answers On "Multiples"

The policy of the Times Square Theatre in downtown Detroit, selling multiple bills of six features for fifteen cents, and with giveaways and cut rate tickets, was the subject of a letter from Alex Schreiber, competitor, operating Associated Theatres, Inc., addressed to David Selznick, because "Rebecca" was included—and reproduced in Motion Picture Herald of July 27.

Now Jack Broder of the Times Square Amusement Company, operating the Times Square concerned, has addressed The Herald with a letter of response, being a discussion of Mr. Schreiber, and his applications of policy, but not discussing the merits of the multiple bill policy save as an expedient of a theatre in difficulties. In the course of his letter, Mr. Broder says:

"In your article Mr. Schreiber is given quite a build-up as being a crusader against bad practices in motion picture exhibition. For your information the first giveaway that ever saw the light of day in a motion picture theatre in Detroit was a 'country store' night which this same Mr. Schreiber put on at his Frontenac Theatre quite a few years ago. In this early effort he gave away baskets of groceries, poultry, etc., from the stage of the theatre.

"His letter specifically complains about the Times Square Theatre which is in direct competition to Mr. Schreiber's Loop Theatre. The Times Square Theatre was built by local capital at a cost of about $300,000.00. The operation of this theatre was not successful and bankruptcy proceedings resulted with the people who invested in the bricks and mortar left holding the bag. Since that time the Times Square has been closed more than it has been open and the receivers of the property most naturally try to get all they can out of it rather than to keep it closed.

"The Loop Theatre although it has less than one-half the seats the Times Square has is in control of the major product first run in the situation. This is accomplished through the superior buying power of Co-Operative Theatres of Michigan, Inc., which organization Mr. Schreiber mentions in his letter. I hasten to assure you that I will be glad to adhere to a straight double bill policy if I am given any kind of equitable split of the product. Furthermore the Loop Theatre has always run four features for one admission on the change-over night whether the Times Square was open or closed.

"There is no doubt that numerous reforms are needed and the writer will be very glad to join hands with Mr. Schreiber in eliminating these many evils that he complains of."

Warner Circuit Meets

Zone managers of the Warner Theatres circuit met at the New York home office on Tuesday, with general manager Joseph Bernhard presiding. Attending, were James Coston, Chicago; Nat Wolf, Cleveland; I. J. Hoffman, New Haven; Don Jacocks, Newark; Moe Silver, Albany; Ted Schlanger, Philadelphia; Harry Kalmine, Pittsburgh; John J. Payette, Washington, and Herb Copelan, Atlantic City. Also Clayton Bond, Ed Hinchy, Leonard Schlesinger, Harry Goldberg, Frank Phelps, Nat Fellman, Abel Vigard, W. S. McDonald, Harry Rosenquest, Louis Kaufman, Herman Maier and Frank Cahill.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

SOMETHING—maybe it was a little birdie—told the Newark, N. J., police that Circuit Court Judge Joseph L. Smith is going to be mighty peeved when he gets back from Detroit.

The judge and his family, it seems, went to Detroit several days ago to attend a wedding. At 10:30 a. m. the next day Patrolman Edward Nowak walked past the Smith house, 655 Lake St., Newark, and saw a suitcase on the front porch. He lifted it up, hefted it. It seemed very mysterious. He rushed it down to the Second Precinct, where his superiors applauded his judgment and decided it probably was a bomb. They put the bag under a fluoroscope, saw lots of wires and gears and cogs inside. They felt their worst suspicions had been confirmed.

They put the suitcase in a barrel of oil and left it on the bank of the Passaic River, near Orange St., to soak. At four p. m., Sergt. Frank Shannon, the department's ballistics expert, showed up with a sub-machine gun and fired 30 rounds of bullets into the suitcase. The bullets tore the bag to pieces but nothing else happened.

Reassured, the experts approached the wreckage to examine it. They found—and this is what they fear will peeve Judge Smith—what was left of a moving picture projector and several rolls of film. The detectives deduced that the judge is—or was—an ardent amateur movie fan.

▽

Major Albert Warner's yacht blew up in Oyster Bay, the other day, and sank. It was called the *Restless.*

▽

George Ross, in the New York *World-Telegram*, bemoans the sad fate of Hollywood producers David Loew and Albert Lewis, for buying a story called "Flotsam"—about refugees. First it was a story about a refugee of Austria who found a haven in Czechoslovakia. Then the Czechs fell, and the ending was changed to Poland. You know what happened to Poland. So the ending was switched to France. You know what happened to France. Meanwhile a long time has elapsed. Now the new ending is laid in South America.

The Messrs. Loew and Lewis are keeping their fingers crossed!

▽

A mighty dangerous decision, the one made by the employees of Harry Ross, of Ross Federal Checking Service, which resulted in their honoring the chief on the tenth anniversary of his checking service, with a fine, big shotgun!

The presentation scroll stated that "Much thought was given to the selection of a gun which would really measure up" to the boss, adding: "Our sincere hope is that he may have many more prosperous and busy years and that this shotgun may bring him many pleasant hours in the field."

▽

Metro-Goldwyn has a tieup possibility for their new "Haunted Honeymoon" production, in the picketing of the Woodmere Cemetery in Detroit, by workers dressed in sheets hopping along in a ghostly manner, carrying large signs declaring: "A Union Ghost Demands a Union-Dug Grave," "I'm a Good Union Man Who Couldn't Rest in a Non-Union Cemetery," etc.

▽

The Olentangy's theatre marquee, in Columbus, Ohio, advertises "HOT STEEL"—COMFORTABLY COOL.

Although he will not admit it, the full name of Ed Kuykendall, that portly, genial gentleman with that long drawl from Mississippi,—is Edgar Lucius (Like Lucius Beebe) Kuykendall.

Looking none the worse for the wear and tear, Mr. Kuykendall, now 63—looks youngishly fifty—arrives as one of the better known of film exhibitors from a long line of show business successions, from carnivals and the circuses, to acrobats and balloon ascensions and black face minstrels. He turned to film exhibition some 30 years ago, later also incorporating a fair and amusement park and baseball in his native Columbus in Mississippi.

▽

Now it's the marriage brokers who are picking "best stars."

Assembled in annual convention in New York, this week, 'Marriage Bureau' directors, chose the first five romantic male film stars in the following order: Errol Flynn, Clark Gable, Robert Taylor, Tyrone Power, Laurence Olivier.

The committee couldn't agree upon the first five female stars, so didn't pick any.

The 'brokers,' who make 'matches' for a price (they won't tell how much), adopted as the theme of their convention: "Can Love Save the World from War and Destruction?" Their "positively unbiased" answer was 100 per cent "yes."

▽

In Providence, firemen fighting a blaze in an adjoining building carried hose lines through the balcony of the Empire without interrupting the show or distracting the audience.

When the fire had been extinguished, more than 100 persons who had gathered in the street to watch the blaze purchased tickets for the Empire. George Crobin, manager, believes he has a new exploitation idea.

▽

Without approving or denouncing the nomination, and stressing the absence of any political affiliation or preference, a theatre advertising man, in Columbus, Ohio, has suggested "WLW, the Nation's Statesman," as a slogan for Wendell L. Willkie, the idea having been inspired by the radio slogan, "WLW, the Nation's Station," as used by WLW, in Cincinnati.

"That sounds like some press agent," countered a wag in Columbus. "You know, the type who can take a germ of an idea and turn it into a disease."

▽

Gilbert Brown, RKO Studio sound engineer, and Leigh Jason and Ernest Pagano, Hollywood writers, have developed a midget radio, weighing only a pound and a half, which, they say, can throw a voice three miles through its little loud speaker. The Nazis have some such in use on the Siegfried Line, or, rather, it was in use until the capitulation by the French. With slight variations, the United States Navy also has one.

▽

Ed Fitzgerald, commentator on Station WOR, boasts loudly of his culinary proclivities. Believe it or not he boasts loudest of his "special" recipe for chicken, which requires that a whole chicken, feathers and all, be coated with clay, baked over a slow fire for 20 hours, broken open, through the now-hard clay covering, and stuffed with oysters. Ouch.

COAST-TO-COAST airplane passenger schedules, extremely important as a defense measure, depend on the motion picture industry for more than a third of their passengers, according to an air survey by Art Stewart, Western Traffic Manager of T.W.A.

Stars, producers, writers, executives and technical workers bought nearly $1,500,000 worth of transportation on T.W.A. transcontinental liners during the last 12 months, more than any other group of travelers.

"Without this support from the motion picture industry our airline could not operate economically west of Kansas City," Mr. Stewart declared. "The importance of this travel to national defense is tremendous."

The movie industry has accounted for 34 per cent of the air business over the eight T.W.A. coast-to-coast schedules flying in and out of Los Angeles. Men and women in general business and professional life are second, using 31 per cent of the skyliner space.

It is not unusual for a movie actor or actress to board a plane in Los Angeles Friday at five p. m., arrive in New York the next morning for a weekend of shopping and play-going, board a plane in New York Sunday evening and arrive in Los Angeles in time to report to the studio at nine a. m. Monday.

Orson Welles holds the Hollywood record for round trips to New York via T.W.A., having made more than 50 flights in the last ten months, to get "organized" on his new contract with RKO. Don Ameche and Edward Arnold recently completed 50,000 miles of flying in two months.

Group percentages in the T.W.A. tabulation show the following:

Movie Industry	34%
Business and Professional Group	31
Vacation Travelers	15
Government Employees	9
Army and Navy Personnel	8
Students	3
	100

The film industry's recent policy of holding premieres the same week in various parts of the country has been the source of much new business for the airlines, which make it possible for stars to attend almost simultaneous showings of their films.

▽

The National Association of Broadcasters spent last week in San Francisco, in annual convention, making itself believe that its new Broadcast Music, Inc., music library will surely supplant ASCAP as the source of music for the air on January 1st. In the midst of the convention, the NAB had John Latouche, lyricist of "Ballad for Americans," present his "Ode to Radio," specially written for the meeting, on the NAB's invitation. Evidently they failed to foresee how this special distinction might serve to somewhat contradict the NAB's contention that radio did not need ASCAP material—for Mr. Latouche is a full-fledged member of ASCAP.

▽

Rosemary Olive Griffith, that pretty little American Airlines hostess, who swallowed the key to her plane's baggage compartment the other day, when a man attempted to get it forcibly, now says that she got the idea to swallow it from a movie she once saw, in which a pirate swallowed a ring when his ship's captain tried to take it away.

PETRILLO MOVING INTO ACTORS' JURISDICTION

Four A's Leaders See Threat of Invasion in Federation Claim to Musical Artists

James C. Petrillo's American Federation of Musicians this week charted a course of conquest under its new leader as it moved to absorb the instrumentalists of the American Guild of Musical Artists. However, it also precipitated what may become a wildcat tangle among the American Federation of Labor's entertainment industry unions; similar to last summer's, when the International Alliance of Theatrical Stage Employees battled, expensively, with the Associated Actors and Artistes of America, parent actors' union.

Invasion Threat Seen

The Musical Artists' Guild belongs to the Four A's and that body views the AFM action this week as a threat comparable to that from the IATSE last summer. Its component unions were meeting hurriedly this week to devise ways of staving off the latest infringement of actors' jurisdiction.

Mr. Petrillo has notified the guild that its instrumentalists must join the AFM by September 2nd. His move is a change from the policy of his predecessor, Joseph M. Weber, whom he succeeded at the Indianapolis convention, in June. Mr. Weber never intimated that the instrumentalists of the musicians' guild, which comprises singers, accompanists, and others as well, were claimed by the Federation. Mr. Petrillo on Wednesday was reported to be on the verge of an agreement with the Guild.

However, a Petrillo spokesman at the New York AFM headquarters this week said the organization never had attempted to claim the instrumentalists because, heretofore, it could not help them. He cited their generally higher salary levels. However, he added, Mr. Petrillo felt that the AFM charter covers all who play musical instruments, and that therefore the instrumentalists belong in the Federation.

Henry Jaffe, attorney for the Guild, of which Lawrence Tibbett is president, denied Monday that the instrumentalists wanted to join the musicians' federation.

Mr. Jaffe's optimism was not fully shared by other Four A's union officials. An Actors Equity official saw possible collusion between Mr. Petrillo and George Browne, head of the IATSE, noting that both men made their headquarters in Chicago, both had worked closely, and that their unions had a working agreement.

Battle against the Federation, should it come over the comparatively small number of instrumentalists, is not sought eagerly by the Four A's unions. They spent much battling the IATSE last summer, and several weeks ago the Four A's was forced to effect sharp economies.

In Elkhart, Indiana, this week, Mr. Petrillo was a figure in a local theatre dispute. He indicated he would investigate a dispute between the local musicians' local 192 and Nat Bernstein, owner of the State, in that city. The controversy is over use of a music machine. Mr. Petrillo's investigation will also determine what the AFM can do to prevent the use of such machines in other theatres. In the meanwhile,. Mr. Bernstein has asked the Chicago IATSE representative to have the International arbitrate the dispute.

The Republic Studio last week signed a basic agreement with the Screen Publicists' Guild for five members of its publicity department, thus ending possibility of a strike for which the SPG had already secured the support of other studio guilds and some unions.

In New York, that city's branch of the SPG held its first annual dance Friday night, August 9th, at the Hotel Pierre, with about 400 attending. Also last week the Guild notified the home offices of the majors that it claims a majority of their publicity staff employees, and it asked, through attorneys Boudin, Cohn, and Glickstein, that conferences be set for negotiation of union contracts.

Chicago Negotiations Soon

Negotiations, in Chicago, between theatre owners and the projectionists' union, will begin on August 14th, John Smith, president of the union, announced last week. The negotiations will be for new contracts, and no requests for reductions will be considered, he said.

Leaders of the CIO in the Scranton area this week announced they would withdraw from the motion picture projectionists' field. This presumably eliminates the United Theatrical Workers Local 997, a CIO affiliate in that region.

Dewey Barto, acting president of the American Guild of Variety Artists, this week was made permanent president. He succeeds Jay C. Flippen, resigned.

Charles P. Carroll has resigned as national chairman of the motion picture division of the Theatrical Managers and Agents Unions, and has become director of advertising and publicity for Philadelphia Gardens, a sport amphitheatre, in Philadelphia.

In St. Louis, 22 members of the Local B-2, of the IATSE, a theatre employees' union, have asked the Central Trades and Labor Council of that city to have control of the union given to members. They charge no accounting has been made by the union executive board, of $23,000 paid by them to the local's treasury; that they cannot elect their own officials; and that they do not even know the full membership of their executive board.

DE MILLE DRAWS 'EM IN

Cecil B. DeMille, not confining his showmanship to Hollywood, has been proving a box-office attraction at the San Francisco Fair, known officially as the Golden Gate International Exposition.

Between May 25th and July 30th, approximately 500,000 people viewed Mr. DeMille's free one-man exhibit, according to word received from W. H. Fowler, director of the Los Angeles County Building, where the DeMille display is housed at the Exposition.

Mr. Fowler said that a top attendance of 30,000 was recorded on two successive days, while the average has jumped from the first week's 4,000 to 6,000.

Included in the exhibit are souvenirs from the producer's 67 films, from "The Squaw Man" of 1913 to "Northwest Mounted Police". Also exhibited are the cameras used on those two pictures.

Still Too Many Extras, Guild Head Declares

Reduced in number by severe parings of the last several weeks, and fearing further slashes, the Class B (extra) players of the Screen Actors Guild were told, by executive secretary Kenneth Thomson, at their annual meeting Sunday night, in the Los Angeles American Legion Stadium, that their number was still too large, and that, even with the reduction to date, "the average earnings of an extra still are ridiculously low."

Mr. Thomson tempered his long talk with a financial recapitulation, in which he pointed out that the Guild had accumulated a surplus of $162,613, as of this June 30th.

Accomplishments Listed

He sketched the practical work of the Guild in putting the organization on a sound financial footing, reducing the number of competing Class B members, raising the average earnings of the members, seeking vocational rehabilitation for those unable to earn a living in the industry, and cooperating with the producers in establishing a new deal at Central Casting.

More than 75 per cent of the time of the Guild staff is devoted to work in behalf of the extra players. Dues of extras are about five cents a day per member.

"There is not now, there never has been, and there never will be in the motion picture industry enough extra work to provide an annual living wage for all of those who would like to earn their living in this way," warned Mr. Thomson.

Mr. Thomson reviewed the extra problems thus:

"Just as the Central Casting situation was of importance to the extras, so the question of classification of extra work and the rates of compensation for the many categories has been of pressing importance. The Screen Actors Guild staff completed late last year a proposed new extra code which asked for major readjustments in the classifications of work, which would have had the result of increasing the earnings of the extra players. To this was added a request for a blanket 15 per cent increase. This extra code was presented to the Association of Motion Picture Producers and negotiations begun.

"Shortly thereafter, on November 8, 1939, a suit was filed against the Guild by a member, who in the name of the Guild extra players, asked the courts to turn over operation of the Guild to the extras. While this suit was pending, negotiations in behalf of the extras could not be carried on with the producers because of the question of whom the producers were dealing with. If the member had won his suit, no agreement negotiated by the management of the Screen Actors Guild would have been of any value. The Guild was forced to abandon for the time being this question of reclassification, and defend itself in this suit. The Guild did defend itself, at a cost of $2,500 in actual attorney's fees.

"During the period of the suit new economic conditions created by the war abroad and the loss of foreign markets had impressed themselves upon the industry. At the same time, the Standing Committee had approached the completion of its work on a plan for increasing yearly earnings of extras. Accordingly the negotiations on the extra code have been held in abeyance, although as soon as it is possible there are certain particularly pressing classifications which must have immediate adjustment. These include singers, 'standins,' etc., where the present wages of compensation are obviously inadequate," concluded Mr. Thomson.

this ad INTENDED FOR THE PUBLIC, IS DIRECTED TO EXHIBITOR AS WELL...

A Very sincere message from us to you....

It's been a long time since we've felt compelled to urge you to see a certain picture, but "THE LADY IN QUESTION" is such a picture.

Frankly, it "got" us, as we know it will "get" you! A warm, glowing, heart-thrilling story of real, lovable human beings, it possesses that rare quality of making you a definite part of the lives of people whose loves, laughter and loyalties are of the stuff that makes life worth while.

We enthusiastically and unhesitatingly recommend that you share this truly unusual screen experience with us.

(signed)
THE MANAGEMENT

THE LADY IN QUESTION

starring **BRIAN AHERNE**
RITA HAYWORTH
with **GLENN FORD** • **IRENE RICH** • **GEORGE COULOURIS**
Screen play by Lewis Meltzer • Directed by CHARLES VIDOR
A COLUMBIA PICTURE

COLUMBIA PICTURES

Rarely does a picture rate this kind of ad, but "The Lady In Question" is that kind of picture ...sure to arouse audience enthusiasm everywhere, as it already has at all previews. We suggest that you use this special press book ad to "key" your campaign ...to convey your enthusiasm to your patrons.

School Survey Shows Many Pupils Pick Film Fare Without Parents' Help

An indication that many parents do not know the names or types of films which their children attend was given in a survey conducted by the Motion Picture Survey Council of the Parent-Teachers' Association in Norwood, Ohio, a 35,000 population suburb of Cincinnati.

Over three-quarters of the 1,485 public grade school pupils and 1,347 high school students who answered the questions reported that neither their mother nor father checked on pictures before allowing them to attend the theatre. Grade school answers indicated similar relatively few parents told the children what picture to see.

A total of 17 questions relating to pictures was asked all the students in the public grade and high schools in Norwood. Findings included: an average of 98 per cent of the boys and 85 per cent of the girls attend a motion picture theatre at least twice a week; 15 per cent of the boys and 18 per cent of the girls attend theatres from Monday to Friday. High school attendance, the report said, is limited almost entirely to weekends. About 25 per cent of the children said they stay to see a program twice.

Eight per cent of the boys and four per cent of the girls answered "No" to the question, "Do you conduct yourself right in the theatre?" Mrs. Donald S. Evans, chairman, said the committee was surprised to find that some pupils admitted they did not behave properly in theatres. She said, "We merely included the question to see the reaction on pupils." Favorite pictures with the students included "The Wizard of Oz", "The Man in the Iron Mask", "Andy Hardy" series, "Alexander Graham Bell" and "Mr. Smith Goes to Washington". Over 90 per cent of the grade school pupils attended the theatre in the neighborhood, with the percentage decreasing as the age increased.

Hold Television Meet August 22

A national television convention will be held in Los Angeles August 22-24 under the sponsorship of the Television Engineers Institute of America, Inc. George H. Seward is president of the Institute.

One of the speakers will be Allen B. DuMont, president of the Allen DuMont Laboratories, Inc. His topic will be "A New Method of Synchronization for Television Systems."

Technical Discussions

Other speakers and their topics will be:
"Television Receiving Antennas and Their Installation." Irving Steinberger, RCA, "New Methods Employed in Long Distance Transmission." Lieut. Ralph D. Lemert; "Color Television," William L. Prager, American Television Laboratories; "Special Events in Telecasting." Hal Styles, President Veteran Wireless Operators Association; "Photoelectricity in Television and Television's Future Paths." Prof. Diones M. Morindini; "The Use of Television in Teaching Sceince." Paul F. Devine, Supervisor of Science, Los Angeles Board of Education; "Interference Phenomena in Television Reception." Thornton Chew, Television Products Co.; "Commercial Sponsorship of Television." J. L. Walden, Walden Organization.

"Design and Construction of Television Intermediate Tranformers." A. Paul O'Connor, Miller Coil Co.; "Studio Lighting." T. H. Shepherd, Bureau of Power and Light, City of Los Angeles. "Television Production Stage." Graeme Young; "Presentation of the Space Arts by Television." Dr. Maude L. Chambers; "Technique of Television Make-Up." A. Bernard Shore, Max Factor's Salon; "An RMA Synchronizing Impulse Generator." R. C. Kent, University of Iowa, and Craig L. Moon, First National Television, Inc.; "Television Committee's Activities of the National Education Association."

J. Raymond Hutchinson, Chairman; "Qualifications for a Television Engineer." Leroy Bremmer, Technical Director, National Schools, Los Angeles; "Television in Japan." Ken O'Hara; "The Technique of Television Acting." Shirley Thomas; "Television Field Strength Measurements and Antenna Installation." C. Frederick Wolcott, Chief Engineer, Gilfillan Bros.; "Present Status of Commercial Television Outlook As Compared With Radio Broadcast." August Hund, Consulting Engineer.

Appeal New York Ban on "Fools"

An appeal from the refusal of the New York State Motion Picture Division to issue a license for general exhibition in the state of "Fools of Desire," has been filed with both Irwin Esmond, director of the division, and Charles A. Brind, Jr., director of the Education Department's Law Division.

The appeal was made by the Syndicate Exchange, Inc., New York City, through Lawrence Kulick, secretary. Syndicate, which holds distribution rights to the film, contends the picture makes no attempt to portray lewdness and merely points out a moral.

The picture, after review, was rejected by the Motion Picture Division last month on the grounds that it was "indecent, immoral and would tend to corrupt morals." The film was originally submitted in 1938 under the title, "It's All in Your Mind" and was rejected at that time. Since the original rejection, the picture was revised before resubmission.

Add Transcription Division

Columbia Recording Corporation, a subsidiary of Columbia Broadcasting System, has added an electrical transcription division and will have recording studios available September 1st in New York, Chicago and Hollywood. Manufacturing and processing facilities are at Bridgeport, Conn., and Hollywood.

On Foundation Board

The Associated Health Foundation, Inc., a non-profit medical service group licensed in Greater New York, announces the election of Jules D. Levy, Warner Brothers, and Eugene Castle, president of Castle Film Company, to its board of trustees.

Gov't Reports on Educational Film

Educational film developments in Canada, Burma, Colombia, Cuba and Brazil and current releases of non-theatrical films are listed in a bulletin issued by the Motion Picture Division of the Bureau of Foreign and Domestic Commerce, Washington, D. C.

American Equipment Used

Practically all of the visual educational equipment installed in Canadian schools and offered for sale is of American origin, according to the bulletin. Two-thirds of the projectors are 16mm. silent, and the majority of the remainder are 35mm. silent projectors.

While over 1,000 reels of film are owned by the various schools and teachers, including departments of education, the majority of films used are obtained in Canada from industrial concerns, including the transcontinental railways, rather than from commercial distributors, and some also come from the Dominion and provincial governments. Films are used chiefly in the teaching of geography, science and history, and school officials say they would prefer to have historical films.

At the present time in Burma educational films are displayed only at Rangoon University in connection with certain courses of study. The Government of Burma, however, is reported to be considering a plan for the establishment of a state cinema service involving the display of educational films in districts in the interior. There are twelve 16mm. silent projectors in the hands of dealers in Burma.

The probable number of 16mm. projectors available in Colombia would appear to be not over 150, according to the bulletin. An organization in Bogota, the Compania de Peliculas Colombianas "Codepeco" makes 16mm. silent films of news events and on educational subjects. The company made 39 films totaling 8,790 feet in the past year.

It is reported that there have been no developments of importance in connection with the showing of educational films in the schools of Cuba, although such institutions may be said to be thinking along these lines in the sense that from time to time efforts are made to sell them on the idea of using such a teaching auxiliary. At the present time only three or four schools are known to possess projection equipment, none of which is for sound.

The showing of educational films in schools in Brazil is increasing slowly. It is estimated that about 1,500 projectors of all sizes for silent film are in use in schools there. Approximately 90 per cent are 16mm. and the trend is toward standardization to that size. Not many of the films used have been purchased abroad.

Stuart Leaves Midwest

Frank E. Stuart, head booker of the Midwest circuit and manager of the Majestic theatre, has resigned. He is succeeded by Larry Nyberg, who was manager of the Garden theatre. George Mitchell, lately replaced by "Buddy" Graham as manager of the Forest, becomes manager of the Garden.

Brooks Named Salesman

James Brooks, head booker at the Seattle Twentieth Century-Fox exchange, has been appointed salesman for the company in the eastern Washington territory, succeeding Hap Frederick, resigned. He is succeeded in the booking department by Robert Osborne, former assistant booker.

Republic Name Change

Change of name has been filed by Republic Film Exchange, Inc., at Albany, N. Y., to H. R. G. Corporation.

Ban Sought on Highway Signs

Proposals being pressed by civic organizations before Pittsburgh and Pennsylvania governing bodies may force exhibitors to abandon marquee, street display and billboard advertising. Poster panels are already outlawed on the new Pittsburgh-to-Harrisburg super-highway, to be opened in September, by edict of the State turnpike commissioner. The billboards ordinarily are used in the city and in selected suburban and rural locations, by most of the downtown theatres.

Women's clubs and some of the state's newspapers have long been fostering a movement to have the legislature rule billboards off the highways.

Would Ban Marquees

Another proposal that would materially alter theatrical promotion methods, if passed, is the request of the Pittsburgh Chamber of Commerce that the city council ban overhanging signs and other display equipment extending into or over the streets in the "Golden Triangle," downtown business section.

If passed, the ruling would force theatres to remove their marquees and displays by 1943, and would forbid the installation of any such equipment after next year.

Anticipating a storm of protests, the council tabled the proposal with the comment that "signs bring $30,000 per year into the city treasury," and that their removal would meet opposition from merchants.

Newspaper advertising by downtown theatres has been increased over last year in the three dailies, and neighborhood houses have also been using the papers' directories since slightly more than a year ago, with a few of them occasionally adding display space to their directory lineage.

Exemption of theatre marquees from the scope of the new Chicago ordinance prohibiting canopy advertising was indicated this week following a meeting of circuit representatives and indpeendent exhibitors with city officials.

Theatre Title Transferred

The Astor theatre, recently rebuilt neighborhood house in Philadelphia, operated by the Warner theatre circuit management, has been acquired by the circuit's Stanley Company of America for $243,650. The title was transferred by Northeastern Theatres, Inc., to the Stanley company. A mortgage of $150,000, secured on the premises, has been given by the circuit to Pennsylvania Company, banking house.

Acquire "Emperor Jones"

"Emperor Jones," featuring Paul Robeson, has been secured by Screencraft Pictures, Inc., for national distribution. The film was produced by John Krimsky and Gifford Cochran in 1933 and originally distributed by United Artists.

"Polio" Hits 11 Houses

Authorities of Huntington, West Virginia, have barred from the city's 11 theatres all children under 16 years of age. An infantile paralysis epidemic is the cause.

Peckham in Detroit

Ralph Peckham, formerly of Grand National Pictures, is taking over the Detroit territory for Select Pictures.

INCORPORATIONS

Recent incorporations at Albany, N. Y., are:

Advance Enterprises, Inc., 200 shares, no par value, by Henry Nicholson, Rudolfine and Syd Kamerman, New York City.

Air Programs, Inc., artists' bureau, 100 shares, no par value, by David Orlikoff, Arthur S. Schapira and Rose Ganis, 521 Fifth Avenue, N. Y. C.

Artlee Corporation, 200 shares, no par value, by Arthur A. Lee, William J. Lee and Norman Stamm, 1600 Broadway, N. Y. C.

B&S Theatre Corporation, 200 shares, no par value, by Joseph L. Hochman, Paul L. Berney and Richard Shill, N. Y. C.

Boyar Associates, Inc., 200 shares, no par value, by Mark I. Finkelstein, E. Souhami and D. L. Lang, N. Y. C. Papers were filed by Edmund Souhami, attorney for Allied Theatres Owners of New York.

Brandeis Theatre Corporation, 10 shares, no par value by Minna Tauber, Frances Greenberg and Lillian Goldstein, N. Y. C.

Brooklyn Exhibition Company, Inc., 100 shares, no par value, by Horace Valenstein, Charles D. Scanlon and Edward J. Gedalecia, N. Y. C.

Car-Jam Amusement, Inc., by Bernard Zucker, Eugene Tripi and Joseph Fitzula, Queens, N. Y.

Cedar Productions, Inc., 200 shares, 100 preferred at $50 value and 100 common, by Leo Peters, Brooklyn; Proctor Jones and Robert Whitehead, Manhattan.

Cinema Advertising Agency, Inc., to conduct motion picture advertising with 100 shares of stock by Louis Drell and Philip Weiss, Manhattan, and Thelma Gedan, Bronx.

Cinemusic, Inc., 200 shares, directors being Abraham Friedman, New York City; Herman Hettinger, Philadelphia, and Margaret Grant, Winchester, Mass. Subscribers are Harold D. Klipatein, George Etkin and Mr. Friedman.

Cinema Trading, Inc., 200 shares, no par value by Irving Weissman, Louis Lovesky and Ethel Freedman, N. Y. C.

Community Amusement Corporation, 50 shares, by William, Isaac Rosenblum and Morris Glaser, N. Y. C.

Dolan and Doane, Ltd., 100 shares, no par value, by Lee Moselle, Rose Lader and Geraldine Weiss, N. Y. C.

Edico Corporation, $20,000 capital stock, by Richard M. Edwards and Raymond Wilson, Jackson Heights, Queens, and John Mulroy, N. Y. C.

Esperia Film Distributing Company, Inc., 100 shares, no par value, by Ferdinand A. Macaluso, Rose Macaluso and Samuel F. Frank, N. Y. C.

Fairyland Theatre Company, Inc., by Morris and Albert Shestack and E. E. Lippman, Brooklyn.

Foreign Films, Inc., 200 shares, no par value, by Henry G. Kosch, Jean Sikoff and Evelyn Costa, N. Y. C.

Fortrade Corporation of America, $100,100 capital stock divided into 1,000 shares of preferred stock at $100 and 100 common at $1. Directors are Marie Metzler, Marguerite Walsh and Mildred Lustgarten, N. Y. C.

Frank Buck Amusements, Inc., 100 shares, directors being Frank and Muriel Buck and Olga Swanson, 9 Rockefeller Plaza, with Harvey J. George, M. M. Wood and Beatrice Zeifman, Mineola, Long Island.

Heart Theatre Corporation by Howard A. Herz and Sigmund Pollatschek, Manhattan, and Annette Graifer, Brooklyn.

Hopkinson Theatre, Inc., manage theatres, 100 shares, no par value, by S. L. Draisin, Jeanne Greengold and Frieda Dorn, N. Y. C.

Human Interest Productions Corporation, to produce motion pictures, $25,000 capital stock by George Bernhardt, George S. Robb, Brooklyn, and Isidore Cohen, attorney, Manhattan.

Laugh Parade, Inc., 200 shares, no par value, by Ed Wynn, Sidney R. Fleisher, filing attorney, and Edward E. Cohen, N. Y. C.

Lux Distributors, Inc., $20,100 capital stock, $100 shares of preferred numbering 200 and 100 shares of common at a dollar each by Harold P. Seligson, M. S. Frank and Lillian Kamen, N. Y. C.

MGM Theatres, Inc., 200 shares, no par value, by Sidney Goldstein, Alfred Rice and Samuel Fleischmann, N. Y. C.

Playtime Productions, Inc., 200 shares, no par value, by F. E. Raughley, Vincent T. Ray, attorney, and Charles H. Dwyer, Buffalo, N. Y.

Repeatoscope, Inc., 300 shares, no par value, directors being G. W. S. Cherrington, St. Albans, L. I.; George A. Eden and Henry M. Eden, Brooklyn.

Stanway Amusement, Inc., 410 par value stock, by Freda Jarrett, Ruth Kaplan and Esther Bergman, N. Y. C.

Storm King Theatre Corporation, $1,000 capital stock, by Louis Mehl, Hannah Fahrer and Elizabeth Woods, N. Y. C. Willard S. McKay filed the papers.



BEST SEASON IN YEARS FOR ARGENTINE HOUSES

Capital Film Circles, However, Are Alarmed at Prospect of a New Ticket Tax

by N. BRUSKI
in Buenos Aires

The current season bids fair to finish as one of the most successful in recent years for motion picture theatres. The houses in the Buenos Aires' cinema district in the center of the city generally play to capacity business on Saturdays and Sundays and late arrivals have small chance of obtaining seats unless they have booked their tickets in advance.

In recent months a number of new theatres have been opened in Buenos Aires to good business. The newest are the Mundial, Trocadero and Sarmiento.

Alarmed at Proposed Tax

Film circles here are alarmed at the prospect of a new tax, presently being studied by the city council. The plan proposes the placing of a tax, the maximum of which would be 10 Argentina cents, on all tickets sold for film shows within the city's limits.

The sums derived from this levy would be devoted to the improvement and extension of the municipal hospitals. Exhibitors point out that there are at least 30 different classes of taxes which affect the showing of pictures in Buenos Aires.

New Regulations Advocated

The Commission of Popular Culture, Previsions and Social Assistance of the city council recently held a meeting with the head of the Inspection of Performances present. At the meeting it was recommended to reduce the number of members of the commission and also that pictures be classified in nine categories, these including those "not fit for children" and others deemed "inconvenient."

"Rebecca" Scores Hit

"Rebecca" is probably the outstanding commercial success of the season. It was entering its sixth week at the Suipachi theatre at the time of writing and playing to full houses.

The French production, "La Femme du Boulanger," released by Leo Film at the Broadway is a runner-up to "Rebecca" among the best of the season. It had completed its fourth week at the time of writing.

Messrs. Cordero, Cavallo and Lautaret, prominent Buenos Aires exhibitors, are getting ready for the showing of "Gone With the Wind." They have requested the firm of Max Glucksman, local representative for Walker super-luminous screens and Bausch and Lomb anastigmatic lenses to import them for their theatres.

Criticize Historical Film

The latest film with a historical motif to be released in Argentine theatres is "La Carga de los Valientes" (The Charge of the Valiant), a production directed by Adelqui Millar. Mr. Millar has directed at the Joinville Studio in Paris and at Elstree in England but his two Argentine efforts have not been free of criticism.

"La Carga de los Valientes" concerns an episode of the Brazilian invasion of March, 1827, when a landing at Carmen de Patagones was repulsed after a naval and land battle. The highlight of the film is a cavalry charge by the local "gauchos" ending with the relief of a fort defended by a handful of men after the enemy had been defeated. Local residents, proud of their part in the making of Argentine history, claimed that the charge was carried out by proper detachments of soldiers and local volunteers and was an important battle, not merely a haphazard charge by a mob of local "gauchos."

Advertising in Newsreels

Proprietors of newsreels in Argentina have not been long to take advantage of the possibilities of increasing their earnings by including advertising matter in their issues but the public is gradually finding out that this advertising business is being overdone. At the present time there are two newsreels which are made in this country. One is "Sucesos Argentinos" and the other is "Noticiario Panamericano." The first entered the field about two years ago.

$650,000 for 13 Pictures

Manuel Romero, former stage producer and now one of the foremost local film directors, has signed a long term contract with Lumiton Films. They will pay him $650,000 for producing 13 films.

Flynn's Visit to Argentina

Errol Flynn paid a 10-day visit to Buenos Aires and then returned to Hollywood by air.

Hollywood apparently knows how to choose its good-will ambassadors and all those who have visited the Argentine in the last few years have done much to secure the favor of local fans towards North American pictures. The trek south was started a long while back by the late Will Rogers, and in his steps there has followed Clark Gable, Henry Fonda, Ramon Novarro, Annabelle and Tyrone Power. Flynn is one of the main box office attractions in Argentina.

Municipal Census Report

The Municipal census shows that in March there were 168 film theatres functioning within the city limits.

There were 2,376,209 admissions in March, compared to 1,446,125 in February. Total receipts were $1,949,244 in March compared to $1,041,900 in February. The average admission price in March was 82 cents compared to February's 72 cents.

Starting July 1st all clocks were put forward one hour. No effect has been noticed on theatre business by the new measure which was made for economy sake because of fuel shortage due to the war.

EXPERIMENT WITH ROACH TRAILER

Hal Roach is experimenting with a trailer on "Turnabout" for the South American market. At certain intervals in the trailer a commentator, speaking in Spanish, describes what the action is about. The experiment is directed at audiences in the interior who are unable to read the Spanish superimposed titles. The idea was suggested by Frank Seltzer, press representative for Mr. Roach.

IN NEWSREELS

MOVIETONE NEWS—No. 96, Vol. 22.—Italy attacks British Africa; Australian and New Zealand troops prepare for battle....Britain continues sea trade despite raids....Barriers built on British air fields.... British practice repulsing landing party....J. Edgar Hoover warns against spies and saboteurs....Valentine speaks on World Fair bombing....Roosevelts entertain South Americans....Willkie addresses farmers....Yachting....Lew Lehr.

MOVIETONE NEWS—No. 97, Vol. 22.—President tours Massachusetts arsenal....Herbert Hoover confers with Willkie....Norwegian freighter burns in New York Harbor....Floods follow hurricane in south....California forest fire....Launch new U. S. ship....Cavalry display....Windsors arrive in Bermuda on way to Bahamas....Horse racing....Riggs defeats McNeil in tennis....Soap box derby....Lew Lehr.

NEWS OF THE DAY—No. 294, Vol. 11.—J. Edgar Hoover calls for united action against fifth column ....British mass for battle of Africa....British ships make safe voyage....Dover repels Nazi air raiders ....Roosevelt hails Pan-American unity....Willkie confers with farm leaders....Valentine asks public cooperation in World Fair bombing....Aquatic ski team in action....Water scooters....Daredevil drivers smash up.

NEWS OF THE DAY—No. 295, Vol. 11.—War maneuvers in upstate New York bare gaps in defense....Roosevelt views arms production....Floods in South....Freighter afire in New York Harbor.... Windsors in Bermuda....Miss California chosen.... Riggs defeats McNeil for tennis title....Soap box derby.

PARAMOUNT NEWS—No. 99.—National Guard drills with wooden weapons in New York maneuvers.... Wallace tosses Australian boomerang....Willkie at Des Moines....Parachute fire fighters in Montana ....Haakon of Norway, Dr. Benes of Chechoslovakia and General Sikorski further Britain's cause....Honor fisherman who died at sea....Hoover warns against sabotage....“Bomb” hoax in New York and Union City, N. J.....World Fair bombing hunt.... Guard defense industries.

PARAMOUNT NEWS—No. 100.—Mioland wins Chicago derby....Soap box derby....Probe mystery blaze on Norwegian freighter....President inspects navy yards and arsenal....Use make-believe tanks in upstate New York war games....Launch alien registration drive....Storms hit South with flood peril.... Windsors arrive in Bermuda.

RKO PATHE NEWS—No. 111, Vol. 11.—Willkie meets farm leaders....Radio geared to national defense.... British cruiser hit by Nazi raider....Old Chicago radio towers razed for new....President greets Pan-American envoys....U. S. woolens for British sailors ....Yale University host to Oxford children.

RKO PATHE NEWS—No. 112, Vol. 11.—President tours key defense bases....Army fights with mock weapons....Sabotage suspected as Norwegian ship burns....Launch registration of aliens....Windsors arrive in Bermuda....Soap box derby....Mioland wins Chicago derby.

UNIVERSAL NEWSREEL—No. 900, Vol. 12.—Motor Festival in Flint, Mich.....New Pennsylvania highway....Willkie meets farm leaders....Hold beach picnic for orphans....Summer skiing....Recruiting speeded on coast....Electric machine gun tried.... Roosevelt host to South Americans....Skeet ace gets perfect score....Yachts vie for racing titles....Nazi bombers raid English port.

UNIVERSAL NEWSREEL—No. 901, Vol. 12.—Army holds maneuvers in upstate New York....U. S. to register aliens....Windsors in Bermuda....Coast beauty contest....New U. S. ship launched....President inspects navy yards and arsenal....Willkie and Hoover confer....Soap box derby....Mioland wins Chicago derby....Tropical storms hit south.

Improved Business Conditions

Figures released by Rodney P. Lien, superintendent of banking in Ohio, on operation of Ohio's 455 state banks for the fiscal year ended June 29th, indicate a substantial improvement in general business conditions. Bank resources increased $113,944,000 in the period; deposits rose $112,721,000; loans $59,930,000, and surplus and undivided profits were up $4,370,400 over the previous fiscal year.

Impose Mexican Tax

San Luis Potosi, wealthy central gold and silver mining region in Mexico, has added an eight per cent tax on gross payments exhibitors make to distributors.

Acquire Canadian Rights

E. R. Conne, producer of "Family of Nations," filmed in England, has sold the Canadian distributing rights to United Artists.

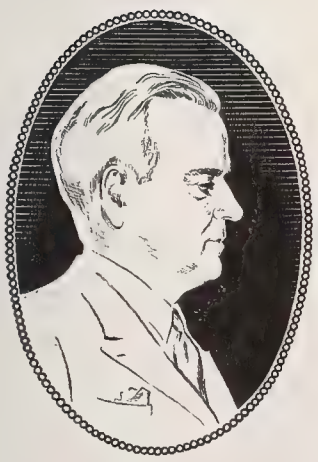
25th Anniversary

Martin Quigley and the Motion Picture

Martin Quigley's twenty-five years in the service of the motion picture industry, contributing to its world estate of financial, commercial and artistic leadership will be signalized in a special edition of Motion Picture Herald ▪ ▪ ▪ ▪

A quarter of a century of the rise and growth of the screen to its present stature as the world's greatest entertainment will find recognition in the Martin Quigley 25th anniversary edition. It will be the chronicle of the most remarkable period in the history of the motion picture and it will salute the work of one who, under an unvarying commitment of service, has devoted himself and his enterprises to the advancement of the motion picture and the industry.

The Martin Quigley twenty-fifth anniversary edition of Motion Picture Herald will not only be the meeting place of the vital personalities and institutions of the motion picture business—but, more important, it will be the show-window of the industry for the world to read and see.



QUIGLEY PUBLICATIONS

ROCKEFELLER CENTER NEW YORK

WHAT THE PICTURE DID FOR ME

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Columbia

BLONDIE BRINGS UP BABY: Penny Singleton, Arthur Lake, Larry Simms—Very good business in spite of heat wave. Play it.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

OUT WEST WITH THE PEPPERS: Edith Fellows, Tommy Bond—The poorest of this series. Just another picture that was very disappointing in its draw. Not nearly so good as its predecessors. Running time, 59 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

TRAPPED IN THE SKY: Jack Holt, Katherine DeMille—Too hot for normal business. Believe it would be OK for action lovers.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

First National

FIGHTING 69TH: James Cagney, Pat O'Brien, George Brent, Jeffrey Lynn, Dennis Morgan, Alan Hale—Good picture. A little reminder of what is going on across the pond. Running time, 90 minutes. Played July27-28.—E. C. Bohlig, Opheim Theatre, Opheim, Mont. Small town patronage.

FLIGHT ANGELS: Virginia Bruce, Dennis Morgan, Wayne Morris, Ralph Bellamy, Jane Wyman—A nice aviation picture that pleased the general patronage. Good business. Running time, 71 minutes. Played July 21-22.—Joe Schindele, Granite Theatre, Granite Falls, Minn. Small town patronage.

FUGITIVE FROM JUSTICE: Roger Pryor, Lucille Fairbanks—A swell picture with lots of action and good plot but too short for small towns that single feature. We played two shorts and serial with it and still only had an hour and a half show. Running time, 53 minutes. Played July 30-31.—Ritz Amusements, Inc., Ritz Theatre, North Vernon, Ind. Small town patronage.

TORRID ZONE: James Cagney, Ann Sheridan, Pat O'Brien, Andy Devine, Helen Vinson—O'Brien would spoil any picture in our situation. Plenty of action with Cagney carrying the entire load. Not worth the allocation given it. Better play it on a night that your fans crave action. Running time, 88 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Metro-Goldwyn-Mayer

ANDY HARDY MEETS DEBUTANTE: Judy Garland, Mickey Rooney, Lewis Stone, Fay Holden, Cecilia Parker, Ann Rutherford—One of the very best of the Andy Hardy pictures and excellently played by each and all of the participants, and imagine Andy as the Beau Brummel of Broadway. But as to Judy Garland, has any other reviewer or picture fan ever noticed her wonderful mystic eyes that look through you and beyond and, like a skilled physician, diagnoses any situation without an examination and gives the answer perfectly. We both believe and predict that Miss Garland will become a star of the first magnitude, which belief is shared by many others and that the summit will be reached 'ere long. Running time, 89 minutes. Played August 1-7.—William Noble, Criterion Theatre, Oklahoma City, Okla. Small town patronage.

CAPTAIN IS A LADY: Charles Coburn, Billie Burke, Beulah Bondi—Amusing little comedy which pleased on family night. Running time, 65 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HENRY GOES ARIZONA: Frank Morgan, Virginia Weidler—Won't stand up alone but it is a honey of comedy. Well, you just can't go wrong with a combination like Weidler-Morgan. Plus fair story. Running time, 67 minutes. Played July 28-30.—Ross J. Baldwin, Tosa Theatre, Wauwatosa, Wis. Suburban patronage.

LAMBETH WALK: Lupino Lane, Sally Gray, Seymour Hicks—This is an English story and dialogue and they up and walk out on it. Had I known what it was, I would have eliminated it. It is very bad. Running time, 66 minutes. Played July 31-August 3.—Ross J. Baldwin, Tosa Theatre, Wauwatosa, Wis. Suburban patronage.

MORTAL STORM, THE: James Stewart, Margaret Sullavan, Robert Young, Frank Morgan, Irene Rich—Good picture which pleased average business. Running time, 95 minutes. Played July 24-25.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

NEW MOON: Jeanette MacDonald, Nelson Eddy, Mary Boland—Very good musical show which failed to draw in this small town. Running time, 105 minutes. Played July 31-August 1.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PHANTOM RAIDERS: Walter Pidgeon, Florence Rice—Another Nick Carter adventure. These seem to go over OK here, especially with our Bank Night patrons. Running time, 70 minutes. Played July 16-18.—Joe Schindele, Granite Theatre, Granite Falls, Minn. Small town patronage.

STRANGE CARGO: Clark Gable, Joan Crawford, Ian Hunter, Peter Lorre—The producer is just kidding himself when he gives Gable and Crawford this kind of story as the public don't want smut nor too much lovey-dovey. This will finish these stars if they get another like this and why they consider this a big picture I don't know. Running time, 113 minutes. Played July 28-30.—Ross J. Baldwin, Tosa Theatre, Wauwatosa, Wis. Suburban patronage.

SUSAN AND GOD: Joan Crawford, Fredric March, Rita Quigley, Rita Hayworth, Ruth Hussey, Bruce Cabot, John Carroll, Rose Robert—Not so well liked. Drew very well but patrons seemed to think Joan Crawford out of place in such a story. They just do not go to see Joan Crawford. "Strange Cargo" with Crawford and Gable did no business. One of our lowest Sunday grosses. Running time, 117 minutes. Played June 25-26.—Miss Alice Simmons, Strand and Lyric Theatre, Jefferson, Texas. General patronage.

YOUNG TOM EDISON: Mickey Rooney, Virginia Weidler, Fay Bainter, George Bancroft—We agree that this is an excellent production and a natural for a small town. Patrons liked Mickey Rooney because he's very good. He's been our top box office for a long time. Don't worry about business. Running time, 85 minutes. Played July 18-20.—John Grabenstein, Liberty Theatre, Eustis, Neb. Rural and small town patronage.

Monogram

EAST SIDE KIDS: Dennis Moore, Vince Barnett—Not heavy but well worth the money and when used creates a demand for more pictures of same type. Play it. Running time, 62 minutes. Played July 22-23.—Ken Gorham, Town Hall Theatre, Middlebury, Vt. General patronage.

PALS OF THE SILVER SAGE: Tex Ritter—Although this is better than most of this series, our customers do not like them. Too much trick photography; the cast, outside of Ritter himself, act like amateurs and the light is bad on most of them. Another objection is that they're all very short. Running time, 52 minutes. Played July 26.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

Paramount

CAT AND THE CANARY, THE: Bob Hope, Paulette Goddard—A real mystery-comedy thriller with sliding panels, weird noises, etc. Very enjoyable for those who like this type of picture. Bob Hope and Paulette Goddard are very good. Comedy balances the chills. Business below average. Running time, 74 minutes. Played July 11-12.—John Grabenstein, Liberty Theatre, Eustis, Neb. Rural and small town patronage.

GHOST BREAKERS, THE: Bob Hope, Paulette Goddard, Willie Best—This evidently was just what the Doctor ordered for a sick box office. The best Sunday business we have done for some time. It has laughs and thrills. No costly production, stock sets. Light entertainment and I just wonder if it is not time to give them some laughs instead of so many heavy problem pictures like "Waterloo Bridge" and that type. The response that this picture received would say yes. When you get a colored boy in the cast, he puts up stiff competition to the white stars and that was the case in this one as it is in Benny's picture.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

GULLIVER'S TRAVELS: Color Cartoon Feature—Our theatre staff liked this but we don't count because our steady customers stayed away. They gave our advertising one glance and went on their way. The extra advertising we did helped nothing. If we had followed our hunch, we would not have played this and been dollars ahead. The kids loved it. But try and get them in to see a full-length cartoon; we couldn't. Running time, 77 minutes. Played July 25-27.—John Grabenstein, Liberty Theatre, Eustis, Neb. Rural and small town patronage.

STAGECOACH WAR: William Boyd, Russell Hayden—Good picture; good business. Running time, 63 minutes. Played August 2-3.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Republic

DARK COMMAND: John Wayne, Claire Trevor, Walter Pidgeon—Just a long, bloody western that flopped at the box office midweek. Only good for Saturdays or weekends. Running time, 94 minutes. Played July 31-August 1.—Ritz Amusements, Inc., Ritz Theatre, North Vernon, Ind. Small town patronage.

GAUCHO SERENADE: Gene Autry, Smiley Burnette, June Story—The best yet of the Autrys. However, do not do the business they did.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

GRAND OLD OPRY: Weaver Brothers and Elviry—Good picture; good business. Will please the farm boys and hill billies. Running time, 70 minutes. Played August 4-5.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

GRANDPA GOES TO TOWN: James, Lucile, Russell Gleason—Well made. Has what it takes to please a Friday and Saturday crowd. The natives ask for Higgins Family pictures. Running time, 66 minutes. Played July 26-27.—Ken Gorham, Town Hall Theatre, Middlebury, Vt. General patronage.

ROVIN' TUMBLEWEEDS: Gene Autry, Smiley Burnette, Mary Carlisle—This is the second Autry I have played. I think it has something the people like and it can't be Autry's singing or acting because they are not so good. Guess it is the light outdoor musical comedy. Running time, 60 minutes. Played July 24-27.—Ross J. Baldwin, Tosa Theatre, Wauwatosa, Wis. Suburban patronage.

SOUTH OF THE BORDER: Gene Autry, Smiley Burnette—Played this for the second time. First time three days to record business. Next time we did normal business in spite of excessive heat wave and that's something.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

RKO Radio

BULLET CODE: George O'Brien, Virginia Vale—This is one of George O'Brien's best westerns. Lots of action and good story. Running time, 58 minutes. Played July 27.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

IRENE: Anna Neagle, Ray Milland, Roland Young, Billie Burke, May Robson—This feature is a very fine one. Lots of good comedy combined with romance. Business good. Running time, 101 minutes. Played July 4-10.—P. F. Tickell, Capitol Theatre, Calgary, Alberta, Canada. General patronage.

MY FAVORITE WIFE: Irene Dunne, Cary Grant, Randolph Scott, Gail Patrick—A scream from start to finish. For an all laugh program, be sure to book this

one. Sure fire at box office. A picture that will build up. Running time, 88 minutes. Played July 18-24.—F. Tickell, Capitol Theatre, Calgary, Alberta, Canada. General patronage.

Twentieth Century-Fox

BARRICADE: Warner Baxter, Alice Faye, Charles Winninger—Fair picture. Nothing big. Gets by with most of the patrons. Running time, 71 minutes. Played July 6-7.—E. C. Bohlig, Opheim Theatre, Opheim, Mont. Small town patronage.

CHARLIE CHAN IN PANAMA: Sidney Toler, Jean Rogers—As good as any in this series and pleased.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

EVERYTHING HAPPENS AT NIGHT: Sonja Henie, Ray Milland, Robert Cummings—Not a big story but good entertainment. Running time, 77 minutes. Played July 20-21.—E. C. Bohlig, Opheim Theatre, Opheim, Mont. Small town patronage.

I WAS AN ADVENTURESS: Zorina, Richard Greene, Peter Lorre, Erich Von Stroheim—Where Fox got the idea this one should come into top allocations is more than we can figure out. Zorina means nothing to small towns and this is nothing more than just a program picture. Played on Bank Night to less than ordinary business. Running time, 80 minutes. Played July 30.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

LILLIAN RUSSELL: Alice Faye, Don Ameche, Henry Fonda, Edward Arnold, Warren William, Leo Carrillo, Weber and Fields—An excellent picture, although a little draggy in spots but very poor business. We cannot understand why, for this type of picture usually draws them in. Guess it's the old fashioned clothes they wear. Running time, 127 minutes. Played July 27-29.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

LILLIAN RUSSELL: Alice Faye, Don Ameche, Henry Fonda, Edward Arnold, Warren William, Leo Carrillo, Weber and Fields—Business off. Older people like it very much. Younger people stayed away. —C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

STAR DUST: Linda Darnell, John Payne, Roland Young, Charoltte Greenwood.—A very nice picture and pleased.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

United Artists

MY SON, MY SON: Brian Aherne, Madeleine Carroll, Louis Hayward, Laraine Day—A very good picture, well acted and very well appreciated. Running time, 115 minutes. Played July 12-15.—Joe Schindele, Granite Theatre, Granite Falls, Minn. Small town patronage.

OF MICE AND MEN: Lon Chaney, Jr., Burgess Meredith, Betty Field, Charles Bickford—Great acting. Well produced. Very sad. No box office. Running time, 101 minutes. Played July 31-August 3.—Ross J. Baldwin, Tosa Theatre, Wauwatosa, Wis. Suburban patronage.

ONE MILLION B. C.: Carole Landis, Lon Chaney, Jr., John Hubbard, Victor Mature—Despite very hot weather, this picture drew very well. The kids went for it in a big way, although there is practically no dialogue. Running time, 80 minutes. Played July 27-29.—Ritz Amusements, Inc., Ritz Theatre, North Vernon, Ind. Small town patronage.

ONE MILLION B. C.: Carole Landis, Lon Chaney, Jr., John Hubbard, Victor Mature—Fantastic is a good word for this one. A little too scarey for the kids. Running time, 81 minutes. Played July 23-25.—Joe Schindele, Granite Theatre, Granite Falls, Minn. Small town patronage.

REBECCA: Laurence Olivier, Joan Fontaine, George Sanders, Judith Anderson—Picture is well produced, acting excellent. Draw at box office poor. People don't go for sad pictures with conditions as they are. Played with "Rovin' Tumbleweeds," Gene Autry. Running time, 130 minutes. Played July 24-27.—Ross J. Baldwin, Tosa Theatre, Wauwatosa, Wis. Suburban patronage.

Universal

ALIAS THE DEACON: Bob Burns, Mischa Auer, Dennis O'Keefe—Here is a swell audience picture that should do extra business in a small town. Nothing big but the patrons ate it up. Just a good picture that should do extra business in any situation. Running time, 71 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

I CAN'T GIVE YOU ANYTHING BUT LOVE, BABY: Johnny Downs, Peggy Moran, Broderick Crawford—Sorry but cannot say much good for this one. Not up to the series Universal is making but will not hurt you at least. Running time, 60 minutes. Played July 19-20.—Ken Gorham, Town Hall Theatre, Middlebury, Vt. General patronage.

IT'S A DATE: Deanna Durbin, Kay Francis, Walter Pidgeon—A very sweet and pleasing picture.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MA! HE'S MAKING EYES AT ME: Tom Brown, Constance Moore—Just an average picture that was very disappointing in the draw. Skip it if possible as it means nothing at the box office. Running time, 60 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

YOU'RE NOT SO TOUGH: "Dead End Kids," Nan Grey—My rural and weekend patrons like these action pictures very much and I feel they are well made and please. Running time, 71 minutes. Played August 2-3.—Ken Gorham, Town Hall Theatre, Middlebury, Vt. General patronage.

Warner Brothers

DODGE CITY: Errol Flynn, Olivia de Havilland, Ann Sheridan, Bruce Cabot, Alan Hale, Frank McHugh, Victor Jory—Played this late. Very good. Pleased 100 per cent. Good print. The big fight scene is worth the admission price. Played June 29-30.—E. C. Bohlig, Opheim Theatre, Opheim, Mont. Small town patronage.

FOUR EXHIBITORS JOIN DEPARTMENT

Four exhibitors this week join the ranks of contributors to the What the Picture Did for Me Department. They are:

Ross J. Baldwin, Tosa Theatre, Wauwatosa, Wis.

Dale H. Danielson, Dream and Mecca, Russell, Kan.

John Grabenstein, Liberty Theatre, Eustis, Neb.

F. Tickell, Capitol Theatre, Calgary, Alberta, Can.

Read the reports of these and other exhibitors in the adjoining columns.

Short Features

Columbia

GLOVE SLINGERS: All Star Comedies—Columbia knows the answers when it comes to comedies.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MR. CLYDE GOES TO BROADWAY: All Star Comedies—Mack Sennett might have made this for it is slapstick and then slapstick. Improbable, ridiculous, but the audience loved it.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

ODD VOCATIONS: Cinescopes—A fairly good color short. Running time, 10 minutes.—Joe Schindele, Granite Theatre, Granite Falls, Minn. Small town patronage.

SCREEN SNAPSHOTS: No. 11—A good short with Noah Beery showing some of the screen stars of yesterday. Running time, 10 minutes.—Joe Schindele, Granite Theatre, Granite Falls, Minn. Small town patronage.

SCREEN SNAPSHOTS: No. 8—Do not be afraid of this offering as it is tops. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SPORT OF KINGS: Sport Thrills—Just another horse race.—Joe Schindele, Granite Theatre, Granite Falls, Minn. Small town patronage.

STEPHEN FOSTER SONGS: Community Sing, No. 4—A very fine reel and will please all.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

TECHNIQUE OF TENNIS: News World of Sports —OK if you have a lot of tennis fans. Running time, nine minutes.—Joe Schindele, Granite Theatre, Granite Falls, Minn. Small town patronage.

Metro-Goldwyn-Mayer

BUBBLING TROUBLES: Our Gang—It is a shame to let these Gang comedies peter out as Metro is doing. They need the Ha! Roach touch and new talent.—C. L.

(*Continued on page* 53)

WHAT A MAN!



"McGinty's no 'Ghost Breaker', he's a heart breaker!" —**PAULETTE GODDARD**

"When it comes to the heart crusher sweepstakes . . . my bet is McGinty—win, place and show!" —**BING CROSBY**

"THE GREAT McGINTY"

Paramount Pictures

BETTER THEATRES—ISSUE OF AUGUST 24—WITH NEXT WEEK'S MOTION PICTURE HERALD

the next issue of

Better Theatres

Potwin on
PLACEMENT OF MATERIALS

Schlanger on
PLANNING FOR PERMANENCE

Today's Standards in Sound—

—WHAT THEY CALL FOR IN EQUIPMENT AND IN OPERATION

•

FIRST-AID METHODS FOR THE THEATRE

•

TWO NEW THEATRES:

Serving well-to-do ruralites
Serving middle-class city workers

•

ROOF MAINTENANCE ECONOMY

CLEANING NON-PUBLIC AREAS

EXPLOITING YOUR NEWSREELS

(*Continued from page* 51)

Niles, Niles Theatre, Anamosa, Iowa. General patronage.

CAT COLLEGE: Pete Smith Specialties—An excellent short showing Clyde Beatty training wild animals. Running time, nine minutes.—Joe Schindele, Granite Theatre, Granite Falls, Minn. Small town patronage.

FLAG SPEAKS, THE: Special—The story of Old Glory in magnificent color and it is excellent. Every exhibitor should play this because of its strong appeal for patriotism. It will stir the heart of every conscious American. Running time, 19 minutes.—John Grabenstein, Liberty Theatre, Eustis, Neb. Rural and small town patronage.

MODERN NEW ORLEANS: FitzPatrick Traveltalks.—Just as good as any FitzPatrick has made, which is saying a lot. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SWING SOCIAL: MGM Cartoons—The audience thought that this was excellent. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

WAY IN THE WILDERNESS, A: Passing Parade, No. 14—This series always pleases and this is no exception.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Paramount

BLUE BARRON AND HIS ORCHESTRA: Headliners—A good orchestra short that all the young folks enjoyed. Running time, 10 minutes.—Ritz Amusements, Inc., Park and Ritz Theatres, North Vernon, Ind. Small town patronage.

COPS IS ALWAYS RIGHT: Popeye the Sailor—Very good.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

GRANITE HOTEL: Stone Age Cartoon—We've never enjoyed these cartoons and this was not better than the rest. They leave the audience cold. Running time, seven minutes.—John Grabenstein, Liberty Theatre, Eustis, Neb. Rural and small town patronage.

KICK IN TIME, A: Color Classics—A swell color cartoon that pleased everyone. Running time, eight minutes.—Ritz Amusements, Inc., Park and Ritz Theatres, North Vernon, Ind. Small town patronage.

MOMENTS OF CHARM OF 1940: Headliners—Very good. Nice work, Paramount.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

PARAMOUNT NEWS: English children arriving in America. The Windsors enroute to their new home. Very good and photography excellent.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

PARAMOUNT PRESENTS HOAGY CARMICHAEL: Headliners—Very good.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

POPULAR SCIENCE: No. 5—These science features have always been interesting and this is likewise okay. They always interest the mechanical minded men. Running time, 10 minutes.—John Grabenstein, Liberty Theatre, Eustis, Neb. Rural and small town patronage.

WAY BACK WHEN RAZZBERRY WAS A FRUIT: Stone Age Cartoons—Average black and white cartoon. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RKO Radio

BILLPOSTERS, THE: Walt Disney Cartoons—Many people complain they cannot understand Donald Duck. Cartoon OK.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

CHICKEN FEED: Radio Flash Comedies—Old fashioned slapstick comedy and house in an uproar.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

INFORMATION PLEASE: No. 7—These shorts are very good but the recording on this one was poor. Running time, 10 minutes.—Joe Schindele, Granite Theatre, Granite Falls, Minn. Small town patronage.

TROUBLE SHOOTERS: RKO Pathe Sportoscope—A golf sports reel showing several trick shots and instructions to duffers. Very good. Running time, 10 minutes.—Ritz Amusements, Inc., Park Theatre, Park and Ritz Theatres, North Vernon, Ind. Small town patronage.

Twentieth Century-Fox

FASHION FORECAST, NO. 8: Fashions—Beautiful color but not entertainment in this small town. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

FLYING STEWARDESS: Magic Carpet Series—A very interesting reel.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

WOT'S ALL TH' SHOOTIN' FER: Terry-Toons—Just another cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

United Artists

RUINS OF PALMYRA: World Windows—Just fair.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Universal

HAWAIIAN RHYTHM: Two-Reel Musicals—Hawaiian and South Sea island scenes and singing by natives. Very pleasing and entertaining. Running time, 17 minutes.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

Vitaphone

CARL HOFF AND HIS ORCHESTRA: Melody Masters—Just another band act. Everyone we play so we say no more.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

CAVALCADE OF ACADEMY AWARDS: Special—This is my first report on any picture to your Department but I cannot help but refute the panning given the "Cavalcade of Academy Awards" by A. L. Dove of Bengough, Saskatchewan, Canada. To me this is one of the most outstanding short subjects I have had the privilege of witnessing. I believe that this short subject should be run by every motion picture theatre in the country if for no other purpose than the favorable light in which it holds our industry.—Dale H. Danielson, Dream and Mecca Theatres, Russell, Kansas. Rural and small town patronage.

CINDERELLA'S FELLER: Juanita Quigley—A two reel color short that was quite dull and not interesting. Running time, 18 minutes.—Ritz Amusements, Inc., Park and Ritz Theatres, North Vernon, Ind. Small town patronage.

CIRCUS TODAY: Merrie Melodies—The best color cartoon we've played this year from any company. Many novel and amusing cartoon circus acts that will please any aged audience. Running time, nine minutes.—Ritz Amusements, Inc., Park and Ritz Theatres, North Vernon, Ind. Small town patronage.

CIRCUS TODAY: Merrie Melodies—An excellent cartoon in color. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

LINCOLN IN THE WHITE HOUSE: Frank McGlynn, Sr.—Here was a dandy for July 4th and it should have left a more patriotic feeling and a deeper love in the hearts of our patrons for the good old U. S. and Old Glory. This is the first we have played of this type and we think they are great. Running time, 15 minutes.—John Grabenstein, Liberty Theatre, Eustis, Neb. Rural and small town patronage.

LITTLE BLABBERMOUSE: Merrie Melodies—Swell with a takeoff on W. C. Fields. This cartoon is a honey. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

MECHANIX ILLUSTRATED, NO. 4: Color Parade—A fair color short. Running time, 10 minutes.—Joe Schindele, Granite Theatre, Granite Falls, Minn. Small town patronage.

PONY EXPRESS DAYS: George Reeves—Good two reeler in colors. Running time, 20 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PORKY'S POOR FISH: Looney Tunes—Fine black and white cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

ROYAL RODEO, THE: John Payne, Cliff Edwards—The second we've run of this type; we like them and so do our patrons. John Payne is a fine singer and Cliff Edwards is always welcome. Beautiful color and a good plot, too. Play it by all means. Running time, 15 minutes.—John Grabenstein, Liberty Theatre, Eustis, Neb. Rural and small town patronage.

SPILLS FOR THRILLS: Broadway Brevities—A series of old cut backs put together showing the old stunts pulled by the daredevils in Hollywood make this acceptable fare for the average audience. Do not use this if your trade is extremely sophisticated as it is only for action fans. Running time, 18 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

TOM THUMB IN TROUBLE: Merrie Melodies—Good cartoon in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Miscellaneous

BAER-GALENTO FIGHT: A good fight but no extra business. Fights only click occasionally.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.



IN COURTS

Action Against Actor Filed in Los Angeles

Unique in a field where 10 per cent talent representation deals are typical, a suit is on file in superior court at Los Angeles in which Francis D. Adams, an attorney, seeks enforcement of a contract claimed entered into by Tyrone Power in February, 1939, whereby the actor would pay him 25 per cent of his income for the next seven years.

The complaint says Power paid $30,000 under the agreement but repudiated it last month, when payments stopped. The suit sets forth that Power's earnings would amount to $1,000,000 at the present rate.

Edward Small Sued

Erika Mann, Frank Davis, Herbert Biberman and Paul Trivers, writers, have filed a breach of contract suit in superior court in Los Angeles for $7,500 against Edward Small. They charge that Mr. Small accepted a script of Erika Mann's book, "School for Barbarians," but did not pay the money due.

Receivership Sought

The Eiffel Realty Company, lessor of the theatre building occupied by the Pantheon theatre in downtown Toledo, Ohio, has filed a petition in Lucas County common pleas court asking that a receiver be appointed for the theatre. The realty company claims the theatre is $25,926 in rent arrears.

Ziehm Plea Denied

Sidney Bernstein, New York supreme court justice, this week denied the application of Arthur Ziehm, Inc., for a temporary injunction to restrain Leo Films, Inc., from distributing "Serenade" in the United States. The court ruled that there is an honest dispute as to whether the plaintiff or defendant had purchased the exclusive U. S. rights on the film, and ordered trial for October 1st.

Radio Suit Filed

The Queen City Broadcasting Company, operating station KIRO as the Columbia network outlet in Seattle, has filed a $100,000 libel suit against the Tacoma Chamber of Commerce and its directors. The suit is an outgrowth of Tacoma's attack on KIRO, occasioned when the Federal Communications Commission granted the Seattle station additional power and Columbia announced that henceforth its national programs would be released only by the Seattle station in the Pacific Northwest, instead of over KVI in Tacoma as well. In the meantime Mayor Harry P. Cain and Manager T. A. Stevenson of the Tacoma Chamber have gone to Washington, D. C., to take their case to the FCC.

Seeks Examination

An application for an order to direct examination before trial of the officers of Twentieth Century-Fox Corporation, Pictorial Review Company, Inc., and Herbert R. Mayes has been made in New York supreme court by Mary Orr in connection with her suit for an injunction and $75,000 damages. The suit involves use of the title of a story, "Battle of Broadway."



OBITUARIES

Louis Landau Dies; St. Louis Exhibitor

Louis Landau, for 35 years operator and manager of neighborhood film theatres in the St. Louis area, died August 8th of a heart attack while driving his automobile. Mr. Landau figured prominently as a state witness in the extortion trials of John P. Nick, former head of the Motion Pictures' Union in St. Louis, and State Representative Edward M. Brady.

Mr. Landau was manager of the Lemay and Southway theatres in St. Louis at the time of his death. Previously he operated the Washington theatre in Granite City, Ill., and the Maryland and Colonial theatres in St. Louis.

Abraham Wax Dies

Abraham Wax, theatre operator in Philadelphia and Atlantic City, died August 6th in the latter city, after a stroke. He was 82 years old. His widow, and seven children, most of them active in operation of the theatres, survive.

John Pittman

John I. Pittman, 61, exhibitor in southwest Louisiana and east Texas since 1912 and who recently sold his interest in the Jefferson Amusement Company to his former partner, Sol E. Gordon, died at his home in Beaumont recently. In addition to opening one of the first picture shows in Beaumont, Mr. Pittman also opened the first theatre built in Lake Charles, La., and Port Arthur, Tex. He retired from exhibition several years ago to enter the oil business.

Dane Coolidge

Dane Coolidge, 67, naturalist and author of western fiction, died in Berkeley, Cal., August 8th. Many of his plots were used for motion pictures.

George Goethals

George C. Goethals, 40, manager of the Carrollton theatre, New Orleans, died at the Touro Infirmary there August 1st. Mr. Goethals was manager of units of United Theatres, Inc., for the last 10 years. Funeral services were held in Detroit, Mich.

John McMillan

John C. McMillan, 34, motion picture operator, died in a Miami hospital August 5th after a short illness.

Louise Rial

Louise Rial, 90, former stage actress, died August 10th in New York. She made her debut on the stage in 1878 in "Uncle Tom's Cabin."

Sues Over Song

Serge Adelheim filed suit in New York supreme court this week against Warner Brothers for $5,000 damages. The plaintiff is suing as assignee of A. Beresonsky, Russian composer, and charges Warners with using one of the composer's songs in the film, "British Agent." Warners seek dismissal of the suit on the ground that it fails to state a cause of action.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

An Open Letter to Exhibitors

GENTLEMEN:

One of this department's scouts returns from a swing around to report a spreading defeatism in manager morale. He was somewhat alarmed and maybe has reason to be. It is an attitude that could easily become chronic if something wasn't done about it.

If the condition exists to any extent, reasons are not hard to find. World conditions, industry disturbances, neglect of showmanship,growing opposition of outside entertainments, are just a few of the apparent factors. Their effects can be widespread. It is up to you, Mr. Exhibitor, to see they do not affect the manager.

To be assumed is that you employ managers of skill and experience, capable of doing a consistently profitable job for your boxoffice. As such, you will agree that whether grosses reach an anticipated figure, or go higher, the manager who knows his business will have much to do with it. That would be so, according to the knowing exhibition executive, who found that the manager who delivers brings in a 25 per cent higher gross than one who just "manages."

* * *

Would you operate your theatre without insurance, Mr. Exhibitor? Silly question? Not so silly if you haven't insured yourself against losses through managerial let-down.

How to do that, you ask? By the time-tried device of offering managers an opportunity for extra earnings. Recognize, if you will, that the manager who delivers is a top salesman. And remember, please, the best salesmen in any line work best on a commission or percentage basis.

The plan is hardly new, even in showbusiness. Quite a few circuits use some kind of a sharing arrangement. Many independents also find it profitable to pay managers a split over certain grosses.

Because it has been in operation for years to the satisfaction of manager and home office, the success of the sharing plan sponsored by Famous Players Canadian is again emphasized. The manager receives a percentage of his yearly grosses over a quota mutually-determined and subject to revision to meet local changes.

By means of private monthly statements, every man knows exactly where he stands. Thus, if the manager's earnings increase from one month to another, he digs in deeper to push higher. If his percentage drops, he has more reason to pick-and-shovel harder. Intracircuit relations, need we add, are admirable, circuit operation consistently profitable.

More than ever before, the coming year is to be a test of showmanship. In the face of rapidly changing world conditions, the strongest offense is called for, if the theater is to prosper. That offense cannot be waged unless the manager is wholeheartedly, enthusiastically in the thick of battle.

The sharing plan, which pays for itself in the grosses you are not now getting, Mr. Exhibitor, is air-tight insurance against boxoffice defeatism and sinking managerial morale.

▽ ▽ ▽

CONVERSATION WON'T GET IT

"We checked against theatres playing the same features on the 'Get-A-Laugh Week' buildup and found that business did not even approach the theatres running the special campaign."

The quotes, from Jim Nairn's letter on the circuitwide promotion, told about on another page, strike here as more important than the successful exploitation to which they refer.

In short, the same pictures did sensationally better in those situations where a definite selling plan was adopted and where managers worked themselves into a lather to sell it.

That cuts short a lot of unreasonable squawks about the lack of business. Evidently, it is to be had.

▽ ▽ ▽

Kids don't go by calendars, according to Doc Twedt, of Manly, Iowa, who brought Santa to town in an ad for "Torrid Zone" (see ad page). Even though the thermometer read 104, the juveniles assumed the advent of Kris Kringle meant Christmas had arrived. Parents who had to talk the youngsters out of it were volubly indignant, Doc says.

A-Mike Vogel

Round Table In Pictures



Conceived by Maurice Gable at the Boyd, in Philadelphia, to sell the new product issuing from the Warner studios was the effective setpiece constructed by the theatreman. Pouring from a horn-of-plenty were replicas of book covers of well-known novels and stage plays to be seen in forthcoming pictures.







Attention-attracting advance lobby display for "Maryland" at the Loew-Poli Theatre, in New Haven, Conn., was the huge horseshoe illustrated above, creaated by Nat Rubin and Jack Brassil. A colored lad, son of one of the theatre's porters, acted as jockey and rode a hobby-horse during peak hours. Baby spots illuminated the display, background of which featured a silk banner.

Street stunt arranged by Ed Fitzpatrick for "Andy Hardy Meets Debutante" at Loew's Poli, in Waterbury, Conn., consisted of large cutout of Judy Garland and Mickey Rooney blown up from an 8 by 10 still. Through tieup with local photographer, folks were invited to step up and have their pictures snapped with Judy.

Touring the streets of Cleveland was Joe Longo's "Pago Pago" street bally for that picture's opening at the Loew theatres. Sandwiched inside the trailer was a boy beating a tom-tom, the reverberations echoing throughout the downtown streets and attracting no end of attention. The trailer, tom-tom, car, etc., were promoted by Longo and were used three days ahead and during run.

ROUND TABLERS CHASE THE JITTERS WITH "LAUGH AND FUN" PROGRAMS

F. P. Canadian Theatres Launch "Get-A-Laugh" Week; Theatres on This Side Break Out "Screwballery" to Sell Shows

by A-MIKE VOGEL

THE war against the war-jitters is spreading. Theatremen in all sectors are touching off their laugh-ammunition to good results. Across the border as well, due notice is given to the importance of jollity in entertainment, the most ambitious project reported currently being the campaign already put on in 65 theatres of the Famous Players Canadian circuit.

Early in June, reports Jim Nairn, circuit ad head, the general idea of "Get-A-Laugh Week" was suggested by J. J. Fitzgibons, after conferences with the publicity, booking and operating departments. Instead of rushing the campaign into every one of the circuit's 200 houses, it was decided to provide each situation with a tailor-made program, to fit. Thus, the booking department set up a comedy feature and surrounded it with light entertainment shorts, such as band acts, travel reels, cartoons, etc. Nothing of scientific interest nor any reel of a serious note was included. Newsreel were carefully checked for topical and war scenes with all serious items clipped. In some instances, the newsreels were shelved.

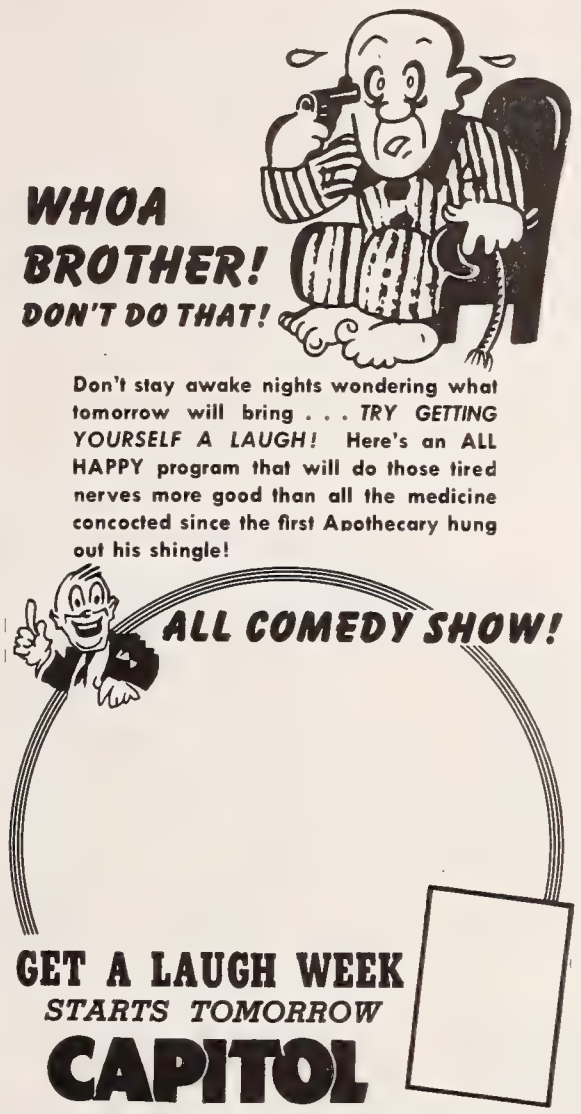
Business Increase Reported

Each theatre was provided with a comedy-selling trailer in addition to a ballyhoo record for use out front to sell the "week." Special one-sheets and posters for front and lobby were created by the ad head and Claire Appel of Nairn's department, as were display ads in which all copy and setup were subordinated to the one central idea (see cut on this page). From then on, managers were expected to use their ingenuity. Gags like laughing mirrors, trick banners, radio tieins and other promotions were widely reported.

The results, at this writing, show a gratifying gross lift in the 65 theatres where the "week" has been put on. In no instance did the stunt fail to increase business noticeably, in some cases doubling the normal take, says Nairn. The plan is to be followed with all bookings of comedy type attractions in every possible situation.

Barcroft Sells "Happiness Week"

To emphasize the laughs in "My Love Came Back," at the RKO Palace, Columbus, Ohio, Johnny Barcroft reports a "Happiness Week" aimed to make the folks forget the war and the heat. Immediate cooperation was secured to that end, principally from leading newspaper columnists who plugged the event. Carrying cartoon cuts of a loud laughter and "happiness" copy, tack cards were planted on downtown telephone poles and throughout the neighborhoods. The theme illustration and slug was also emphasized in newspaper advertising and lobby display.



Engraver's proof on two-column display in Famous Players Canadian's "Get - A - Laugh Week" campaign.

Tied to leading clothing store was a score-baseball contest with prizes awarded each night for guesses of winning teams. The tieins and the "week" were plugged by the store in advertising, and on its nightly sports radio program. For street use, a trio of clowns were employed with back banners carrying the "laugh yourself silly" slant.

Conner Calls It "Laugh Week"

At Warners Avalon, Chicago, Marlowe Conner set a "Laugh Week" on his combination bill of "Favorite Wife" and "Ghost Breaker." This started with a special trailer which tipped off the hookup, the finish winding up with some Conner copy reading: "P.S. Even our ushers are permitted to laugh out loud next week." In the lobby, Marlowe planted a large trunk with copy to the effect it was the theatre's hope chest and filled with laughs. Inside the trunk a small victrola played a laugh record which was covered by a card containing stills and copy.

A laughing gas tank was borrowed for "sourpusses" who could not "crack a chuckle during Laugh Week" and the Round Tabler distributed imprinted privilege cards, allowing bearers to laugh as long as they pleased during the big event. The copy allowed men to check belts and loosen ties. Women were invited to check corsets with the maid. For street bally, screwballery was aimed for with two lads. The first, in few clothes wore a sign reading, "I made a bet I could sit through the Avalon show without laughing. I lost." The other lad in a bathing suit wore an ice bag on his head and sign saying that the heat was no laughing matter but the show at the Avalon was.

In a perfect spot to sell laughs, Ed McBride put on a big giggle campaign with "Turnabout" at Loew's State, Providence, using the Laugh Week slant to push harder. How Mac went at it is indicated in his ballyhoo stunts, one using two girls with large books, covers carrying theatre copy. Girls rode the main street busses at rush hours, holding the books so that the title was easily seen and laughing heartily. Same idea was worked on downtown corners at noon.

For another laugh, Ed turned his inside lobby boxoffice into a peek window, copy inviting folks to look. Spotlight was trained on stills with large blowup of leads in bedroom scene with stork in center. On top of the boxoffice was planted small victrola playing an infectious laugh record.

Burke Declares War on Gloom

In Fostoria, Ohio, Bill Burke organized "Laff Week" at Schine's State around his three changes: Andy Hardy Meets Debutante, My Love Came Back, and Gold Rush Maisie, his campaign starting two weeks ahead with trailer copy:

"We've declared war on gloom. We've blitzkrieged worry. We've given 'ole man hard luck the cold shoulder. This week is Laff Week at this theatre. You'll get a full share of laughs, music, gaiety, because we are serving nothing but light laugh-packed entertainment. You will positively not see any war news either in features, shorts or newsreels. C'mon, Fostoria, laugh and relax while you see . . ." etc., etc.

Planted throughout the trailer were shots of the coming attraction and, for a finish, Burke had Filmack dub in a laugh record on the sound track for extra results.

The theme was carried further with street corner barrels, portable radios concealed inside playing laugh records, with copy in keeping. Another stunt that took hold was put on at the municipal swimming pool in conjunction with the water carnival, the theatre crashing this by awarding a loving cup for the funniest bathing suit, as a plug for the week. Radio was tied in with a contest offering guest tickets for the best letters by listeners on "Why I think laughing is healthy."

Phillips Organizes Laugh Days

For "Ghost Breakers" at the Granada, Norfolk, Nebr., Manager Dick Phillips organized a series of Laugh Days with a merchant tiein for co-op space. Contest angle was added with guest tickets for those finding their names in different ads. The promotion was plugged by the daily with a page one story of the event.

HITTING THAT BALL

The challenge of summer heat continues to be met by fast-moving members who hit the ball with no lessening power and consistency in the Fourth Fortnight of the Third Quarter, as here indicated in the number of winners. Keeping up with previous high totals, the Quarter findings show 60 Fortnighters awarded to 62 entrants, the added two voted for double-credits, as noted. Who won and from where is, as usual, listed as follows:

FRANK AUSTIN
Fairmont, Fairmont, W. Va.

STAN ANDREWS
Capitol, Guelph, Ont., Canada

GEORGE BANNAN
Van Wert, Van Wert, Ohio

JOHNNY BARCROFT
RKO, Columbus, Ohio

RAY BELL
Loew's, Washington, D. C.

LIGE BRIEN
Prince, Ambridge, Pa.

BILL BURKE
State, Fostoria, Ohio

WALLY CALDWELL
Loew's Valentine, Toledo, Ohio

CHRIS CHAMALES
Roxy, Delphi, Ind.

HARVEY COCKS
Palace, Syracuse, N. Y.

MARLOWE CONNER
Avalon, Chicago, Ill.

CLAYTON CORNELL
Monroe, Rochester, N. Y.

RALPH CRAIG
Adelphi, Reynoldsville, Pa.

BERNARD DAVIS
Victor, McKeesport, Pa.

FRANCIS DEERING
Loew's, Houston, Texas

JOE DI PESA
Loew's, Boston, Mass.

ED DUNN
Paramount, Des Moines, Iowa

BILL ELDER
Loew's, Harrisburg, Pa.

R. E. ENGLAND
Virginian, Charlestown, W. Va.

ED FITZPATRICK
Poli, Waterbury, Conn.

BOB FULTON
Paramount, Waterloo, Iowa

MITCHELL FRANKLIN
Mayfair, St. John, N.B., Canada

MAURICE GABLE
Boyd, Philadelphia, Pa.

ARNOLD GATES
Loew's Park, Cleveland, Ohio

JOHN GOODNO
Palace, Huntington, W. Va.

KEN GRIMES
Warner, Erie, Pa.

ROBERT F. GRIFFITH
Lex, Chicago, Ill.

BILL HOCK
Enright, Pittsburgh, Pa.

BILL JOHNSON
Fort Plain, Fort Plain, N. Y.

A. J. KALBERER
Indiana, Washington, Ind.

ED LAMOUREUX
Empire, Windsor, Ont., Canada

GUS LAMPE
HARRY UNTERFORT
Keith, Syracuse, N. Y.

JOE LONGO
Loew's State, Cleveland, Ohio

W. RAY McCORMACK
Grand, Linton, Ind.

ED MAY
Schine's Paris, Paris, Ky.

JACK MARKLE
Coolidge Corner, Br'kline, Mass.

NATE MERVIS
Capitol, Steubenville, Ohio

FRANK MILLER
Met, Morgantown, W. Va.

GLENN NELSON
Harris, Findlay, Ohio

JOSEPH NEVISON
Bromley, Philadelphia, Pa.

PAT NOTARO
Columbia, Sharon, Pa.

BARNES PERDUE
Ritz, Chillicothe, Mo.

DAVID PERDUE
San Carlos, Coolidge, Ariz.

R. M. PHILLIPS
Granada, Norfolk, Neb.

LES POLLOCK
Loew's, Rochester, N. Y.

DUKE PRINCE
Ohio, Marietta, Ohio

LES PUGSLEY
Orpheum, Moose Jaw, Sask., Can.

JIMMY REDMOND
Bonham, Fairbury, Neb.

T. K. REEVES
DON SHULTZ
Warner, Morgantown, W. Va.

H. W. REISINGER
Poli-Bijou, New Haven, Conn.

CARL ROGERS
Loew's, Harrisburg, Pa.

MORRIS ROSENTHAL
Majestic, Bridgeport, Conn.

HARRY D. STEARN
Strand, Lexington, Ky.

W-CLYDE SMITH
Paramount, Hot Springs, Ark.

ARNOLD STOLTZ
Avon, Utica, N. Y.

FRANK SHAFFER
Dixie, Staunton, Va.

H. M. TWEDT
Lido, Manly, Iowa

FRANK VENNETT
Opera House, Bath, Me.

ART WARTHA
Elco, Elkhart, Ind.

RAY WHEELER
Roxy, LaPorte, Ind.

Competition to Quigley Awards regulars is currently offered by new names in the Fourth Fortnight listings which continue to show a wide representation from among circuits and independents. There are three Fortnights remaining before the ending of the Third Quarter, time enough for all to make a showing in the Quarterly finals. As has been emphasized, entrants who are represented most frequently in the Fortnight listings will be given first consideration for the Plaques, Medals and Citations.

Recording Parties Staged By Cocks in Syracuse

Bearing in mind that old time maxim to "see yourself as others see you," Harvey Cocks at Schine's Palace, in Syracuse, turned the tables a bit and invited folks to try their luck at recording their voices at the theatre. Cooperating paper devoted front page to the story and Harvey distributed small cards to all patrons entering, requesting them to fill in their names, addresses and to check the type recording they wished to make and then deposit cards in boxes provided. Various types included singing, talking, playing an instrument, tap dancing, message to a friend, novelty, recitation, etc.

In order to get a diversified program together, Cocks picks out 10 different patrons and invites them up stage for their recording, which is played back, the discs then being awarded to guests at the completion of the performance. In addition, through cooperation of local music shop, 10 patrons are also selected for home recordings.

Entire stunt is costless to Cocks, store paying for the trailer, printing of 20,000 application cards, 10,000 heralds and advertising the stunt in the papers and stores.

"LET'S HEAR FROM YOU"

Hitching-Posts Planted By Addison for "Benny"

Attractor used by Herman Addison, Jr., at Schine's Olympic at Watertown, N. Y., consisted of oldtime hitching-posts which were planted at strategic spots around town reading "Hitching-post for Jack Benny's horse when he plays in 'Buck Benny Rides Again' at the," etc., etc. For another street bally attractive girl in cowboy outfit rode a large white horse appropriately bannered.

Cooperating sports shop featured a window display of "dude ranch" attire with card crediting theatre and show. Sign was placed on bear's cage in local zoo reading: "Don't miss seeing my cousin in," etc. Aside from creating plenty of laughs, Addison reports this as a first-time that the zoo had been cracked. Men's shop featured a window display of the new wide brim hats with sign "Buck Benny Rides Again—the wide brimmed hat is the latest style for smartly dressed men everywhere." Other windows included music shops tied directly to hit tunes in the picture and for lobby two rocking horses with cutout riders in cowboy suits were planted in center of foyer week ahead of opening.

"LET'S HEAR FROM YOU"

Radio Contest Precedes "Pride and Prejudice"

Marking one of the rare occasions when WJZ Blue network station of N.B.C. in New York, has featured a film contest on a sustaining program, one of the highlights of the Radio City Music Hall advance campaign for "Pride and Prejudice" was a "leap year" contest planted with Ted Malone's popular "Between the Bookends" program, broadcast daily.

In this contest, listeners were asked to submit "Five Rules for Winning a Husband," based on the five-daughters-in-search-of-a-husband theme of the picture. To the three winning entries went copies of the novel autographed by Greer Garson, who is co-starred in the film with Laurence Olivier.

Paper Cooperates On DePraslin Case

Highlight of Johnny Barcroft's "All This and Heaven Too" at the RKO Palace in Columbus, Ohio, was tieup with the Sunday Star whereby their two page spread usually devoted to world-famous murder yarns was replaced by the DePraslin case. Theatre supplied scene stills from the picture and a special ad was taken on the same page, tying the movie and playdate together. In addition, paper carried prominent mention of the feature in their promotional ads in other local sheets. Other newspaper coverage included statements and recommendations of the Motion Picture Council which had been invited to a special screening. Mark Hellinger's send-off for the film in his column was used for blowup in lobby and central Ohio and community newspapers were supplied with feature stories in advance and during run.

Copies of the Rachel Field novel were sent to critics, done up in special packages and delivered by telegraph boys, window displays were used in all local book stores and counter displays in addition to the distribution of bookmarks and the public library system and lending libraries. Music coverage included records sent to all radio stations and Hollywood commentators of WCOL, WBNS, WHKC and WOSU were supplied with feature stories which brought spot announcements ahead and during run.

"LET'S HEAR FROM YOU"

Shriner Beauty Contest Arranged by Waltmon

With much excitement locally over the selection of a girl to compete at the national Shriners pageant in Memphis, Round Tabler Burgess Waltmon at the Princess, in Columbus, Miss., arranged for the winner to be presented on his stage. First step on the part of the theatreman was to contact local newspaper for publicity and line up his merchants to underwrite cost of sending the winner to Memphis.

Window cards were planted in all cooperating stores, light poles were posted as were windows in surrounding territory. Bumper strips, heralds and trailers also plugged the event ahead, inner lobby and special front was constructed for the event. Contest, which ran two weeks ahead, was covered abundantly with stories and art in cooperating paper.

"LET'S HEAR FROM YOU"

City Fathers Cooperate With Kalberer on "Flag"

City Council of Washington, Indiana, cooperated with A. J. Kalberer for his "Flag Speaks" date at the Indiana Theatre by issuing a proclamation and granting permission to tack cards on flag poles. Merchants on main street all displayed flags for the two day run, and newspapers were generous with their stories covering the event. Through contact made with American Legion that organization sponsored the showings and arranged for the drum and bugle corps with majorettes and color guard to parade through the city from headquarters to theatre opening night.

Contests Ballyhoo 'Talked Too Much'

Planted in the *Post Standard* with prizes to the persons correctly naming the actors who played the part of a lawyer in a list of 10 pictures, and including "The Man Who Talked Too Much" was one of the contests arranged by Gene Curtis, for that date at the Paramount, in Syracuse. Another stunt was a street ballyhoo with portable public address system set up and passes to men who talked the longest without stopping or repeating. A card alongside read: "Prizes for the Man Who Talked Too Much—can you talk for five minutes without stopping or repeating."

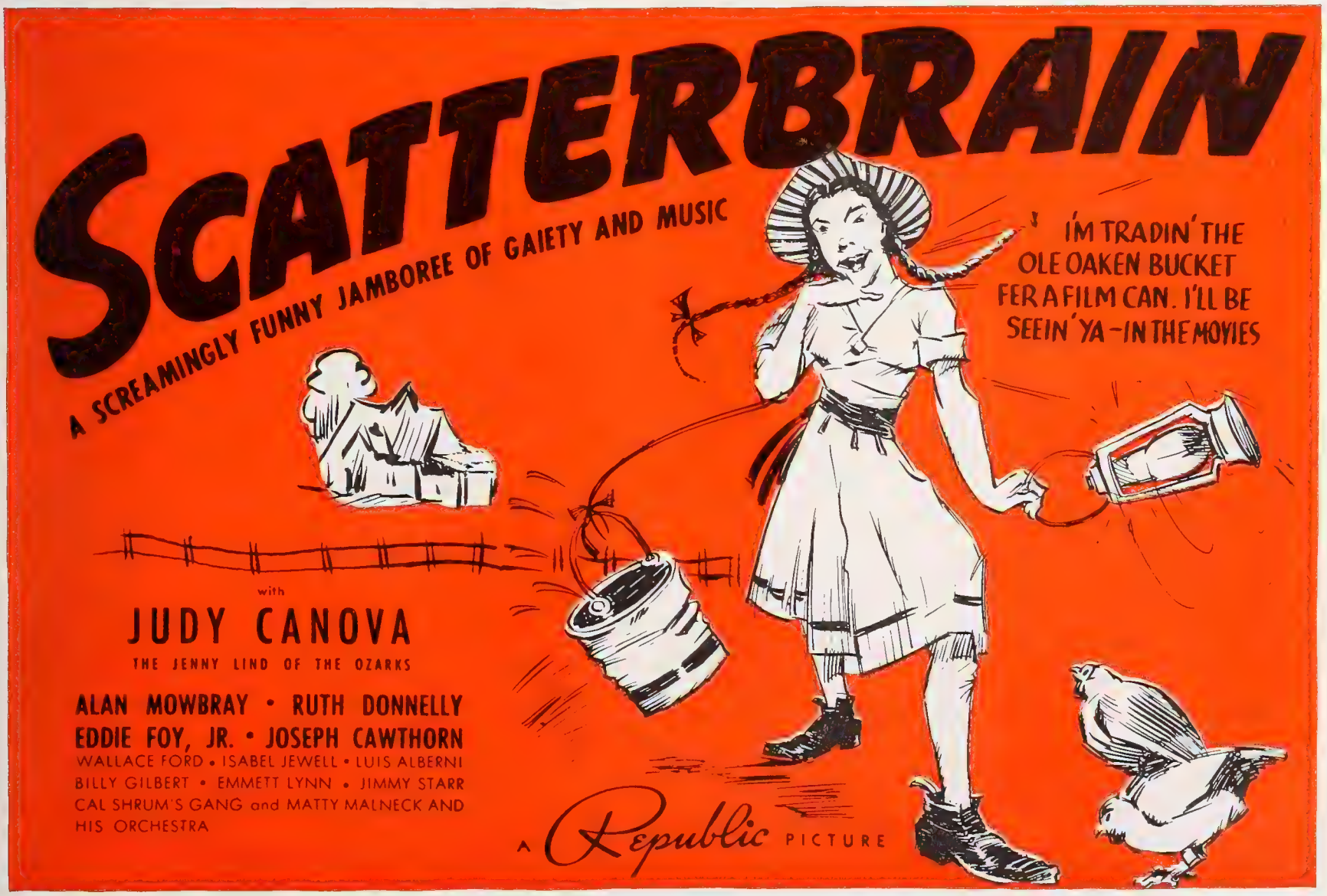
"Private Affairs" brought a window display in large store which featured diaries with appropriate tiein copy. Still another window was used with display of lingerie. Contest was planted in cooperating paper with prizes to persons who could spell the greatest number of words from the title.

"LET'S HEAR FROM YOU"

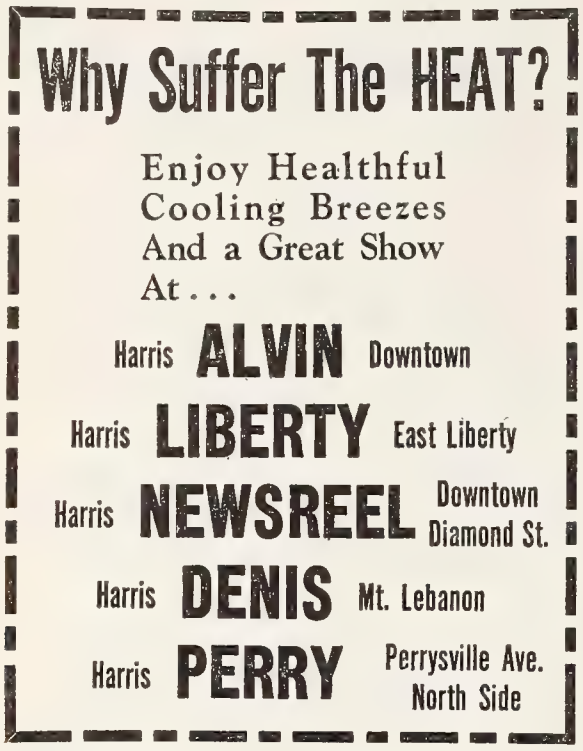
Irwin Seeks Haunted House

Planted in the classified section of local paper daily for a week was George Irwin's want ad for a haunted house as teaser advance for his campaign on "The Ghost Breakers" at the Lyceum Theatre, in Duluth, Minn. After locating a "desirable" house, Irwin further ran stories announcing the opening of his "brave woman's bureau" and inviting all to visit his haunted house.

"LET'S HEAR FROM YOU"

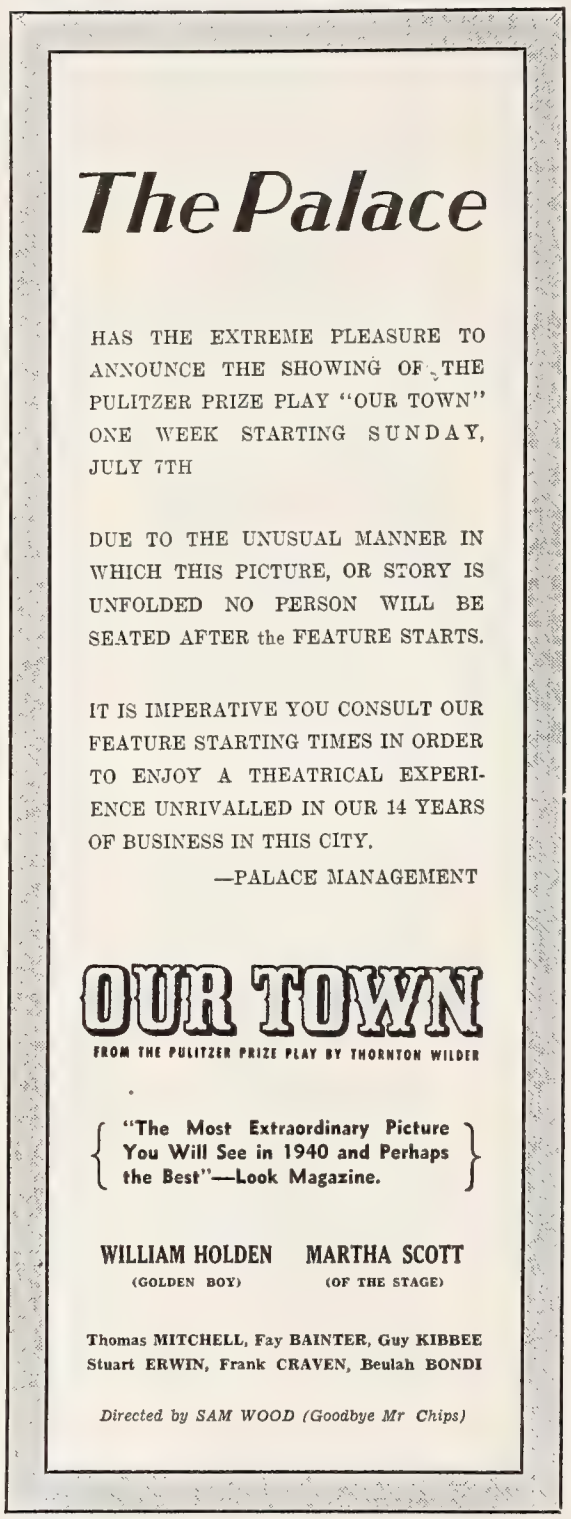


REPRESENTATIVE NEWSPAPER ADS



(Above) Aimed to spotlight air-cooled comfort at the circuit's Pittsburgh and nearby theatres, during the recent heat wave, this type, 70 lines on 2 columns, was reported by Ken Hoel, Harris Theatres ad man, to emphasize the cooling plants. No attractions were listed, the copy being confined to the cool angle.

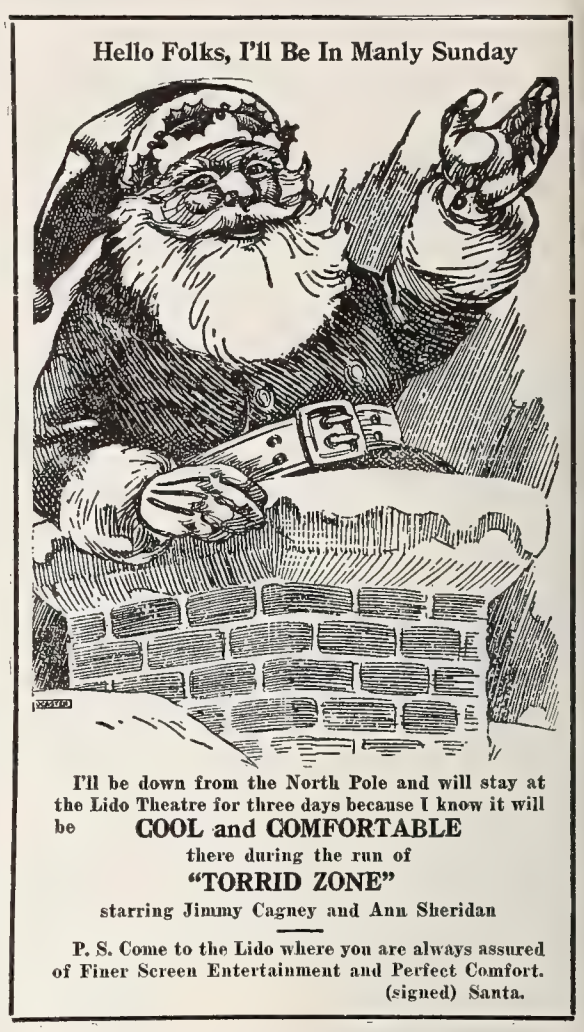




(Above) Feeling it imperative to get patrons in at the beginning of the picture to enjoy it properly, and banking upon the unusual announcement to build interest in the date, John Goodno, for "Our Town" at the Palace, Huntington, W. Va., used type campaign as noted to spread the word that no one would be seated after the feature started. Size: 145 lines on 2 columns.

(Left) Since star and picture had been long publicized in advance, the New York Strand date for "Sea Hawk" was sold with poster-layouts confined mainly to Flynn and title as illustrated in this 170 lines on 3 columns. Nautical decoration for stage show copy was in keeping with the screen advertising.

(Right) Emphasis on the four-star cast and title, to the exclusion of all copy outside of production credits, was decided upon by the Dietz-Seadler ad forces as the basis of the campaign for M-G-M's "Boom Town", as illustrated by engraver's proof of a representative 190 lines on 4 columns. Notice of increase in admissions was confined to box next to theatre masthead.



(Above) Novelty Santa Claus advertising for "Torrid Zone" at the Lido, Manly, Iowa, was used by Doc Twedt for a different twist in selling the picture's entertainment values. Securing the Christmas mat from his newspaper service, ad measured 110 lines on 2 columns.



EXPLOITATION BRIEFS FROM A-FIELD

Two local boys were dressed as hillbillies and sent out on the streets of Bushnell, Ill., as part of D. M. Dillenbeck's advance on "Jeepers Creepers" at the Rialto Theatre. Back copy read: "We are taking time out from feuding to see" etc. etc. One carried a double barreled shot gun, the other a rifle, each wearing slouch hats and smoking corn cobs.

▽

In an effort to bring into his theatre all college students who had returned home for their summer vacations, Round Tabler Boyd F. Scott at the Strand in Uvalde, Texas, addressed special letters to this group welcoming them back to the city and enclosing a calendar of his attractions for the month.

▽

The cashier at the St. George Playhouse in Brooklyn when making change during run of "Buck Benny Rides Again" distributed extra fake dollars as part of Eddie Lewis' gag campaign on that picture. Copy on the spurious "bucks" read: "A program of reel entertainment," etc., followed by title, cast and cut of the star.

▽

Tying in with local dairy, for his "Flash Gordon" serial, Bob Anthony at Schine's Miami, in Piqua, Ohio, promoted a bicycle which was awarded to kid holding lucky number tickets and who had attended all chapters. Theatre and merchant advertised the giveaway widely.

▽

A contest to find a local double for Vivien Leigh netted plenty of newspaper space for William F. Langdon, Paramount, Kankakee, Ill., as part of his "Waterloo Bridge" campaign. Langdon also conducted a mustache-raising contest, using Robert Taylor's new hirsute adornment in the film as his basis.

▽

To promote "Typhoon," opening in Wichita, Kans., Woody Barritt, manager of the Fox Miller, and Bill Lansburg of Paramount arranged a sarong contest. Wichita lassies in home made sarongs paraded on the Miller stage opening night for cash prizes. The sarong worn by Dorothy Lamour in the picture was on display at leading department store, which cooperated in the contest.

▽

Lobby attractor was the display created by Harold Leand, at the Revere, in Revere, Mass., for "Typhoon." Upper portion of easel carried actual scenes of the 1938 hurricane, with line "A storm all will recall." Lower part was devoted to scene stills from the picture with catch line "A storm all will remember."

▽

A contest to determine who was the most popular girl of "Seventeen" was held for that picture by Silvert Setron, at the Logan, in Philadelphia, with 21 merchants tied to the event, each contributing merchandise prizes to the winner. Cooperating stores displayed cards in their windows selling the contest, distributed ballots with each sale and plugged the event in their ads.

"LET'S GO" STICKERS PLASTER SPRINGFIELD

Aimed particularly to attract at this time of the year, and doing so effectively, according to Mike Chakeres, is the sticker campaign put on by the Springfield, Ohio, Chakeres houses, emphasizing just two lines of copy, "Let's Go To A Movie Tonight".

Stickers are applied to cars, businesses, stores, and every other possible location in and around the city. Size is 2 inches wide by 9 inches long, to fit most any kind of space.

A bathing beach stunt, with winners becoming guests of Loew's for an "Andy Hardy Meets Debutante" showing at Loew's, was one of the highlights of the Norfolk campaign for the film put over by Roscoe Drissel. The manager sent a cameraman to the local beach to snap bathing girls. The photographer carried a sign reading: "I'm the debutante photographer. If your picture appears in Mickey Rooney's gallery in front of Loew's, you'll receive a guest ticket," etc.

▽

Six foot book of "Rebecca" was the walking street bally used by A. Easson for that engagement at the Oakwood Theatre, in Toronto. Man inside covered main streets and downtown sections ahead and during run. In addition, gaily tinted heralds were distributed house-to-house several days before playdates.

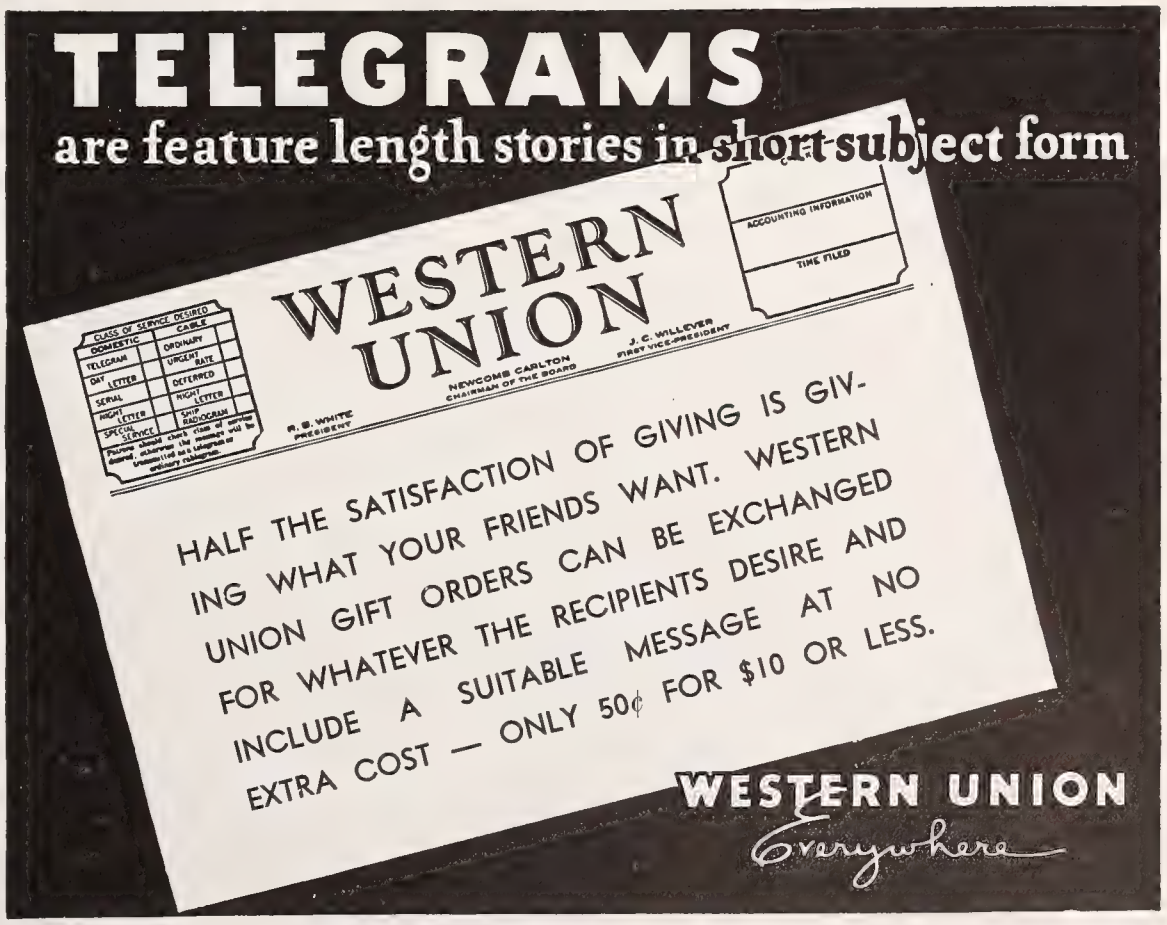
Highlight of Jack Fretwell's, "Northwest Passage" date at the State, in Harrisonburg, Pa. was the personal appearance of Capt. Jack Lloyd, aged soldier of fortune and veteran extra of many western pictures. With his buckskin outfit and pearl handled forty-five, the old gent covered streets carrying theatre and picture credits, stopping in crowds to tell stories of Major Rogers Rangers, etc. The Captain was entertained at one of the leading restaurants, spoke over radio four times daily for three days ahead of opening and was interviewed on stage opening night by Fretwell.

▽

The questions: "How does a bashful man propose marriage? Or how does one get a bashful man to declare his 'honorable intentions'?" were the basis of a contest planted in Washington newspapers by Ray Bell, in advance of the "Pride and Prejudice" premiere at the Palace, there. First prize was an all-expense-paid-for-two-persons week-end vacation at a nearby summer resort, with guest tickets to other winners in the contest.

▽

Numerous window displays were promoted by Frank Murphy for his date on "Mortal Storm" at Loew's State, in Syracuse, particularly stressing book tieins. For lobby display giant book was constructed, jacket of which was an exact replica of the original, scene stills scattered throughout the book itself. Station WFBL tied in with six midnight broadcasts over which the picture received generous mention and contest was planted in paper whereby prizes were awarded those submitting most words culled from picture title.



THE RELEASE CHART

INDEX

On this and the following page appears an alphabetical index to the titles of all features listed in this week's Release Chart, with additional information for the exhibitor. The number immediately following the title is the production number. Also given is information regarding the classification of the subject matter. A melodrama is denoted by the abbreviation Mel., Comedy by Com., Comedy-Melodrama by Com-Mel., Musical by Mus., Musical Comedy by Mus.-Com., Western by West. If the production is made in color, the letter "C" appears in parenthesis after the classification. Thus: Com-Mel. (C) denotes a Comedy-Melodrama in Color. At the extreme right of the line containing the title of the production is the name of the distributor.

ABE Lincoln in Illinois, 009 Mel.....RKO
Abuna Messias, Mel.....Foreign
Adventure in Diamonds, 3928 Mel.....Para
Aldrich Family in Life with Henry, Com. Para
Alias the Deacon, 4015, Com.....Univ
All This and Heaven, Too, 454, Mel.....FN
American Gang Busters, Mel.....St. Rts
And One Was Beautiful, Mel.....MGM
Andy Hardy Meets Debutante, 43, Com..MGM
Angel from Texas, An, 468, Mel.....FN
Anne of Windy Poplars, 035, Mel.....RKO
Ape, The, Mel.....Mono
Argentine Nights, Mus.-Com.....Univ
Arise My Love, Mel.....Para
Arizona, Mel. .....Col
Arizona Frontier, West.....Mono
Arizona Gang Busters, West.....Producers
Arizona Skies, West.....Rep

BABIES for Sale, Mel.....Col
Bad Man from Red Butte, 4063, West...Univ
Bad Man of Wyoming, Mel.....MGM
Baker's Wife, The, Com.....Foreign
Before I Die, Mel.....Col
Beyond Tomorrow, 031, Mel.....RKO
Bill of Divorcement, 028, Mel.....RKO
Billy the Kid Outlawed, West.....Producers
Billy the Kid Returns, 851, West.....Rep
Biscuit Eater, The, 3935, Mel.....Para
Bittersweet, Mus.....MGM
Black Diamonds, 4057, Mel.....Univ
Black Eyes, Mel.....Foreign
Black Friday, 4018, Mel.....Univ
Blazing Six Shooters, West.....Col
Blondie Has Servant Trouble, Com.....Col
Blondie Plays Cupid, Com.....Col
Blondie Takes a Vacation, Com.....Col
Blue Bird, The, 025, Com. (C)....20th-Fox
Boom Town, 48, Mel.....MGM
Boys of the City, Mel.....Mono
Boys from Syracuse, Mus.-Com.....Univ
Bride Wore Crutches, 112, Mel.....20th-Fox
Briggs Family, The, Mel.....Foreign
Brigham Young, 107, Mel.....20th-Fox
Broken Strings, Mel.....St. Rts
Brother Orchid, 405, Mel.....WB
Buck Benny Rides Again, 3932, Com....Para
Bullet Code, 083, West.....RKO
Bullets for Rustlers, West.....Col

CALIFORNIAN, The, 117, Mel.....20th-Fox
Calling All Husbands, Com.....WB
Captain Caution, Mel.....UA
Captain Is a Lady, 42, Com.....MGM
Captain Moonlight, Mel.....Foreign
Carolina Moon, 944, West.....Rep
Carson City Kid, 955, West.....Rep
Chamber of Horrors, Mel.....Mono
Charlie Chan at the Wax Museum, 110, Mel. 20th-Fox
Charlie Chan in New York, Mel.....20th-Fox
Charlie Chan in Panama, 035, Mel...20th-Fox
Charlie Chan's Murder Cruise, 048, Mel. 20th-Fox
Charter Pilot, Mel.....20th-Fox
Cherokee Strip, Mel.....Para
Cheyenne Kid, The, 3962, West.....Mone
Citizen Kane, Mel.....RKO
City for Conquest, Mel.....WB
Claudine, Mel. .....Foreign
Comin' Round the Mountain, Com.....Para
Confessions of a Nazi Spy, 353, Mel.....FN
Conquest of the Air, Mel.....Foreign
Contraband, Mel. .....Foreign
Convoy, Mel. .....Foreign
Courageous Dr. Christian, 030, Mel.....RKO
Covered Wagon Days, 065, West.....Rep
Covered Wagons Trails, 3963, West.....Mono
Cowboy from Sundown, 3955, West.....Mono
Crooked Road, 923, Mel.....Rep
Cross Country Romance, 039, Mel.....RKO
Cross Roads of Life, Mel.....Producers
Curse of the Swastika, Documentary..Foreign
Curtain Call, 027, Mel.....RKO

DANCE, Girl, Dance, 040, Mel.....RKO
Dancing on a Dime, Mus.....Para
Danger Flight, 3816, Mel.....Mono
Dark Command, 901, Mel.....Rep
Date with Destiny, A, Mel.....Para
Daybreak, Mel.....Foreign
Desire to Live, Mel.....Producers
Devil's Pipeline, The, Mel.....Univ
Diamond Frontier, Mel.....Univ
Dispatch from Reuters, A, Mel.....WB
D. O. A., Mel.....Para
Dr. Christian Meets the Women, 036, Mel. RKO
Dr. Cyclops, 3929, Mel. (C).....Para
Dr. Ehrlich's Magic Bullet, 457, Mel.....FN
Dr. Kildare Goes Home, Mel.....MGM
Dr. Kildare's Strange Case, 30, Mel..MGM
Dr. O'Dowd, Mel.....Foreign
Doctor Takes a Wife, The, Com.....Col
Doomed to Die, Mel.....Mono
Double Alibi, Mel.....Univ
Down Argentine Way, 113, Mus.-Com. (C) 20th-Fox
Dreaming Out Loud, Com.....RKO
Dulcy, Com. .....MGM
Durango Kid, West.....Col

EARL of Puddlestone, 925, Com.....Rep
Earthbound, 034, Mel.....20th-Fox
East of the River, Mel.....WB
Edison, the Man, 36, Mel.....MGM
Elsa Maxwell's Public Deb No. 1, 105, Mel. 20th-Fox
Enemy Agent, 4033, Mel.....Univ
Escape, Mel. .....MGM

FARMER'S Daughter, The, 3927, Com...Para
Fight for Life, Mel.....Col
Fireman Save My Child, Com.....Univ
Five Little Peppers in Trouble, Com.....Col
Flight Angels, 466, Mel.....FN
Flight Command, Mel.....MGM
Florian, 29, Mel.....MGM
Flotsam, Mel. .....UA
Flowing Gold, Mel.....WB
Flying Squad, The, Mel.....Foreign
For Beauty's Sake, Mel.....20th-Fox
Foreign Correspondent, Mel.....UA
For Freedom, Documentary.....Foreign
Forgotten Girls, 920, Mel.....Rep
40 Little Mothers, 34, Com.....MGM
Four Mothers, Mel.....WB
Four Shall Die, Mel.....St. Rts
Four Sons, 047, Mel.....20th-Fox
Framed, 4032, Mel.....Univ
Free, Blonde and Twenty-one, 037, Mel. 20th-Fox
French Without Tears, 3930, Com.....Para
Frontier Crusader, West.....Producers
Fugitive, The, 5046, Mel.....Univ
Fugitive from a Prison Camp, Mel.....Col
Fugitive from Justice, 473, Mel.....FN

GAMBLING on the High Seas, 424, Mel..WB
Gangs of Chicago, 906, Mel.....Rep
Gaslight, Mel. .....Foreign
Gaucho Serenade, 943, West.....Rep
Gay Caballero, The, 108, Mel.....20th-Fox
George and Margaret, Com.....Foreign
George Washington Carver, Mel.....St. Rts
Gestapo, Mel. .....Foreign
Ghost Breakers, The, 3938, Com.-Mel...Para
Ghost Comes Home, The, 27, Com.....MGM
Ghost Valley Raiders, 991, West.....Rep
Girl from Avenue A, 104, Com.....20th-Fox
Girl from God's Country, 904, Mel.....Rep
Girl from Havana, Mel.....Rep
Girl in 313, 051, Mel.....20th-Fox
Girl Must Live, Com.....20th-Fox
Girls of the Road, Mel.....Col
Golden Fleecing, 49, Mel.....MGM
Golden Gloves, Mel.....Para
Golden Trail, The, West.....Mono
Gold Rush, Maisie, 47, Com.....MGM
Gone With the Wind, Mel. (C).....MGM
Go West, Com.....MGM
Grand Ole Opry, 908, Com.....Rep
Grandpa Goes to Town, 922, Com.....Rep
Grapes of Wrath, The, 040, Mel.....20th-Fox
Great McGinty, The, 3945, Mel.....Para
Great Plane Robbery, Mel.....Col
Great Profile, The, 111, Com.....20th-Fox
Great Swindle, The, Mel.....Col
Gun Code, West.....Producers

HALF a Sinner, 4040, Mel.....Univ
Haunted Honeymoon, Mel.....MGM
Haunted House, Mel.....Mono
He Stayed for Breakfast, Com.....Col
Hidden Gold, 3958, West.....Para
High Sierras, Mel.....WB
Hired Wife, Com.....Univ
Hit Parade of 1941, The, Mus.....Rep
Hi-Yo Silver, 129, West.....Rep
Hold That Woman, Com.-Mel.....Producers
Honeymoon for Three, Mel.....WB
Hot Steel, 4056, Mel.....Univ
House Across the Bay, Mel.....UA
House of Seven Gables, 4013, Mel.....Univ
Howards of Virginia, The, Mel.....Col
Hudson's Bay, 115, Mel.....20th-Fox
Human Monster, The, 3916, Mel.....Mono

I Can't Give You Anything But Love, Baby, 4037, Mus. .....Univ
If I Had My Way, 4005, Mus.....Univ
I Love You Again, 50, Mel.....MGM
I'm for Rent, Mel.....Col
I Married Adventure, Mel.....Col
I'm Nobody's Sweetheart Now, Mus.-Com. Univ
I'm Still Alive, Mel.....RKO
In Old Missouri, 921, Com.....Rep
Into the Crimson West, West.....Col
Irene, 024, Mus.....RKO
Island of Doomed Men, Mel.....Col
Isle of Destiny, 017, Mel. (C).....RKO
I Take This Oath, Mel.....Producers
It All Came True, 407, Mel.....WB
It's a Date, 4001, Mus.-Com.....Univ
I Want a Divorce, Mel.....Para
I Was an Adventuress, 038, Mel....20th-Fox

JENNIE, Mel.....20th-Fox
John Brown's Body, Mel.....Col
Johnny Apollo, 042, Mel.....20th-Fox

KID from Santa Fe, The, 3965, West...Mono
Killers of the Wild, Mel.....St. Rts
King of the Lumberjacks, 422, Mel.....WB
Kit Carson, Mel. .....UA
Kitty Foyle, Mel.....RKO
Knights of the Range, 3923, West.....Para
Knute Rockne—All American, Mel.....WB

LA Conga Nights, 4029, Com.....Univ
Laddie, Com.-Mel. .....RKO
Ladies Must Live, The, 474, Com.....FN
Lady in Question, The, Mel.....Col
Land of the Six Guns, 3964, West.....Mono
Last Alarm, The, 3927, Mel.....Mono
Laughing at Danger, Mel.....Mono
Law of the Texan, West.....Col
Leather Pushers, Com.-Mel.....Univ
Legacy, Mel. .....Col
Leopard Men of Africa, Mel.....St. Rts
Let George Do It, Com.....Foreign
Letter, The, Mel.....WB
Life of Giuseppi Verdi, Mus.....Foreign
Light of the Western Stars, 3931, West..Para
Lights Out in Europe, Documentary...Foreign
Lillian Russell, 045, Mel.....20th-Fox
Little Bit of Heaven, A, Mus.....Univ
Little Men, Com.-Mel.....RKO
Little Miss Mollie, Mel.....Foreign
Little Nellie Kelly, Mus.-Com.....MGM
Little Orvie, 020, Com.....RKO
Little Professor, The, Mel.....Col
Lone Wolf Meets a Lady, Mel.....Col
Long Voyage Home, Mel.....UA
Lost Squadron, The, 994, Mel.....RKO
Love, Honor and Oh, Baby, 4036, Mel...Univ
Love Thy Neighbor, Com.....Para
Lucky Cisco Kid, 049, Mel.....20th-Fox
Lucky Partners, 038, Com.-Mel.....RKO

MAD Men of Europe, Mel.....Col
Mad Men of Europe, Mel.....Col
Ma! He's Making Eyes at Me, 4022, Com. Univ
Man from Cheyenne, West.....Univ
Man from Tumbleweeds, West.....Col
Man I Married, The, 101, Mel.....20th-Fox
Man Who Talked Too Much, 467, Mel.....FN
Manhattan Heartbeat, 046, Com.....20th-Fox
Man With Nine Lives, Mel.....Col
Margie, Com. .....Univ
Marked Men, Mel.....Producers
Maryland, 050, Mel. (C).....20th-Fox
Meet John Doe, Com.-Mel.....WB
Meet the Wildcat, Mel.....Univ
Mein Kampf, My Crimes, Documentary Foreign
Melody and Moonlight, Mus.....Rep
Men Against the Sky, Mel.....RKO
Men on Her Mind, Mel.....WB
Men Without Souls, Mel.....Col
Men with Steel Faces, Mel.....St. Rts
Mexican Spitfire Out West, Com.-Mel...RKO
Midnight Limited, 3921, Mel.....Mono
Military Academy, Mel.....Col
Millionaires in Prison, 037, Mel.....RKO
Millionaire Playboy, 022, Com.....RKO
Missing People, Mel.....Mono
Mr. Washington Goes to Town, Mel...St. Rts
Money and the Woman, Mel.....WB
Monkey Into Man.....Foreign
Moon Over Burma, Mel.....Para
Mortal Storm, The, 41, Mel.....MGM
Mummy's Hand, The, Mel.....Univ
Murder in the Air, 472, Mel.....WB
Murder in the Night, Mel.....Foreign
Murder on the Yukon, 3928, Mel.....Mono
My Favorite Wife, 025, Com.....RKO
My Love Came Back, 409, Com.-Mel.....WB
My Son Is Guilty, Mel.....Col
My Son, My Son, Mel.....UA
Mysterious Mr. Reeder, 3926, Mel.....Mono
Mystery in Swing, Mel.....St. Rts
Mystery of Room 13, Mel.....Foreign
Mystery Sea Raider, Mel.....Para
My Wife's Relatives, 810, Com.-Mel.....Rep

NEW Moon, 31, Mus.....MGM
New Yorkers, The, Com.....Para
Night at Earl Carroll's, Mus.....Para
Night of Nights, 3912, Mel.....Para
Night Train, 114, Mel.....20th-Fox
Nobody's Children, Mel.....Col
No, No, Nanette, Mus.-Com.....RKO
North West Mounted Police, Mel. (C)..Para
Northwest Passage, 25, Mel. (C).....MGM
No Time for Comedy, Com.....WB

OKLAHOMA Renegades, West.....Rep
One Crowded Night, 042, Mel.....RKO
One Man's Law, The, 992, Mel.....Rep
One Million B.C., Mel.....UA
On Their Own, 044, Com.....20th-Fox
On the Spot, 3915, Mel.....Mono
Opened by Mistake, 3933, Mel.....Para
Our Town, Mel.....UA
Outlaws of the Panhandle, West.....Col
Out West with the Peppers, Com.....Col
Overland Stage Raiders, West.....Rep
Over the Moon, Mel. (C).....UA

PALS of the Saddle, West.....Mono
Pals of the Silver Sage, 3954, West...Mono
Passage West, Mel.....Col
Passport to Alcatraz, Mel.....Col
Pastor Hall, Mel.....UA
Penny Serenade, Com.-Mel.....Col
Phantom Raiders, 40, Mel.....MGM
Phantom Wagon, Mel.....Foreign
Philadelphia Story, Com.....MGM
Pier 13, 106, Mel.....20th-Fox
Pinocchio, 091, Cartoon (C).....RKO
Pioneers of the West, 964, West.....Rep
Pinto Kid, The, West.....Col

[THE RELEASE CHART--INDEX CONT'D]

Pony Post, The, West.....Univ
Pop Always Pays, 034, Com.....RKO
Prairie Law, West .....RKO
Pride and Prejudice, 46, Com.....MGM
Pride of the Navy, 822, Mel.....Rep
Primrose Path, The, 023, Com.-Mel....RKO
Private Affairs, 4007, Com.-Mel.....Univ

QUARTERBACK, Mel.....Para
Queen of Destiny, 061, Mel. (C).....RKO
Queen of the Mob, 3939, Mel.....Para
Queen of the Yukon, Mel.....Mono

RAGTIME Cowboy Joe, West.....Univ
Rainbow Over the Range, West.....Mono
Ramparts we Watch, 171, Documentary..RKO
Rancho Grande, 942, West.....Rep
Range Busters, West.....Mono
Ranger and the Lady, 956, West.....Rep
Rangers of Fortune, Mel.....Para
Rebecca, Mel. .....UA
Return of Frank James, 103, Mel. (C).20th-Fox
Return of Wild Bill, West.....Col
Rhythm of the Rio Grande, 3953, West..Mono
Rhythm on the River, Mus.....Para
Riders from Nowhere, 3966, West.....Mono
Riders of Black Mountain, West....Producers
Riders of Pasco Basin, 4062, West....Univ
Ride, Tenderfoot, Ride, West.....Rep
Riding the Western Plans, West.....Mono
River's End, Mel.....WB
Road Back, 4074, Mel.....Univ
Road Show, Com.....UA
Road to Singapore, 3926, Mus.....Para
Rocky Mountain Rangers, 966, West....Rep
Round Up, The, Mel.....Para

SAFARI, 3937, Mel.....Para
Sailor's Lady, 052, Com.-Mel.....20th-Fox
Saint Strikes Back, 918, Mel.....RKO
Saint Takes Over, The, 033, Mel.....RKO
Sandy Is a Lady, 4008, Com.....Univ
Santa Fe Trail, Mel.....WB
Saps at Sea, Com.....UA
Saturday's Children, 410, Com.-Mel.....WB
Scatterbrain, 909, Com.....Rep
Sea Hawk, 401, Mel.....WB
Second Chorus, Mus.-Com.....Para
Secret of a Model, Mel.....St. Rts
Secret Seven, The, Mel.....Col
Seven Sinners, Mel.....Univ
Seventeen, 3924, Com.....Para
Shooting High, 041, West.....20th-Fox
Showdown, 3957, West.....Para
Singapore, Mel. .....Col
Sing, Dance, Plenty Hot, 910, Mus.....Rep
Ski Patrol, 4031, Mel.....Univ
Sky Bandits, 3929, Mel.....Mono
Sky Murder, Mel.....MGM
Slightly Tempted, Com.-Mel.....Univ
Song of the Road, Mus.-Com.....Foreign
Son of Monte Cristo, Mel.....UA
Son of the Navy, 3902, Mel.....Mono
Son of Roaring Dan, West.....Univ
So This Is London, 043, Com.....20th-Fox
South of Pago Pago, Mel.....UA
South to Karanga, 4039, Mel.....Univ
So You Won't Talk, Com.....Col
Spies in the Air, Mel.....Foreign
Sporting Blood, 44, Mel.....MGM
Spring Parade, Mus.-Com.....Univ
Stage Coach War, 3959, West.....Para
Stage to Chino, 085, West.....RKO
Star Dust, 036, Mel.....20th-Fox
Stars Look Down, The, 38, Mel.....MGM
Strange Cargo, 23, Mel.....MGM
Stranger on the Third Floor, Mel.....RKO
Street of Memories, 102, Mel.....20th-Fox
Strike Up the Band, Mus.-Com.....MGM
Sued for Libel, Mel.....RKO
Susan and God, 39, Com.....MGM

TEAR Gas Squad, 423, Mel.....WB
Terror, The, Mel.....Foreign
Texas Rangers Ride Again, Mel.....Para
Texas Stagecoach, West.....Col
That Gang of Mine, Mel.....Mono
There's Magic in Music, Mus.....Para
They Came by Night, 033, Mel.....20th-Fox
They Drive by Night, 460, Mel.....FN
They Knew What They Wanted, 992, Mel.RKO
Thief of Bagdad, Mel. (C).....UA
Third Finger, Left Hand, Com.-Mel....MGM
Those Were the Days, 3936, Com.-Mel...Para
Three Cheers for the Irish, 465, Mel....FN
Three Faces West, 903, Mel.....Rep
Three Men from Texas, West.....Para
Thundering Frontier, West.....Col
'Til We Meet Again, 848, Mel.....FN
Tomboy, 3911, Mel.....Mono
Tom Brown's School Days, 029, Mel....RKO
Too Many Girls, Mus.-Com.....RKO
Too Many Husbands, Com.....Col
Torrid Zone, 455, Mel.....FN
Torpedo Raider, 3925, Mel.....Mono
Triple Justice, 085, West.....RKO
Tugboat Annie Sails Again, Com.....WB
20 Mule Team, 35, Mel.....MGM
Tropic Fury, 4052, Mel.....Univ
Tulsa Kid, The, 071, West.....Rep
Turnabout, Com.-Mel. .....UA
21 Days Together, Mel.....Col
Two Girls on Broadway, Mel.....MGM
Typhoon, 3934, Mel. (C).....Para

UNTAMED, 3941, Mel. (C).....Para
Up in the Air, Mel.....Mono

VICTORY, Mel.....Para
Villain Still Pursued Her, Com.....RKO
Virginia, Mel.....Para
Virginia City, 404, Mel.....WB
Viva Cisco Kid, 039, Mel.....20th-Fox

WAGONS Westward, 907, Mel.....Rep
Wagon Train, West.....RKO
Walt Disney Festival, Cartoons (C).....RKO
Waterloo Bridge, 37, Mel.....MGM
Way of All Flesh, 3940, Mel.....Para
Westerner, The, Mel.....UA
West of Abilene, West.....Col
We Who Are Young, 45, Mel.....MGM
When the Daltons Rode, 4006, Mel.....Univ
While Thousands Cheer, Mel.....St. Rts
Who Is Guilty? Mel.....Mono
Wild Cat Bus, Mel.....RKO
Wild Horse Range, 3960, West.....Mono
Wizard of Death, Mel.....Col
Women in War, 902, Mel.....Rep
Women Without Names, 3925, Mel.....Para

YESTERDAY'S Heroes, 116, Mel....20th-Fox
You Can't Fool Your Wife, 032, Com...RKO
You'll Find Out, Com.....RKO
Young As You Feel, 032, Com.....20th-Fox
Young Buffalo Bill, 954, West.....Rep
Young People, The, 109, Com.....20th-Fox
Young Tom Edison, 28, Mel.....MGM
You're Not So Tough, 4023, Mel.....Univ
Youth Must Be Served, Com.....20th-Fox

ZANZIBAR, Mel. .....Univ

THE CHART

Productions are listed according to the names of distributors. Features in work or completed for release later than the date of this issue are listed under "Coming Attractions." Parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following classification are production numbers. Dagger (†) symbol indicates picture of the 1939-40 season. Asterisk (*) after title of feature denotes first appearance of picture in Release Chart.

NOTE: The totals for running time are the official figures.

When a production is reviewed the running time is as given by the studio and this is denoted by an asterisk (*) preceding the number. When the home office has established the running time for national release, the studio figure is changed.

Running times are subject to change according to local conditions. State or city censorship deletions or repairs to the film may cause variations.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Babies for Sale	Glenn Ford-Rochelle Hudson	May 16,'40†	64	
(See "In the Cutting Room," May 4,'40.)				
Blazing Six Shooters (G)	Charles Starrett-Iris Meredith-Sons of the Pioneers	Apr. 4,'40†	63	Mar. 16,'40
Blondie Has Servant Trouble (G)	P. Singleton-A. Lake-L. Simms	July 25,'40†	70	July 27,'40
Bullets for Rustlers	Charles Starrett-Lorna Gray	Mar. 5,'40†	58	
(See "In the Cutting Room," Nov. 25,'39.)				
Doctor Takes a Wife, The (A)	L. Young-R. Milland-G. Patrick	Apr. 25,'40†	88	Apr. 27,'40
(Exploitation: July 13,'40, p. 40; Aug. 10,'40, p. 64.)				
Durango Kid	Chas. Starrett - Luana Walters - Sons of the Pioneers	Aug. 15,'40†		
Girls of the Road (G)	A. Dvorak-H. Mack-L. Lane	June 20,'40†	61	July 27,'40
I Married Adventure (G)	Osa Johnson	July 24,'40†	78	July 20,'40
Island of Doomed Men (A)	Peter Lorre-Rochelle Hudson	May 20,'40†	67	June 15,'40
Lady in Question, The (A)	Brian Aherne-Rita Hayworth	Aug. 7,'40†	*76	Aug. 10,'40
Lone Wolf Meets a Lady, The (G)	Warren William-Jean Muir	May 30,'40†	71	June 22,'40
Mad Men of Europe	Edmund Gwenn-Mary Maguire	June 3,'40†	73	
Man from Tumbleweeds, The (G)	Bill Elliott-Iris Meredith	May 2,'40†	59	June 22,'40
Man With Nine Lives, The (A)	Boris Karloff-Jo Ann Sayers-Roger Pryor	Apr. 18,'40†	73	May 4,'40
Men Without Souls (G)	John Litel-Rochelle Hudson	Mar. 14,'40†	62	May 18,'40
Military Academy (G)	Tommy Kelly-Bobby Jordan	July 18,'40†	66	Aug. 10,'40
My Son Is Guilty (G)	Jacqueline Wells-Bruce Cabot	Dec. 28,'39†	63	Jan. 20,'40
Out West with the Peppers	Edith Fellows-Tommy Bond	June 30,'40†	62	
Passport to Alcatraz (G)	Jack Holt-Noah Beery, Jr.	June 6,'40†	60	June 22,'40
Return of Wild Bill (G)	Bill Elliott-Iris Meredith	June 27,'40†	60	July 13,'40
Secret Seven, The (G)	Bruce Bennett-Florence Rice	Aug. 15,'40†	62	Aug. 17,'40
Texas Stagecoach (G)	Charles Starrett-Iris Meredith	May 23,'40	59	Mar. 30,'40
Too Many Husbands (A)	Jean Arthur-Fred MacMurray-Melvyn Douglas	Mar. 21,'40†	84	Mar. 9,'40
(Exploitation: May 18,'40, p. 78; June 22,'40, p. 75.)				
21 Days Together (A)	Vivien Leigh-Laurence Olivier	May 16,'40†	72	June 1,'40
(Exploitation: July 20,'40, p. 48.)				

Coming Attractions

Arizona	Jean Arthur-Wm. Holden		
Before I Die	Douglas Fairbanks, Jr. - Rita Hayworth	Sept. 27,'40	
Blondie Plays Cupid	P. Singleton-A. Lake-L. Simms		
Fight for Life (A)	Myron McCormick	69	Mar. 16,'40
Five Little Peppers in Trouble	Edith Fellows-Dorothy Ann Seese	Sept. 1,'40†	
Fugitive from a Prison Camp (G)	Jack Holt-Marian Marsh	Sept. 5,'40	59 Aug. 10,'40
Great Plane Robbery, The	Jack Holt-Vicki Lester		
(See "In the Cutting Room," May 25,'40.)			
Great Swindle, The	Jack Holt-Marjorie Reynolds		
He Stayed for Breakfast (A)	Loretta Young-Melvyn Douglas	Aug. 22,'40†	*85 Aug. 10,'40
Howards of Virginia, The	Cary Grant - Martha Scott - Richard Carlson - Sir Cedric Hardwicke	Sep. 17,'40	
I'm for Rent	Roger Pryor-Anita Louise	Sept. 30,'40†	
Into the Crimson West	Bill Elliott-Evelyn Young	Sept. 30,'40	
John Brown's Body*	Ralph Bellamy		
Legacy	Warner Baxter		
Little Professor, The*	Paul Kelly-Rochelle Hudson		
Nobody's Children	Edith Fellows-Lois Wilson		
Outlaws of the Panhandle	Chas. Starrett-Frances Robinson-Sons of the Pioneers		
Passage West*	Pat O'Brien		
Penny Serenade	Irene Dunne-Cary Grant		
Pinto Kid, The	Chas. Starrett-Louise Currie		
So You Won't Talk	Joe E. Brown-Frances Robinson		
Thundering Frontier, The	Chas. Starrett-Iris Meredith-Sons of the Pioneers		
West of Abilene (G)	Chas. Starrett-Marjorie Cooley-Sons of the Pioneers	Oct. 21,'40	58 July 20,'40
Wizard of Death	Boris Karloff-Evelyn Keyes	Sept. 17,'40†	

FIRST NATIONAL *(See Warner Brothers)*

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
And One Was Beautiful (G) 32	Jean Muir-Laraine Day-Robert Cummings-Billie Burke	Apr. 5,'40†	70	Apr. 6,'40
Andy Hardy Meets Debutante (G) 43	M. Rooey-J. Garland-L. Stone-Cecilia Parker - Fay Holden - Ann Rutherford	July 5,'40†	89	July 6,'40
(Exploitation: July 27,'40, p. 46; July 27,'40, pp. 47, 50; Aug. 3,'40, p. 58.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain Is a Lady, The (G) 42.	C. Coburn-B. Bondi-B. Burke...	June 21,'40†	65.	June 22,'40
Dr. Kildare's Strange Case (G) 30	L. Ayres-L. Barrymore-L. Day...	Apr. 12,'40†	77.	Apr. 6,'40
(Exploitation: June 29,'40, p. 53.)				
Edison, The Man (G) 18.	Spencer Tracy - Rita Johnson - Gene Lockhart-Charles Coburn..	May 10,'40†	107.	May 25,'40
(Exploitation: June 15,'40, pp. 56, 57, 59; June 22,'40, p. 76; July 6,'40, p. 47; Aug. 3,'40, pp. 56, 57.)				
Florian (G) 29.	Robert Young-Helen Gilbert.....	Mar. 29,'40†	93.	Mar. 30,'40
(Exploitation: June 8,'40, p. 52.)				
Forty Little Mothers (A) 34...	Eddie Cantor - Rita Johnson - Bonita Granville-J. Anderson...	Apr. 26,'40†	90.	Apr. 20,'40
(Exploitation: May 25,'40, p. 67; June 22,'40, p. 74.)				
Ghost Comes Home, The (G) 27	Frank Morgan - Billie Burke - Ann Rutherford	Mar. 8,'40†	79.	Mar. 2,'40
Golden Fleecing 49.	L. Ayres-R. Johnson-V. Grey...	Aug. 16,'40†	68.	
Gold Rush Masie (G) 47.	Ann Sothern - Lee Bowman - Virginia Weidler	July 26,'40†	82.	July 27,'40
I Love You Again (G) 50.	William Powell-Myrna Loy.....	Aug. 9,'40†	99.	Aug. 10,'40
Mortal Storm, The (A) 41.	Margaret Sullavan-James Stewart-Robert Young	June 14,'40†	100.	June 15,'40
(Exploitation: July 6,'40, p. 48; July 13,'40, p. 41.)				
New Moon (G) 31.	Jeanette MacDonald - Nelson Eddy - Mary Boland.....	June 28,'40†	104.	June 22,'40
(Exploitation: July 27,'40, p. 50.)				
Northwest Passage (G) 25.	S. Tracy-R. Young-W. Brennan..	Feb. 23,'40†	126.	Feb. 17,'40
(Exploitation: Mar. 2,'40, pp. 66, 67; Apr. 6,'40, p. 59; May 4,'40, pp. 72, 76; May 18,'40, p. 76; June 8,'40, p. 50.)				
Phantom Raiders (G) 40.	Walter Pidgeon-Florence Rice...	May 31,'40†	70.	June 1,'40
Pride and Prejudice (G) 46...	Greer Garson-Laurence Olivier-Mary Boland-Maureen O'Sullivan	Aug. 2,'40†	118.	July 13,'40
Sporting Blood (G) 44.	Robert Young - Lewis Stone - Maureen O'Sullivan	July 12,'40†	82.	July 13,'40
Strange Cargo (A) 23.	Clark Gable - Joan Crawford - Peter Lorre-Ian Hunter.....	Mar. 1,'40†	113.	Mar. 9,'40
(Exploitation: June 8,'40, p. 51.)				
Susan and God (A) 39.	J. Crawford - F. March - Rita Quigley - Ruth Hussey - John Carroll - Bruce Cabot - Rose Hobart	June 7,'40†	117.	June 8,'40
(Exploitation: July 13,'40, p. 43.)				
Twenty Mule Team (G) 35.	W. Beery-L. Carrillo-A. Baxter..	May 3,'40	83.	May 4,'40
(Exploitation: June 1,'40, p. 58; June 8,'40, p. 52; June 29,'40, p. 56; Aug. 10,'40, pp. 65, 68.)				
Two Girls on Broadway (G) 33.	J. Blondell-L. Turner-G. Murphy..	April 19,'40†	73.	Apr. 20,'40
Waterloo Bridge (A) 37.	Vivien Leigh-Robert Taylor.....	May 17,'40†	108.	May 18,'40
(Exploitation: June 15,'40, p. 58; June 22,'40, pp. 72, 76; June 29,'40, p. 52; July 13,'40, pp. 42, 44; July 20,'40, p. 46; Aug. 3,'40, p. 58.)				
We Who Are Young (A) 45.	Lana Turner-John Shelton.....	July 19,'40†	80.	July 20,'40
Young Tom Edison (G) 28.	Mickey Rooney-Virginia Weidler-Fay Bainter-Geo. Bancroft..	Mar. 15,'40†	85.	Feb. 17,'40
(Exploitation: Mar. 9,'40, pp. 77, 79; Apr. 6,'40, p. 69; Apr. 13,'40, p. 66; Apr. 20,'40, p. 56; May 4,'40; pp. 70, 71; May 11,'40, p. 72; May 18,'40, p. 76; July 13,'40, p. 43.)				

Coming Attractions

Title	Star	Rel.	Minutes	Reviewed
Bad Man of Wyoming, The...	Wallace Beery-Ann Rutherford...	Sept. 13,'40		
Bittersweet	Jeanette MacDonald-Nelson Eddy			
Boom Town (G) 48.	Clark Gable - Spencer Tracy - Claudette Colbert-Hedy Lamarr..	Aug. 30,'40†	120.	Aug. 10,'40
Dr. Kildare Goes Home.	L. Barrymore-L. Ayres-L. Day..	Sept. 6,'40		
Dulcy	Ann Southern-Ian Hunter-Billie Burke-Roland Young			
Escape	N. Shearer-R. Taylor-Nazimova..	Sept. 6,'40		
Flight Command	R. Taylor - R. Hussey - W. Pidgeon			
Gone With the Wind (A)....	Vivien Leigh - Clark Gable - Leslie Howard - Olivia de Havilland		228.	Dec. 16,'39
(Exploitation: Jan. 20,'40, p. 67; Jan. 27,'40, p. 71; Feb. 3,'40, p. 74; Feb. 17,'40, p. 56; Feb. 24,'40, p. 53; Mar. 23,'40, p. 64; Apr. 20,'40, p. 48; Apr. 27,'40, p. 78; May 11,'40, p. 73.)				
Go West	Marx Bros.-Lynne Carver			
Haunted Honeymoon (A).	Robt. Montgomery - Constance Cummings	Sept. 27,'40†	99.	Aug. 3,'40
(Reviewed under title, "Busman's Holiday.")				
Little Nellie Kelly	Judy Garland-George Murphy-Charles Winninger			
Philadelphia Story	K. Hepburn-C. Grant-J. Stewart			
Sky Murder	Walter Pidgeon-Rita Johnson			
Stars Look Down, The (A) 38..	Margaret Lockwood - Michael Redgrave-Emlyn Williams		103.	Jan. 27,'40
Strike Up the Band.	M. Rooney-J. Garland-J. Preisser..	Sept. 20,'40		
Third Finger, Left Hand.	Melvyn Douglas-Myrna Loy			

MONOGRAM

Title	Star	Rel. date	Running Time Minutes	Reviewed
Boys of the City (G).	Bobby Jordan-Leo Gorcey.	July 15,'40†	63.	July 20,'40
Chamber of Horrors.	Leslie Banks-Gina Malo.	Aug. 12,'40†		
Cheyenne Kid, The 3962.	Jack Randall-Louise Stanley.	Feb. 20,'40†	50.	
(See "In the Cutting Room," Feb. 17,'40.)				
Covered Wagon Trails (G) 3963	Jack Randall	Apr. 10,'40†	52.	May 11,'40
Cowboy from Sundown (G) 3955	Tex Ritter	May 9,'40†	58.	May 11,'40
Doomed to Die (G).	Boris Karloff-Grant Withers..	Aug. 12,'40†	68.	Aug. 3,'40
Golden Trail, The (G).	Tex Ritter	July 3,'40†	52.	July 6,'40
Haunted House (G).	Marcia Mae Jones-Jackie Moran..	July 22,'40†	70.	July 20,'40
Human Monster, The (A) 3916.	Bela Lugosi	Mar. 9,'40†	76.	Nov. 18,'39
(Reviewed under the title, "Dark Eyes of London.")				
Kid from Santa Fe, The, 3965.	Jack Randall	May 23,'40†	50.	
Land of the Six Guns (G) 3964	Jack Randall-Louise Stanley.	May 2,'40†	54.	June 29,'40
Last Alarm, The, (G) 3927.	Polly Ann Young-Warren Hull.	June 25,'40†	61.	June 29,'40
Laughing at Danger (G).	F. Darro-J. Hodges-G. Houston.	Aug. 12,'40†	*62.	Aug. 10,'40
Midnight Limited (G) 3921.	Marjorie Reynolds-John King.	Mar. 20,'40†	61.	Mar. 23,'40
Murder on the Yukon 3928.	James Newill	Feb. 25,'40†	58.	
Mysterious Mr. Reeder, The (G) 3926	Will Fyffe	Apr. 30,'40	77.	Mar. 11,'39
(Reviewed under the title, "The Mind of Mr. Reeder.")				
On the Spot (G) 3915.	Frankie Darro-Mary Kornman.	June 11,'40†	62.	June 8,'40
Pals of the Silver Sage (G) 3954	Tex Ritter	Apr. 20,'40†	52.	May 4,'40
Rainbow Over the Range.	Tex Ritter-Dorothy Fay	July 29,'40†		
Rhythm of the Rio Grande (G) 3953	Tex Ritter-Susan Dale	Mar. 2,'40†	53.	Apr. 27,'40
Riders from Nowhere 3966.	Jack Randall-Margaret Roach.	May 30,'40†	45.	
(See "In the Cutting Room," May 11,'40.)				
Sky Bandits 3929.	James Newill-Louise Stanley.	Apr. 15,'40†	56.	
Sons of the Navy (G) 3902.	J. Parker-J. Dunn-M. Spellman.	Mar. 30,'40†	72.	Apr. 6,'40
Torpede Raider (G) 3925.	B. Mackay-B. Balfour-J. Mills.	Feb. 28,'40†	55.	June 1,'40
Tomboy (G) 3911.	Jackie Moran-Marcia Mae Jones.	Apr. 20,'40†	70.	Apr. 27,'40
Wild Horse Range 3960.	Jack Randall-Phyllis Ruth.	June 25,'40†	57.	
(See "In the Cutting Room," May 18,'40.)				

Coming Attractions

Title	Star	Rel.	Minutes	Reviewed
Ape, The.	Boris Karloff-Maris Wrixon.	Sept. 16,'40		
Arizona Frontier	Tex Ritter	Aug. 19,'40†		
Missing People	Will Fyffe	Aug. 19,'40†		
Queen of the Yukon	Chas. Bickford-Irene Rich.	Aug. 26,'40		
Range Busters	John King - Ray Corrigan - Max Terhune	Aug. 22,'40†		
Riding the Western Plains.	Tex Ritter	Sept. 16,'40		
That Gang of Mine.	Bobby Jordan-Leo Gorcey.	Sept. 23,'40		
Up in the Air.	Frankie Darro-Marjorie Reynolds.	Sept. 9,'40		
Who Is Guilty? (A).	Ben Lyon	Sept. 2,'40	89.	Sept. 2,'39
(Reviewed under the title, "I Killed the Count.")				

PARAMOUNT

Title	Star	Rel. date	Running Time Minutes	Reviewed
Adventure in Diamonds (G) 3928	Isa Miranda-George Brent.	Apr. 5,'40†	76.	Jan. 20,'40
(Exploitation: Jan. 20,'40, p. 56; Apr. 27,'40, p. 78; May 25,'40, pp. 68, 72; June 29,'40, p. 56.)				
Biscuit Eater, The (G) 3935.	Billy Lee-Cordell Hickman.	May 24,'40†	81.	Apr. 13,'40
(Exploitation: May 18,'40, p. 79; June 8,'40, p. 50; July 20,'40, p. 47; July 27,'40, p. 46; Aug. 3,'40, p. 56.)				
Buck Benny Rides Again (G) 3932	Jack Benny - Ed "Rochester" Anderson-Andy Devine	May 3,'40†	85.	Apr. 20,'40
(Exploitation: June 1,'40, p. 60.)				
Comin' Round the Mountain.	Bob Burns-Una Merkel.	Aug. 16,'40	*62.	Aug. 17,'40
Dr. Cyclops (G) 3929.	Albert Dekker-Janice Logan.	Apr. 12,'40†	77.	Mar. 9,'40
(Exploitation: Mar. 16,'40, p. 59; Apr. 27,'40, p. 76; May 4,'40, p. 72; May 11,'40, p. 69; June 1,'40, pp. 59, 61; June 22,'40, p. 72; July 6,'40, p. 46; July 13,'40, p. 40.)				
Farmer's Daughter, The (G) 3927	Martha Raye-Charlie Ruggles.	Mar. 29,'40†	61.	Feb. 17,'40
French Without Tears (A) 3930	Ray Milland-Ellen Drew.	Apr. 19,'40†	67.	Nov. 11,'39
Ghost Breakers, The (G) 3938.	B. Hope-P. Goddard-R. Carlson.	June 21,'40†	85.	June 15,'40
(Exploitation: June 8,'40, p. 51; July 20,'40, p. 47; Aug. 3,'40, p. 57; Aug. 10,'40, p. 65.)				
(Exploitation: Aug. 10,'40, p. 64.)				
Golden Gloves (G).	Jean Cagney-Richard Denning.	Aug. 2,'40†	*70.	Aug. 3,'40
Hidden Gold (G) 3958.	W. Boyd-R. Hayden-R. Rogers.	June 7,'40†	61.	May 18,'40
Knights of the Range (G) 3923	Russell Hayden-Jean Parker.	Feb. 23,'40†	70.	Feb. 24,'40
Light of the Western Stars (G) 3931	V. Jory-R. Hayden-N. Beery, Jr.	Apr. 19,'40†	67.	Apr. 20,'40
Mystery Sea Raider (G).	Henry Wilcoxon-Carole Landis.	Aug. 9,'40	*75.	Aug. 3,'40
Opened by Mistake (G) 3933.	C. Ruggles-R. Paige-J. Logan.	May 10,'40†	67.	May 11,'40
Queen of the Mob (A) 3939.	Ralph Bellamy - Jean Cagney - Wm. Henry-Blanche Yurka.	June 28,'40†	61.	June 22,'40
Road to Singapore (G) 3926.	B. Crosby-D. Lamour-B. Hope.	Mar. 22,'40†	85.	Feb. 24,'40
(Exploitation: Mar. 9,'40, p. 79; Mar. 23,'40, p. 60; Mar. 30,'40, p. 87; May 18,'40, p. 76; July 27,'40, p. 49.)				
Safari (G) 3937.	Madeleine Carroll-Douglas Fairbanks, Jr.	June 14,'40†	81.	June 8,'40
Seventeen (G) 3924.	J. Cooper-B. Field-O. Kruger.	Mar. 1,'40†	78.	Feb. 24,'40
(Exploitation: Mar. 2,'40, p. 65.)				
Showdown (G) 3657.	Wm. Boyd-Russell Hayden.	Mar. 8,'40†	63.	Mar. 2,'40
Stagecoach War (G) 3959.	Wm. Boyd-Russell Hayden.	July 12,'40†	63.	June 29,'40
Those Were the Days (G) 3936	Wm. Holden - J. Barrett - B. Granville-E. Stone-V. Glaser.	May 31,'40†	75.	May 18,'40
Typhoon (A) 3934.	Dorothy Lamour-Robert Preston.	May 17,'40†	71.	May 4,'40
(Exploitation: June 22,'40, p. 76; June 29,'40, p. 53.)				
Untamed (A) 3941.	Ray Milland-Patricia Morison-Akim Tamiroff	July 26,'40†	83.	June 29,'40
Way of All Flesh (G) 3940.	A. Tamiroff-Wm. Henry-Gladys George-Muriel Angelus	July 5,'40†	86.	June 1,'40
Women Without Names (G) 3925	Ellen Drew-Robert Paige.	Mar. 15,'40†	63.	Feb. 24,'40

Coming Attractions

Title	Star	Rel.	Minutes	Reviewed
Aldrich Family In Life with Henry	Jackie Cooper-Lella Ernest.	Sept. 13,'40		
(See "In the Cutting Room," Apr. 20,'40.)				
Arise My Love.	Caudette Colbert-Ray Milland.	Oct. 25,'40		

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cherokee Strip	Richard Dix-Florence Rice			
Dancing on a Dime	Grace MacDonald-Robt. Paige	Nov. 1,'40		
Date with Destiny, A (See "In the Cutting Room," Mar. 30,'40.)	B. Rathbone-E. Drew-J. Howard	Nov. 15,'40		
Desire to Live		Aug. 16,'40		
D. O. A.*	Ellen Drew-Rod Cameron			
Great McGinty, The (G) 3945 (Exploitation: Aug. 3,'40, p. 57.)	Brian Donlevy-Akim Tamiroff-Muriel Angelus	Aug. 23,'40†	83	July 27,'40
I Want a Divorce (See "In the Cutting Room," May 18,'40.)	Joan Blondell-Dick Powell	Sept. 20,'40		
Love Thy Neighbor	Jack Benny - Fred Allen - Mary Martin-"Rochester"			
Moon Over Burma	D. Lamour-R. Preston-P. Foster			
New Yorkers, The	Dick Powell-Ellen Drew			
Night at Earl Carroll's, A	Ken Murray-Rose Hobart	Oct. 18,'40		
North West Mounted Police	Gary Cooper-Madeleine Carroll-Robt. Preston-P. Goddard	Nov. 22,'40		
Quarterback	Wayne Morris-Virginia Dale	Oct. 4,'40		
Rangers of Fortune	Fred MacMurray-Albert Dekker-Patricia Morison	Sept. 27,'40		
Rhythm on the River	Bing Crosby-Mary Martin-Basil Rathbone-Oscar Levant	Sept. 6,'40		
Round Up, The*	D. Wilson-P. Morison-P. Foster			
Second Chorus	Fred Astaire-Paulette Goddard-Burgess Meredith-Chas. Butterworth-Artie Shaw & Band			
Texas Rangers Ride Again	J. Howard-E. Drew-M. Robson			
There's Magic in Music	A. Jones-S. Foster-M. Lindsay			
Three Men from Texas (See "In the Cutting Room," May 18,'40.)	W. Boyd-R. Hayden-A. Clyde	Nov. 8,'40		
Victory	Fredric March-Betty Field	Oct. 11,'40		
Virginia	Madeleine Carroll - Fred MacMurray			

PRODUCERS RELEASING CORP.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Billy the Kid Outlawed	Bob Steele	July 20,'40	60	
Frontier Crusader (G)	Tim McCoy	July 15,'40	62	June 15,'40
Gun Code	Tim McCoy	July 29,'40	57	
Hold That Woman! 102	J. Dunn-F. Gifford-M. Spellman	July 15,'40	67	
I Take This Oath (G)	Gordon Jones	May 20,'40	67	July 6,'40

Coming Attractions

Arizona Gang Busters	Tim McCoy			
Billy the Kid's Gun Justice	Bob Steele			
Billy the Kid Rides West	Bob Steele			
Cross Roads of Life		Sept. 1,'40		
Marked Men	Warren Hull-Isabel Jewell			
Riders of Black Mountain	Tim McCoy	Aug. 23,'40		

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Carolina Moon (G) 944	G. Autry-S. Burnette-J. Storey	July 15,'40†	65	July 20,'40
Carson City Kid, The (G) 955	Roy Rogers - Geo. "Gabby" Hayes - Pauline Moore - Bob Steele	July 1,'40†	57	June 22,'40
Covered Wagon Days (G) 965	Three Mesquiteers	Apr. 22,'40†	56	May 11,'40
Crooked Road, The (G) 923	Edmund Lowe - Irene Hervey - Henry Wilcoxon	May 10,'40†	66	May 11,'40
Dark Command (G) 901 (Exploitation: May 25,'40, p. 67.)	J. Wayne-C. Trevor-W. Pidgeon	Apr. 15,'40†	94	Apr. 13,'40
Forgotten Girls (G) 920	Louise Platt-Donald Woods	Mar. 15,'40†	68	Mar. 23,'40
Gangs of Chicago (G) 906	L. Lane-L. Nolan-B. MacLane	May 19,'40†	66	May 25,'40
Gaucho Serenade (G) 943	G. Autry-S. Burnette-J. Storey	May 10,'40†	66	May 18,'40
Ghost Valley Raiders (G) 991	Donald Barry-Lona Andre	Mar. 26,'40†	57	Apr. 6,'40
Girl from God's Country (G) 904	C. Morris-J. Wyatt-C. Bickford	July 30,'40†	75	July 27,'40
Grand Ole Opry (G) 908	Weaver Bros. & Elviry	June 25,'40†	68	July 6,'40
Grandpa Goes to Town (G) 922	James, Lucile, Russell Gleason	Apr. 19,'40	66	Apr. 20,'40
Hi-yo Silver (G) 129	Silver Chief - Chief Thunder Cloud - Lynn Roberts	Apr. 10,'40	69	Apr. 20,'40
In Old Missouri (G) 921	Weaver Bros & Elviry	Apr. 17,'40†	67	May 4,'40
Pioneers of the West (G) 964	Three Mesquiteers	Mar. 12,'40†	56	Mar. 16,'40
One Man's Law (G) 992	Don "Red" Barry-Janet Waldo	June 29,'40†	57	July 13,'40
Rancho Grande (G) 942	G. Autry-S. Burnette-J. Storey	Mar. 22,'40†	68	Mar. 30,'40
Ranger and the Lady, The (G) 956	R. Rogers-Geo. "Gabby" Hayes-J. Wells	July 30,'40†	59	July 27,'40
Rocky Mountain Rangers (G) 966	Three Mesquiteers-R. Towne	May 24,'40†	58	June 8,'40
Scatterbrain (G) 909	Judy Canova - Alan Mowbray - Ruth Donnelly	July 20,'40†	73	July 6,'40
Sing, Dance, Plenty Hot (G) 910	Johnny Downs-Ruth Terry	Aug. 10,'40†	72	Aug. 3,'40
Three Faces West 903 (Reviewed under the title, "The Refugee.")	J. Wayne-C. Coburn-S. Gurie	July 12,'40†	81	June 15,'40
Tulsa Kid, The (G) 071	Don "Red" Barry-L. Walters	Aug. 16,'40	57	Aug. 3,'40
Wagons Westward (G) 907	Chester Morris - Anita Louise - O. Munson-B. Jones-G. Hayes	June 19,'40†	69	June 29,'40
Women in War (G) 902	E. Janis-W. Barrie-P. Knowles	June 6,'40†	71	May 25,'40
Young Buffalo Bill (G) 954	R. Rogers-G. Hayes-P. Moore	Apr. 12,'40†	59	Apr. 20,'40

Coming Attractions

Arizona Skies	3 Mesquiteers-Lois Ranson			
Colorado	Roy Rogers - Geo. "Gabby" Hayes-Pauline Moore			
Earl of Puddlestone (G) 925	James, Lucile & Russell Gleason	Aug. 31,'40†	67	Aug. 17,'40
Girl from Havana, The	Dennis O'Keefe-Claire Carleton			
Hit Parade of 1941, The	Kenny Baker-Frances Langford-H. Herbert - A. Miller - M. Boland			
Melody and Moonlight*	Johnny Downs - Vera Vague - Mary Lee			
Oklahoma Renegades (G)	3 Mesquiteers-F. McKinney	Aug. 29,'40†	57	Aug. 17,'40
Ride, Tenderfoot, Ride	G. Autry-S. Brunette-J. Storey			

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Abe Lincoln in Illinois (G) 009 (Exploitation: Jan. 27,'40, p. 71; Feb. 3,'40, p. 74; Mar. 16,'40, p. 59; Apr. 6,'40, pp. 56, 57; May 4,'40, p. 73; May 25,'40, pp. 67, 70; July 13,'40, p. 40.)	R. Massey-R. Gordon-M. Howard	Apr. 19,'40†	110	Jan. 27,'40
Anne of Windy Poplars (G) 035	Anne Shirley-James Ellison	June 28,'40†	86	June 22,'40
Beyond Tomorrow (G) 031	Chas. Winninger-Harry Carey-Jean Parker-Richard Carlson	May 10,'40†	84	Mar. 30,'40
Bill of Divorcement, A (A) 028 (Exploitation: June 1,'40, p. 59.)	Maureen O'Hara-Adolphe Menjou-Fay Bainter-H. Marshall	May 31,'40†	74	Mar. 16,'40
Bullet Code (G) 083	George O'Brien-Virginia Vale	Apr. 12,'40	58	Apr. 13,'40
Courageous Dr. Christian (G) 030	Jean Hersholt-Dorothy Lovett	Apr. 5,'40†	67	Mar. 30,'40
Cross Country Romance (G) 039	Gene Raymond-Wendy Barrie	July 12,'40†	68	June 29,'40
Curtain Call (G) 027	B. Read-J. Archer-H. Vinson	Apr. 26,'40†	63	Apr. 13,'40
Dr. Christian Meets the Women (G) 036	Jean Hersholt-Dorothy Lovett	July 5,'40†	68	June 29,'40
Irene (G) 024 (Exploitation: June 1,'40, p. 61; June 29,'40, p. 56; July 20,'40, p. 45.)	Anna Neagle - Ray Milland - R. Young-M. Robson-B. Burke	May 3,'40†	101	Apr. 20,'40
Isle of Destiny (G) 017	W. Gargan-W. Ford-J. Lang	Mar. 8,'40†	83	Mar. 9,'40
Little Orvie (G) 020	J. Sheffield-E. Truex-A. Todd	Mar. 1,'40†	66	Mar. 9,'40
Millionaire Playboy (G) 022	Joe Penner-Linda Hayes	Mar. 15,'40†	64	Mar. 2,'40
Millionaires in Prison (G) 037	Lee Tracy-Linda Hayes	July 26,'40†	64	June 29,'40
My Favorite Wife (A) 025 (Exploitation: June 1,'40, p. 59; June 15,'40, p. 59; July 13,'40, p. 40.)	Irene Dunne-Cary Grant-Randolph Scott-Gail Patrick	May 17,'40†	88	May 4,'40
One Crowded Night 042	Billie Seward-Wm. Haade	Aug. 9,'40†		
Pinocchio (G) 091 (Exploitation: Feb. 17,'40, p. 53; Mar. 9,'40, p. 77; Mar. 16,'40, p. 59; Mar. 23,'40, p. 61; Apr. 6,'40, p. 57; Apr. 13,'40, pp. 65, 66; Apr. 20,'40, p. 57; Apr. 27,'40, p. 79; May 4,'40, p. 73; May 25,'40, p. 71; June 8,'40, p. 53; June 29,'40, p. 56; July 6,'40, p. 49.)	Disney Feature Cartoon	Feb. 23,'40†	87	Feb. 3,'40
Pop Always Pays (G) 034	L. Errol-D. O'Keefe-A. Pearce	June 21,'40†	67	June 22,'40
Prairie Law (G) 084	George O'Brien-Virginia Vale	June 14,'40†	59	June 22,'40
Primrose Path (A) 023 (Exploitation: Apr. 6,'40, p. 57.)	Ginger Rogers-Joel McCrea	Mar. 22,'40†	93	Mar. 16,'40
Queen of Destiny (G) 061 (Reviewed also under the title, "Sixty Glorious Years," Oct. 29,'38.)	Anna Neagle-Anton Walbrook-C. Aubrey Smith	Aug. 2,'40†	95	Aug. 10,'40
Ramparts We Watch (G) 171	Documentary	Aug. 16,'40	87	July 27,'40
Saint Takes Over, The (G) 033	George Sanders-Wendy Barrie	June 7,'40†	69	Apr. 27,'40
Stage to Chino 085	George O'Brien-Virginia Vale	July 26,'40†	59	
Stranger on the Third Floor	Peter Lorre - John McGuire - Margaret Tallichet	Aug. 16,'40†		
Tom Brown's Schooldays (G) 029 (Exploitation: July 20,'40, p. 44.)	Sir Cedric Hardwicke - F. Bartholomew-Jimmy Lydon-Josephine Hutchinson	July 19,'40†	81	June 22,'40
Walt Disney Festival (G) (Includes "Snow White and 7 Dwarfs," 095, reviewed Dec. 25,'37, and 4 Disney shorts 04701.)		Aug. 2,'40	117	
You Can't Fool Your Wife (A) 032	Lucille Ball-James Ellison	May 24,'40†	68	May 18,'40

Coming Attractions

Citzen Kane	Orson Wells-Dorothy Comingore	Jan. 3,'41		
Dance, Girl, Dance 040	Maureen O'Hara-Louis Hayward Lucille Ball-Ralph Bellamy	Aug. 30,'40†		
Dreaming Out Loud	Lum & Abner-Frances Langford-Frank Craven-Bobs Watson	Sept. 13,'40		
I'm Still Alive	Kent Taylor-Linda Hayes	Sept. 20,'40		
Kitty Foyle*	Ginger Rogers	Nov. 22,'40		
Laddie	T. Hole-V. Gilmore-J. Carroll	Oct. 18,'40		
Little Men	Kay Francis-Geo. Bancroft-Jack Oakie-Jimmy Lydon	Nov. 8,'40		
Lucky Partners 038	Ronald Colman-Ginger Rogers	Aug. 23,'40†	*95	Aug. 17,'40
Men Against the Sky	R. Dix-W. Barrie-E. Lowe	Sept. 6,'40		
Mexican Spitfire Out West	Lupe Velez-Leon Errol	Nov. 29,'40		
No, No, Nanette*	Anna Neagle	Dec. 27,'40		
They Knew What They Wanted	Chas. Laughton-Carole Lombard	Sept. 27,'40		
Too Many Girls	Lucille Ball - Richard Carlson - Desi Arnaz - Eddie Bracken - Frances Langford-Ann Miller	Oct. 11,'40		
Triple Justice 085	George O'Brien-Virginia Vale	Sept. 27,'40†		
Villain Still Pursued Her, The (G)	Anita Louise-Richard Cromwell-Hugh Herbert-Buster Keaton	Oct. 4,'40	*65	July 27,'40
Wagon Train	Tim Holt-Martha O'Driscoll	Sept. 13,'40		
Wild Cat Bus (G)	Fay Wray-Charles Lang	Aug. 23,'40†	*62	Aug. 17,'40
You'll Find Out*	Kay Kyser & Orch.-Peter Lorre-Boris Karloff-Bela Lugosi	Oct. 25,'40		

(THE RELEASE CHART--CONT'D)

TWENTIETH CENTURY-FOX

Title	Star	Rel Date	Running Time Minutes	Reviewed
Blue Bird (G) 025	Shirley Temple-Spring Byington	Mar. 22,'40†	83.	Jan. 27,'40
(Exploitation: Apr. 20,'40, p. 57; May 4,'40, p. 74.)				
Charlie Chan in Panama (G) 035	Sidney Toler-Jean Rogers	Mar. 1,'40†	67.	Feb. 10,'40
Charlie Chan's Murder Cruise (G) 048	Sidney Toler-Marjorie Weaver	June 21,'40†	75.	May 11,'40
Earthbound (A) 034	Warner Baxter-Andrea Leeds	June 7,'40†	67.	June 8,'40
Four Sons (G) 047	D. Ameche-Mary Beth Hughes	June 14,'40†	88.	June 1,'40
Free, Blonde and Twenty-one (A) 037	L. Bari-J. Davis-H. Wilcoxon	Mar. 29,'40†	67.	Feb. 17,'40
Girl from Avenue A (G) 104	Jane Withers-Kent Taylor	Aug. 9,'40	*71.	Aug. 10,'40
Girl in 313 (G) 051	Kent Taylor-Florence Rice	May 31,'40†	56.	June 15,'40
Grapes of Wrath, The (A) 040	Henry Fonda - Dorris Bowdon - Charley Grapewin - Jane Darwell	Mar. 15,'40†	128.	Jan. 27,'40
(Exploitation: Mar. 2,'40, p. 65; Mar. 9,'40, p. 77; Apr. 27,'40, pp. 76, 81; May 4,'40, pp. 73, 76; May 11,'40, p. 69; May 18,'40, p. 76; June 8,'40, p. 53; June 22,'40, pp. 75, 76; June 29,'40, p. 58.)				
I Was an Adventuress (G) 038	Zorina - Richard Greene - Erich Von Stroheim-Peter Lorre	May 10,'40†	81.	May 4,'40
Johnny Apollo (A) 042	Tyronne Power-Dorothy Lamour-Edward Arnold-Lloyd Nolan	Apr. 19,'40†	93.	Apr. 20,'40
(Exploitation: Apr. 27,'40, p. 77; May 25,'40, p. 66.)				
Lillian Russell (A) 045	A. Faye-D. Ameche-H. Fonda-Edw. Arnold-Warren William-Leo Carillo-Weber & Fields	May 24,'40†	127.	May 18,'40
(Exploitation: June 1,'40, p. 59; June 22,'40, pp. 72, 74; July 13,'40, p. 42; July 20,'40, p. 46; July 27,'40, p. 46.)				
Lucky Cisco Kid (G) 049	Cesar Romero-Evelyn Venable	June 28,'40†	68.	June 1,'40
Manhattan Hearbeat (G) 046	Virginia Gilmore-Robt. Sterling	July 12,'40†	71.	June 1,'40
Man I Married, The (A) 101	Joan Bennett - Francis Lederer - Lloyd Nolan-Anna Sten	Aug. 2,'40	77.	July 20,'40
Maryland (G) 050	Brenda Joyce - John Payne - Walter Brennan-Fay Bainter-Chas. Ruggles - Hattie McDaniel	July 19,'40†	91.	July 6,'40
(Exploitation: Aug. 10,'40, p. 64.)				
On Their Own (G) 044	Spring Byington-Ken Howell	May 17,'40†	63.	Apr. 13,'40
Return of Frank James, The (G) 103	H. Fonda-G. Tierney-J. Cooper	Aug. 16,'40	92.	Aug. 17,'40
Sailor's Lady (A) 052	Jon Hall-Nancy Kelly	July 5,'40†	66.	July 6,'40
Shooting High (G) 041	J. Withers-G. Autry-M. Weaver	Apr. 26,'40†	65.	Mar. 9,'40
So This is London (A) 043	Geo. Sanders-Berton Churchill	May 3,'40†	84.	Feb. 4,'39
Star Dust (G) 036	Linda Darnell - John Payne - Charlotte Greenwood - Roland Young	Apr. 5,'40†	85.	Apr. 6,'40
They Came By Night (G) 033	Will Fyffe-Phyllis Calvert	Feb. 23,'40†	73.	Mar. 16,'40
Viva Cisco Kid (G) 039	Cesar Romero-Jean Rogers	Apr. 12,'40†	70.	Mar. 23,'40
Young As You Feel (G) 032	Jed Prouty-Spring Byington	Feb. 16,'40†	59.	Feb. 3,'40

Coming Attractions

Bride Wore Crutches, The 112	Lynne Roberts-Ted North			
Brigham Young 107	T. Power-L. Darnell-D. Jagger-B. Donlevy - J. Darwell - J. Rogers-M. Astor-V. Price	Sept. 13,'40		
Californian, The 117	Tyron Power - Linda Darnell - Basil Rathbone	Nov. 29,'40		
Charlie Chan at the Wax Museum (G) 110	Sidney Toler-Joan Valerie	Sept. 6,'40	*63.	Aug. 3,'40
Charlie Chan in New York	Sidney Toler-Marjorie Weaver			
Charter Pilot	Lynn Bari-Lloyd Nolan	Nov. 22,'40		
Down Argentine Way 113	Don Ameche - Betty Grable - C. Greenwood-C. Miranda	Oct. 25,'40		
Elsa Maxwell's Public Deb No. 1 105	Brenda Joyce - Ralph Bellamy - George Murphy-Mischa Auer-Chas. Ruggles-Elsa Maxwell	Oct. 11,'40		
(See "In the Cutting Room," May 25,'40.)				
For Beauty's Sake	Ted North-Marjorie Weaver			
Gay Caballero, The 108	Cesar Romero-Sheila Ryan	Sept. 20,'40		
Girl Must Live, A (A)	Lilli Palmer-Margaret Lockwood		92.	May 13,'39
(See "In the Cutting Room," Apr. 27,'40.)				
Great Profile, The 111	John Barrymore - John Payne - Mary Beth Hughes-G. Ratoff	Aug. 30,'40		
Hudson's Bay 115	Paul Muni	Nov. 8,'40		
Jennie*	Dorris Bowdon-Geo. Montgomery			
Night Train 114	Marg't Lockwood-Rex Harrison	Oct. 18,'40		
Pier 13 (G) 106	Lynn Bari-Lloyd Nolan	Aug. 23,'40	66.	Aug. 17,'40
Street of Memories (G) 102	Lynne Roberts-Guy Kibbee	Nov. 15,'40	70.	June 29,'40
Yesterday's Heroes 116	Robert Sterling-Jean Rogers	Sept. 20,'40		
Young People, The (G) 109	Shirley Temple-Charlotte Greenwood - Jack Oakie - Arleen Whelan	Sept. 27,'40	79.	July 13,'40
Youth Will Be Served	J. Withers-J. Darwell-R. Conway			

UNITED ARTISTS

Title	Star	Rel Date	Running Time Minutes	Reviewed
Captain Caution (G)	V. Mature-L. Platt-L. Carrillo	Aug. 9,'40†	*85.	Aug. 3,'40
House Across the Bay (G)	Joan Bennett - Geo. Raft - Lloyd Nolan-Gladys George	Mar. 1,'40†	88.	Mar. 2,'40
(Exploitation: Mar. 30,'40, p. 87.)				
My Son, My Son (A)	Brian Aherne-Madeleine Carroll-Louis Hayward-Laraine Day	Mar. 22,'40†	117.	Mar. 9,'40
(Exploitation: Apr. 13,'40, p. 65; Apr. 27,'40, p. 76; May 11,'40, pp. 69, 70; May 25,'40, pp. 68, 69; June 29,'40, p. 56.)				
One Million B.C. (G)	Carole Landis-Lon Chaney, Jr.-John Hubbard-Victor Mature	Apr. 5,'40†	80.	Apr. 13,'40
(Exploitation: Apr. 13,'40, p. 65; May 18,'40, p. 79; June 1,'40, p. 61; June 8,'40, p. 50; July 6,'40, p. 46; Aug. 3,'40, p. 59.)				
Our Town (A)	Frank Craven - Martha Scott - Wm. Holden-B. Bondi-Thos. Mitchell-Fay Bainter - Stuart Erwin	May 24,'40†	*90.	May 18,'40
(Exploitation: Mar. 30,'40, p. 87; May 25,'40, p. 71; June 1,'40, p. 59; June 29,'40, pp. 52, 53; July 6,'40, p. 48.)				
Over the Moon (A)	Merle Oberon-Rex Harrison	Mar. 29,'40†	78.	Dec. 30,'39
Rebecca (A)	Laurence Olivier-Joan Fontaine-Judith Anderson-Geo. Sanders	Apr. 12,'40†	130.	Mar. 30,'40
(Exploitation: Apr. 13,'40, p. 66; Apr. 20,'40, p. 57; June 1,'40, p. 60; June 15,'40, p. 59.)				
Saps at Sea (G)	Laurel and Hardy	May 3,'40†	57.	May 4,'40
South of Pago Pago (G)	Jon Hall - Victor McLaglen - Frances Farmer-O. Bradna	July 4,'40	*98.	July 20,'40
(Exploitation: Aug. 10,'40, p. 64.)				
Turnabout (A)	Carole Landis - John Hubbard - Adolphe Menjou-Wm. Gargan-Mary Astor	May 17,'40†	83.	May 4,'40
(Exploitation: June 8,'40, p. 51; July 20,'40, p. 45; Aug. 10,'40, p. 66.)				

Coming Attractions

Flotsam	Fredric March-Marg't Sullavan			
Foreign Correspondent	Joel McCrea - Laraine Day - Herbert Marshall-R. Benchley			
Kit Carson	Jon Hall-Lynn Bari			
Long Voyage Home	J. Wayne-T. Mitchell-I. Hunter-W. Lawson-B. Fitzgerald			
Pastor Hall (A)	Nova Pilbeam-Wilfrid Lawson-Mrs. F. D. Roosevelt		*90.	Aug. 3,'40
Roadshow	Adolphe Menjou-John Hubbard-Carole Landis-Chas. Butterworth-Patsy Kelly			
Son of Monte Cristo	Louis Hayward - Joan Bennett - George Sanders			
Thief of Bagdad	Sabu-J. Duprez-C. Veidt			
Westerner, The	Gary Cooper-Doris Davenport-F. Stone-L. Bond-W. Brennan			
(See "In the Cutting Room," Feb. 10,'40.)				

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias the Deacon (G) 4015	B. Bruns-M. Auer-D. O'Keefe	May 17,'40†	72.	May 4,'40
Bad Man from Red Butte (G) 4063	Johnny Mack Brown-Bob Baker-Fuzzy Knight	May 31,'40†	58.	June 15,'40
Black Diamonds (G) 4057	Richard Arlen-Andy Devine	July 19,'40†	60.	July 27,'40
Black Friday (G) 4018	Boris Karloff-Bela Lugosi	Apr. 12,'40†	70.	Mar. 9,'40
(Exploitation: Mar. 9,'40, p. 77.)				
Boys from Syracuse (A)	Allan Jones - Martha Raye - Joe Penner-Rosemary Lane	Aug. 9,'40†	73.	July 20,'40
(Exploitation: July 27,'40, p. 47.)				
Double Alibi (G) 4034	Wayne Morris-Margaret Lindsay	Mar. 1,'40†	60.	Mar. 23,'40
Enemy Agent (G) 4033	Richard Cromwell-Helen Vinson	Apr. 19,'40	61.	Apr. 13,'40
Framed 4032	Constance Moore-F. Albertson	Feb. 23,'40†	60	
(See "In the Cutting Room," Nov. 18,'39.)				
Fugitive, The (A) 5046 (pre-release)	Ralph Richardson-Diana Wynward	June 28,'40	76.	Jan. 6,'40
(Reviewed under the title, "On the Night of the Fire.")				
Half a Sinner 4040	Heather Angel-John King	Apr. 5,'40†	59	
Hot Steel (G) 4056	Richard Arlen-Andy Devine	May 24,'40†	61.	Jan. 29,'40
House of Seven Gables (G) 4013	Vincent Price-Margaret Lindsay-N. Grey-G. Sanders-D. Foran	Apr. 12,'40†	89.	Mar. 9,'40
(Exploitation: Mar. 9,'40, p. 77.)				
I Can't Give You Anything But Love, Baby (G) 4037	Johnny Downs - Peggy Moran - Broderick Crawford	June 21,'40†	60.	May 11,'40
If I Had My Way (G) 4005	Bing Crosby-Gloria Jean	May 3,'40†	93.	May 4,'40
(Exploitation: May 25,'40, p. 67.)				
It's a Date (G) 4001	Deanna Durbin - Kay Francis - Walter Pidgeon	Mar. 22,'40†	103.	Mar. 23,'40
(Exploitation: June 1,'40, p. 61; June 15,'40, p. 56.)				
La Conga Nights (G) 4029	Hugh Herbert-Dennis O'Keefe-Constance Moore	May 31,'40†	59.	May 18,'40
Love, Honor and Oh, Baby (G) 4036	W. Ford-K. Adams-D. Woods	June 7,'40†	59.	June 8,'40
Ma! He's Making Eyes at Me (G) 4022	Tom Brown-Constance Moore	Mar. 15,'40†	61.	Apr. 6,'40
Private Affairs (G) 4007	Nancy Kelly - Roland Young - Hugh Herbert-Robt. Cummings	July 5,'40†	74.	June 29,'40
Riders of Pasco Basin (G) 4062	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Frances Robinson	Apr. 5,'40†	56.	May 25,'40
Sandy Is a Lady (G) 4008	Baby Sandy-Nan Grey-T. Brown-E. Pallette-E. Kennedy	June 14,'40†	63.	May 25,'40
Ski Patrol (G) 4031	Luli Deste-Philip Dorn	May 10,'40†	64.	May 11,'40
Son of Roaring Dan (G) 4064	Johnny Mack Brown-Bob Baker-Fuzzy Knight	July 26,'40†	63.	Aug. 17,'40

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. date	Running Time Minutes	Reviewed
South to Karanga (G) 4039	C. Bickford-J. Craig-L. Deste	Aug. 2,'40†	*60.	Aug. 10,'40
When the Daltons Rode (G) 4006	K. Francis-R. Scott-B. Donlevy	July 26,'40†	80.	Aug. 3,'40
You're Not So Tough (G) 4023.	"Dead End Kids"-Nan Grey	July 26,'40†	71.	June 1,'40
Zanzibar (G) 4025	Lola Lane-James Craig	Mar. 8,'40†	69.	Mar. 30,'40

Coming Attractions

Argentine Nights	Ritz Bros - Andrews Sisters - Constance Moore-Geo. Reeves	Sept. 6,'40		
Devil's Pipeline, The	Richard Arlen-Andy Devine			
Diamond Frontier	V. McLaglen-J. Loder-A. Nagel	Oct. 4,'40		
Fireman Save My Child*	Baby Sandy-Stuart Erwin-Una Merkel-Edgar Kennedy			
Hired Wife	R. Russell-B. Aherne-V. Bruce	Sept. 13,'40		
I'm Nobody's Sweetheart Now (G)	H. Parrish-D. O'Keefe-C. Moore		*64.	Aug. 10,'40
Leather Pushers	Richard Arlen-Andy Devine	Sept. 13,'40		
Little Bit of Heaven, A	Gloria Jean - Robt. Stack - N. Grey - H. Herbert - S. Erwin	Oct. 25,'40		
Man from Cheyenne	Johnny Mack Brown - Fuzzy Knight-Nell O'Day			
Margie	N. Grey-T. Brown-M. Auer			
Meet the Wildcat*	Marg't Lindsay-Ralph Bellamy			
Mummy's Hand, The	Dick Foran-Peggy Moran	Sept. 20,'40		
Pony Post, The*	Johnny Mack Brown - Fuzzy Knight			
Ragtime Cowboy Joe	Johnny Mack Brown - Fuzzy Knight	Sept. 20,'40		
Seven Sinners	Marlene Dietrich-John Wayne-Mischa Auer-Broderick Crawford - Oscar Homolka - Albert Dekker-Anna Lee	Oct. 11,'40		
Slightly Tempted (G)	H. Herbert-J. Downs-P. Moran	Oct. 18,'40	*61.	Aug. 10,'40
Spring Parade	Deanna Durbin - Robt. Cummings-Mischa Auer	Sept. 27,'40		

WARNER BROTHERS-FIRST NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All This and Heaven, Too (A) 454	Bette Davis - Charles Boyer - Jeffrey Lynn-Virginia Weidler	June 29,'40†	143.	June 22,'40
Angel from Texas, An (G) 468.	Eddie Albert - Rosemary Lane - Wayne Morris-Ronald Reagan-Jane Wyman	Apr. 27,'40†	69.	May 18,'40
Castle on the Hudson (G) 459. (Exploitation: Feb. 24,'40, p. 53.)	John Garfield - Pat O'Brien -			
Dr. Ehrlich's Magic Bullet (G) 457	Edw. G. Robinson-Ruth Gordon-Donald Crisp-Otto Kruger	Mar. 2,'40†	103.	Feb. 10,'40
(Exploitation: Feb. 17,'40, p. 53; Mar. 2,'40, p. 65; Mar. 9,'40, p. 79; May 4,'40, p. 73; May 11,'40, p. 72.)				
Flight Angels (G) 466	Virginia Bruce-Dennis Morgan-Ralph Bellamy-Jane Wyman-Wayne Morris	May 18,'40	74.	May 11,'40
Fugitive From Justice (G) 473.	Roger Pryor-Lucille Fairbanks	June 15,'40†	53.	June 22,'40
Ladies Must Live 474	Wayne Morris-Rosemary Lane	July 27,'40†	58	
Man Who Talked Too Much (G) 467	G. Brent-V. Bruce-B. Marshall	July 6,'40†	75.	July 6,'40
Murder in the Air (G) 472	R. Reagan-J. Litel-L. Lys	June 1,'40†	55.	July 13,'40
They Drive by Night (A) 460	Ann Sheridan - George Raft - Humphrey Bogart-Ida Lupino	Aug. 3,'40†	95.	July 13,'40
Three Cheers for the Irish (G) 465	Priscilla Lane-Dennis Morgan-Thomas Mitchell-Alan Hale	Mar. 16,'40†	100.	Mar. 16,'40
(Exploitation: Apr. 20,'40, p. 58; May 18,'40, p. 77.)				
'Til We Meet Again (G) 456.	Merle Oberon - George Brent - Pat O'Brien-Geraldine Fitzgerald	Apr. 20,'40†	99.	Apr. 13,'40
(Exploitation: Apr. 27,'40, p. 77; June 1,'40, p. 60.)				
Torrid Zone (A), 455	James Cagney-Ann Sheridan-Pat O'Brien-Andy Devine	May 25,'40†	88.	May 11,'40
(Exploitation: July 20,'40, p. 48; July 27,'40, pp. 46, 50.)				

Coming Attractions

Confessions of a Nazi Spy (G) 353	Edw. G. Robinson - Francis Lederer - Geo. Sanders - Paul Lukas		102.	Apr. 29,'39
(See "New 'Nazi Spy'," June 1,'40, p. 8; exploitation: Aug. 3,'40, p. 57.)				

Warner Brothers

Title	Star	Rel. date	Running Time Minutes	Reviewed
Brother Orchid (G) 405	Edw. G. Robinson-Ann Sothern-Humphrey Bogart - Ralph Bellamy	June 8,'40†	91.	June 1,'40
(Exploitation: July 13,'40, p. 42.)				
Gambling on the High Seas 424	W. Morris-J. Wyman-J. Litel	June 22,'40†	56	
It All Came True (A) 407	Ann Sheridan - Jeffrey Lynn - Humphrey Bogart-Zasu Pitts	Apr. 6,'40†	97.	Apr. 6,'40
(Exploitation: Apr. 13,'40, p. 65; May 18,'40, p. 80.)				
King of the Lumberjacks (G) 422	John Payne-Gloria Dickson	Apr. 13,'40†	58.	Apr. 27,'40
My Love Came Back (G) 409.	Olivia de Havilland - Jeffrey Lynn - Chas. Winninger - Jane Wyman-Eddie Albert	July 20,'40†	85.	June 29,'40
River's End	Dennis Morgan-Elizabeth Earl	Aug. 10,'40†		

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Saturday's Children (A) 410.	J. Garfield-A. Shirley-C. Rains	May 11,'40†	101.	Apr. 13,'40
Tear Gas Squad (G) 423	D. Morgan-J. Payne-G. Dickson	May 4,'40†	55.	June 8,'40
Virginia City (G) 404	Errol Flynn - Miriam Hopkins - R. Scott-A. Hale-H. Bogart	Mar. 23,'40†	121.	Mar. 23,'40
(Exploitation: Mar. 30,'40, pp. 86, 87; Apr. 13,'40, p. 64; May 4,'40, p. 70; May 25,'40, p. 69; June 15,'40, p. 58; June 22,'40, pp. 74, 76; July 6,'40, p. 48; July 13,'40, p. 40.)				

Coming Attractions

Calling All Husbands	Ernest Truex-Lucille Fairbanks			
City for Conquest	James Cagney-Ann Sheridan			
Dispatch from Reuters, A	Edw. G. Robinson-Edna Best-Eddie Albert-Otto Kruger			
East of the River	John Garfield-Brenda Marshall-Marjorie Rambeau			
Flowing Gold	Pat O'Brien - John Garfield - Frances Farmer-Dennis Morgan	Aug. 24,'40†		
Four Mothers	Lane Sisters-Gale Page-Jeffrey Lynn - Claude Rains - Eddie Albert-May Robson			
High Sierras	Humphrey Bogart-Ida Lupino			
Honeymoon for Three	G. Brent-A. Sheridan-J. Wyman			
Knute Rockne—All American	Pat O'Brien-Gale Page			
Letter, The	Bette Davis-Herbert Marshall			
Meet John Doe	G. Cooper - B. Stanwyck-Edw. Arnold-W. Brennan-J. Gleason-Spring Byington			
Money and the Woman (G)	Jeffrey Lynn-Brenda Marshall	Aug. 17,'40†	65.	Aug. 17,'40
No Time for Comedy	James Stewart-Rosalind Russell			
Santa Fe Trail	Errol Flynn-O. de Havilland-R. Massey-R. Reagan-A. Hale			
Sea Hawk (G) 401	Errol Flynn-Brenda Marshall-Alan Hale-Claude Rains-Flora Robson-Una O'Connor	Aug. 31,'40†	126.	July 27,'40
Tugboat Annie Sails Again	Marjorie Rambeau-Alan Hale-Ronald Reagan-Jane Wyman			

STATE RIGHTS

Title	Star	Producer	Rel. date	Running Time Minutes	Reviewed
American Gang Busters (G)		Times	Apr. 20,'40	65.	Mar. 30,'40
George Washington Carver (G)	G. W. Carver	Bryant	Apr. 16,'40	69.	Apr. 20,'40
Killers of the Wild	Joan Valerie	Fine Arts	Mar. 28,'40	57.	Apr. 13,'40
Leopard Men of Africa, The (A)	Dr. P. L. Hoefler	Select	June 20,'40	65.	June 29,'40
Men With Steel Faces (G).	Gene Autry	Levine	Apr. '40	70.	May 4,'40
Secrets of a Model (A)	Sharon Lee	Continental	May 4,'40	60.	Apr. 27,'40

Coming Attractions

Broken Strings (G)	Clarence Muse	International		*60.	Mar. 23,'40
Four Shall Die*	Negro Cast	Million Dollar	Oct. 15,'40		
Mr. Washington Goes to Town (G)	F. E. Miller	Buell		*55.	Apr. 20,'40
Mystery in Swing (G)	Monte Hawley	International		*75.	Mar. 7,'40
While Thousands Cheer*	Negro Cast	Million Dollar	Sept. 15,'40		

OTHER PRODUCTS (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Abuna Messias (G)	Camillo Pilotto	Borano-Hutchison		90.	May 25,'40
Baker's Wife, The (La Femme du Boulanger) (A)	Raimu	"Baker's Wife Inc."	Feb. 26,'40	98.	Mar. 2,'40
Black Eyes	Otto Kruger	Film Alliance	May 15,'40		
Briggs Family, The (G)	Edward Chapman	Warner Bros.		69.	Apr. 13,'40
Captain Moonlight (A)	John Garrick	Atlas	Apr. 17,'40	58.	May 11,'40
Claudine (A)	Blanchette Brunoy	French M.P. Cp.	Mar. 30,'40	82.	Apr. 6,'40
Conquest of the Air (G)	Laurence Olivier	United Artists		71.	June 8,'40
Contraband (G)	Conrad Veidt	Anglo-American		91.	Apr. 13,'40
Convoy (A)	Clive Brook	Assoc. British		90.	June 29,'40
Curse of the Swastika, The.	Documentary	Pathe		46.	Apr. 27,'40
Daybreak (Le Jour Se Leve) (A)	Jean Gabin	A.F.E. Corp.	July 29,'40	88.	Aug. 3,'40
Dr. O'Dowd (A)	Shaun Glenville	Warner Bros.		76.	Mar. 2,'40
Flying Squad, The (A)	Phyllis Brooks	Assoc. British		64.	May 11,'40
For Freedom (G)	Will Fyffe	General		85.	May 11,'40
Gaslight (A)	Anton Walbrook	Anglo American		89.	June 15,'40
George and Margaret (G).	Marie Lohr	Warner Bros.		77.	Apr. 6,'40
Gestapo (A)	Margaret Lockwood	MGM		95.	June 8,'40
Let George Do It (G)	George Formby	ABFD		82.	Mar. 30,'40
Life of Giuseppi Verdi, The (G)	Fosco Giachetti	Esperia	Apr. 3,'40	111.	Apr. 6,'40
Lights Out in Europe (A).	Documentary	Mayer-Burstyn	Apr. 13,'40	66.	Apr. 6,'40
Little Miss Molly	Maureen O'Hara	Film Alliance	Mar. 5,'40	67	
Mayor's Dilemma, The (A). (Reviewed under the title, "Les Otages.")	Charpin	Film Alliance	Apr. 22,'40	90.	Apr. 22,'39
Mein Kampf (A)	Documentary	Assoc. British		75.	May 20,'40
Monkey Into Man (A)		World	May 1,'40	65.	Mar. 30,'40
Murder in the Night (A). (Reviewed under the title, "Murder in Soho.")	Jack La Rue	Film Alliance	July 10,'40	56.	Mar. 4,'39
Mystery of Room 13	Gibb McLaughlin	Film Alliance	June 15,'40		
Phantom Wagon, The (La Charette Fantome).	Pierre Fresnay	Columbia	May 27,'40	91.	June 1,'40
Song of the Road (G)	Harry Lauder	Select	May 4,'40	69.	May 11,'40
Spies in the Air (A)	Barry K. Barnes	Film Alliance	July 15,'40	62.	July 13,'40
Terror, The	Wilfrid Lawson	Film Alliance	Apr. 15,'40		

(THE RELEASE CHART--CONT'D)

SHORTS

[Numbers immediately following title designate date reviewed; for example, (4-20-40) April 20, 1940. Numerals following review dates are production numbers.]

COLUMBIA

Title — Rel. Date — Min.

ALL STAR COMEDIES

A Plumbing We Will Go
1406 .....June 1,'40†.2 rls.
(3 Stooges)

Boobs in the Woods
(6-22-40) 1435.....May 31,'40†16....
Andy Clyde

Fireman Save My Choo
Choo 1438 .....Aug. 9,'40†.2 rls.
Andy Clyde

His Bridal Fright 1437...July 12,'40†.2 rls.
Charley Chase

How High Is Up?
(7-20-40) 1408.....July 26,'40†16....
(3 Stooges)

Money Squawks 1432.....Apr. 5,'40†.2 rls.
Andy Clyde

Pardon My Berth Marks
(3-16-40) 1431 .....Mar. 22,'40†16....
Buster Keaton

Rockin' Thru the Rockies
(3-16-40) 1405 .....Mar. 8,'40†18....
(3 Stooges)

South of the Boudoir
(6-22-40) 1434 .....May 17,'40†18½..
Charley Chase

Taming of the Snood, The
1436 .....June 28,'40..2 rls.

You're Next (6-15-40)
1433 .....May 24,'40†17....
Walter Catlett

CINESCOPES

Berth of a Queen (4-27-40)
1974 .....Mar. 15,'40†11....

Fashion Takes a Holiday
(3-16-40) 1973 .....Mar. 8,'40†11....

Odd Vocations 1975.....May 24,'40†.1 rl..

Squadron 992 1976.....Aug. 16,'40..1 rl..

COLOR RHAPSODIES

Blackboard Revue 1508....Mar. 15,'40†.7....

Egg Hunt, The (6-22-40)
1510 .....May 31,'40†.7½..

Greyhound and the Rabbit
(4-27-40) 1509 .....Apr. 19,'40†.7½..

Timid Pup, The 1512.....Aug. 1,'40..8....

Ye Old Swap Shoppe 1511.June 28,'40†.1 rl..

COLUMBIA TOURS

In the Land of Pagodas 1558.June 14,'40†.1 rl..

Pleasure Bound in Canada
1557 .....May 3,'40†.1 rl..

Unveiling Algeria
(4-27-40) 1556 .....Mar. 1,'40†10....

COMMUNITY SING (Series 4)

No. 6 1656 .....May 28,'40†.1 rl..
(Medley of Hits-D.Baker)

No. 7 1657 .....Aug. 16,'40†.1.rl..
(Topical Songs-D. Baker)

No. 8 1658 .....Sept. 2,'40†.1 rl..
(Jolly Tunes-D. Baker)

FABLES CARTOONS

A Peep in the Deep 1756..Aug. 23,'40†.1 rl..

Barnyard Babies 1754.....June 14,'40†.1 rl..

Pooch Parade 1755 .....July 19,'40†.1 rl..

Practice Makes Perfect
(4-27-40) 1753 .....Apr. 5,'40†.6....

PHANTASIES CARTOONS

Fish Follies 1705 .....May 10,'40†.1 rl..

Man of Tin 1704.....Feb. 23,'40†.6½..

Millionaire Hobo 1702.....Nov. 24,'39†.7....

News Oddities 1706.....July 19,'40†.1 rl..

SCREEN SNAPSHOTS (Series 19)

No. 5 (3-16-40) 1855 (Art in Hollywood) .....Feb. 23,'40†10....

No. 6 (4-27-40) 1856 (Hollywood Recreation) ....Mar. 29,'40†10....

No. 7 1857 (Wardrobe Designers) .....May 3,'40†10....

Title — Rel. Date — Min.

No. 8 1858 .....June 7,'40†.1 rl..
(Cowboy Jubilee)

No. 9 (8-3-40) 1859.....July 10,'40†10....
(Ken Murray)

No. 10 1860 .....Aug. 1,'40†.1 rl..
(Jack Oakie)

SPORT THRILLS

Canvas Capers 1809 .....July 19,'40†.1 rl..

Fishing in Hawaii 1810...Aug. 30,'40†.1 rl..

Rough House Fiesta 1805..Mar. 8,'40†10....

Saving Strokes with Sam Snead 1808 .....June 21,'40†.1 rl..

Sport of Kings (6-15-40)
1807 .....May 24,'40†10....

Tomorrow's Stars (4-27-40)
1806 .....Apr. 19,'40†10....

WASHINGTON PARADE
1939-40

No. 4 (6-15-40) 1904.....Apr. 26,'40†10....
(Social Security)

No. 5 1905 .....June 28,'40†.1 rl..
(The Archives)

No. 6 1906 .....Aug. 30,'40†.1 rl..
(Our National Defense)

MGM

Title — Rel. Date — Min.

CARTOONS (Color)

Bookworm Turns, The
(7-27-40) W-90 .....July 20,'40†.9....

Home on the Range
(3-30-40) W-85 .....Mar. 23,'40†.8....

Milky Way, The (7-6-40)
W-89 .....June 22,'40†.8....

Rainy Day, A W-86.....Apr. 20,'40†.7....

Romeo in Rhythm W-91...Aug. 10,'40..1 rl..

Swing Social (6-1-40)
W-87 .....May 18,'40†.8....

Tom Turkey and His Harmonica Humdingers
(8-10-40) W-88 .....June 8,'40†.7....

CRIME DOESN'T PAY

No. 28—Jack Pot (4-13-40)
P-3 .....Mar. 9,'40†19....
Tom Neal-Ann Morriss

No. 29—Women in Hiding
(7-27-40) P-4 .....June 22,'40†22....
Marsha Hunt

No. 30—Buyer Beware P-5.Aug. 17,'40†.2 rls.

FITZPATRICK TRAVELTALKS

Calling on Columbia
(5-4-40) T-59 .....Mar. 16,'40†.8....

Modern New Orleans
(6-15-40) T-61 .....May 11,'40†.8....

Sitka and Junea (4-27-40)
T-60 .....Apr. 13,'40†.9....

Suva, Pride of Fiji
(6-1-40) T-62 .....June 8,'40†.9....

MGM MINIATURES

Door Will Open, A
(4-13-40) M-78 .....Mar. 9,'40†11....
Dalies Frantz-Lynne Carver

Servant of Mankind
(6-8-40) M-79 .....May 11,'40†.9....

OUR GANG

All About Hash (6-1-40)
C-136 .....Mar. 30,'40†11....

Auto Antics (9-16-39)
C-942 .....July 22,'39.10....

Big Premiere, The
(3-30-40) C-135 .....Mar. 9,'40†10....

Bubbling Troubles (7-6-40)
C-138 .....May 25,'40†11....

New Pupil, The (4-27-40)
C-137 .....Apr. 27,'40†11....

PASSING PARADE (Sepia)

No. 12—XXX Medico
(4-27-40) K-122 .....Mar. 30,'40†10....

No. 13—The Hidden Master
(4-27-40) K-123 .....Apr. 20,'40†11....

No. 14—A Way in the Wilderness (7-13-40)
K-124 .....June 22,'40†10....

No. 15—Trifles of Importance (8-3-40) K-125....July 13,'40†11....

PETE SMITH SPECIALTIES

Cat College (7-27-40)
110 .....June 29,'40†.9....
(Sepia)

Title — Rel. Date — Min.

Domineering Male, The
(4-6-40) S-107 .....Mar. 30,'40†10....

Social Sea Lions (8-10-40)
S-111 .....July 20,'40†11....
(Sepia)

Spots Before Your Eyes
(6-1-40) S-108 .....May 4,'40†10....

Stuffie (3-9-40) S-106....Mar. 2,'40.11....
(Sepia)

What's Your I. Q.?
No. 2 (7-13-40) S-109..June 8,'40†.9....
(Sepia)

SPECIAL

Flag Speaks, The
(5-4-40) .....June 14,'40†19....

PARAMOUNT

Title — Rel. Date — Min.

COLOR CLASSICS

Ants in the Plants
(3-23-40) C9-3 .....Mar. 15,'40†.7....

Kick in Time, A
(5-18-40) C9-4 .....May 17,'40†.7....

Snubbed by a Snob C9-5...Aug. 23,'40†.1 rl..

You Can't Shoe a Horse
Fly C9-6 .....July 28,'40†.1 rl..

COLOR CRUISES

Argentina K9-3 .....Apr. 5,'40†.1 rl..

Pacific Paradise (7-13-40)
K9-7 .....June 21,'40†10....

Rio de Janeiro K9-7.....May 31,'40†.1 rl..

HEADLINERS

Blue Barron & His Orch.
(6-15-40) A9-9 .....May 31,'40†10....

Geo. Olsen & His Music
(3-23-40) A9-7 .....Mar. 15,'40†10....

Have You Met Yvette?
(5-4-40) A9-8 .....Apr. 26,'40†10....

Pinky Tomlin and His Orch. A9-19 .....July 19,'40†.1 rl..

PARAGRAPHICS

Dangerous Dollars
(7-6-40) V9-9 .....June 28,'40†11....

Not So Dumb (3-23-40)
V9-7 .....Mar. 15,'40†10....

Paramount Pictorial, No. 2
V9-10 .....Aug. 9,'40†.1 rl..

Television Preview
(5-18-40) V9-8 .....May 17,'40†10....

POPEYE THE SAILOR

Females Is Fickle
(3-23-40) E9-3 .....Mar. 8,'40†.7....

Fightin' Pals E9-9 .....July 12,'40†.1 rl..

Me Feelins Is Hurt
(5-11-40) E9-5 .....Apr. 12,'40†.7....

Nurse Mates (7-6-40)
E9-8 .....June 21,'40†.7....

Onion Pacific (6-15-40)
E9-6 .....May 24,'40†.7....

Puttin' on the Act E9-12..Aug. 30,'40†.1 rl..

Stealin' Ain't Honest
(5-25-40) E9-4 .....Mar. 22,'40†.7....

Wimmin' Hadn't Oughta Drive E9-11 .....Aug. 16,'40†.1 rl..

Wimmin Is a Myskery
(6-22-40) E9-7 .....June 7,'40†.7....

With Popeye's Poppa
E9-12 .....Aug. 30,'40†.1 rl..

PARAMOUNT SOUND NEWS
POPULAR SCIENCE (Color) 1939-40

No. 5—(5-4-40) J9-5 ....May 3,'40†10....

No. 6—(7-20-40) J9-6.....June 28,'40†11....

GRANTLAND RICE SPORTLIGHTS

No. 73—Human Fish
(3-2-40) R9-8 .....Feb. 23,'40†10....

No. 74—Two of a Kind
(3-23-40) R9-9 .....Mar. 22,'40†10....

No. 75—The Blue Streak
(5-11-40) R9-10 .....Apr. 19,'40†10....

No. 76—Playmates from the Wild (5-18-40) R9-11...May 17,'40†10....

No. 77—Cradle of Champions (6-22-40) R9-12..June 14,'40†10....

No. 78—Sink or Swim
(7-20-40) R9-13.....July 12,'40†10....

STONE AGE CARTOONS

Foul Ball Player, The
(6-15-40) B9-5 .....May 24,'40†.7....

Fulla Bluff Man B9-9.....Aug. 9,'40†.1 rl..

Title — Rel. Date — Min.

Granite Hotel (5-18-40)
B9-3 .....Apr. 26,'40†.7....

Springtime in Rockage
B9-10 .....Aug. 30,'40†.1 rl..

Ugly Dino, The (7-27-40)
B9-6 .....June 14,'40†.7....

Way Back When a Nag Was Only a Horse
(3-23-40) B9-2 .....Mar. 8,'40†.7....

Way Back When a Night Club Was a Stick B9-4..May 10,'40†.1 rl..

Way Back When a Razzberry Was a Fruit B9-8.July 26,'40†.1 rl..

Wedding Belts B9-7.....July 5,'40†.1 rl..

UNUSUAL OCCUPATIONS (New Series)
(Color)

No. 4—(5-18-40) L9-4....Mar. 29,'40†10....

No. 5—(5-18-40) L9-5....May 31,'40†10....

No. 6—L9-6 .....Aug. 2,'40†.1 rl..

RKO RADIO

Title — Rel. Date — Min.

LEON ERROL COMEDIES

Bested by a Beard 03,704..July 16,'40†20....

EDGAR KENNEDY COMEDIES

Mutiny in the County
03,404 .....May 3,'40†17....

'Taint Legal, 03,405.....May 25,'40†16....

INFORMATION PLEASE

No. 6—(2-3-40) 04,206..Jan. 26,'40†11....

No. 7—(4-6-40) 04,207..Feb. 23,'40†10....

No. 8—(4-13-40) 04,208..Mar. 22,'40†10....

No. 9—(4-27-40) 04,209..Apr. 19,'40†11....

No. 10—(6-15-40) 04,210..May 17,'40†11....

No. 11—(6-22-40) 04,211..June 14,'40†10....

No. 12—(7-6-40)
04,212 .....July 12,'40†.1 rl..

No. 13—(8-13-40) 04,213.....9....

MARCH OF TIME 1939-40

No. 8—Canada at War
(3-9-40) 03,108 .....Mar. 15,'40†18....

No. 9—America's Youth—1940 (4-13-40) 03,109..Apr. 12,'40†19....

No. 10—The Philippines: 1898-1946 (5-11-40)
03,110 .....May 10,'40†19....

No. 11—U. S. Navy—1940
(6-8-40) 03,111 .....June 7,'40†18....

No. 12—Spoils of Conquest: Dutch East Indies
(8-10-40) 03,112 .....Aug. 2,'40†17....

PATHE NEWS

Released twice a week

PATHE REVIEW

Released once a month

PATHE TOPICS

Released seven times a year

RADIO FLASH COMEDIES

Goodness, a Ghost 03,205..July 5,'40†16....

Twinculets 03,204 .....Apr. 12,'40†20....

RAY WHITLEY COMEDIES

Corralling a Schoolmarm
(8-10-40) 03,504 .....June 14,'40†20....

Molly Cures a Cowboy
03,503 .....Mar. 22,'40†19....

REELISMS

Air Army (4-27-40) 04,609.Apr. 26,'40†.9....

Hats 04,613 .....Aug. 16,40†.9....

Navajo Land (2-30-40)
04,607 .....Mar. 1,'40†10....

Siege (3-2-40) 04,608....Mar. 29,'40†10....

Stray Lamb (6-22-40)
04,610 .....May 24,'40†.8....

Streamlined (8-10-40)
04,611 .....June 21,'40†.9....

Week-End 04,612.....July 19,'40†.9....

RKO PATHE SPORTSCOPE

Arrow Points 04,312.....July 5,'40..8....

Court Favorites (5-4-40)
04,309 .....Apr. 12,'40†.9....

Fly Casting (4-13-40)
04,308 .....Mar. 15,'40..9....

Hurdle Hoppers (6-15-40)
04,311 .....June 7,'40†.9....

Silent Wings (6-22-40)
04,310 .....May 10,'40†.9....

Trouble Shooters 04,313....Aug. 2,'40†.9....

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
SPECIAL		
Jenkins vs. Armstrong Fight (7-27-40) 065	July 18,'40	18....
WALT DISNEY CARTOONS		
Bone Trouble 04,107	June 28,'40†.9....	
Billposters, The (5-25-40) 04,105	May 17,'40†.8....	
Donald's Dog Laundry (5-25-40) 04,103	Apr. 5,40†.8....	
Donald's Vacation (8-10-40) 04,109	Aug. 9,'40†.8....	
Fire Chief 04,114	Nov. 22,'40†.1 rl..	
Gone With the Whirlwind 04,113	Nov. 1,'40†.1 rl..	
Mr. Duck Steps Out (5-25-40) 04,106	June 7,'40..8....	
Mr. Mouse Takes a Trip 04,112	Oct. 11,'40†.1 rl..	
Officer Duck (6-1-40) 04,101	Sept. 22,'40†.8....	
Pluto's Dream House 04,110	Aug. 30,'40†.8....	
Put Put Trouble 04,108	July 19,'40†.7....	
Riveter, The 04,102	Mar. 15,'40†.7....	
Tugboat Mickey (5-25-40) 04,104	Apr. 26,'40†.7....	
Window Cleaners 04,111	Sept. 20,'40†.1 rl..	

20TH CENTURY-FOX

Title	Rel Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Midgets Auto Racers 1201	Sept. 27,'40.1 rl..	
Sanctuary of Seals (6-1-40)	Oct. 7,'40..9....	
FASHIONS (Color)		
Fashion Forecast, No. 7 0603	Mar. 29,'40†.1 rl..	
Fashion Forecast, No. 8 0604	July 19,'40†.1 rl..	
FATHER HUBBARD'S ALASKAN ADVENTURES		
Climbing the Spirit's Home (4-6-40) 0107	May 10,'40†10....	
Eskimo Trails (8-10-40) 1101	Aug. 2,'40..9....	
Isle of Mystery 1103	Oct. 25,'40..1 rl..	
LEW LEHR		
Cheerio My Dears! 0404	July 5,'40†.1 rl..	
Grunters and Groaners 1401	Aug. 30,'40.1 rl..	
Labor Savers (3-30-40) 0403	Apr. 12,'40†.9....	
MAGIC CARPET SERIES (Lowell Thomas)		
Flying Stewardess 0106	Mar. 15,'40†10....	
Isles of the East (6-15-40) 1018	May 24,'40†.9....	
Land of Flowers 1102	Sept. 13,'40.1 rl..	
TERRY-TOONS		
All's Well That Ends Well (3-30-40) 0510	Mar. 8,'40†.7....	
Billy Mouse's Akwakade (8-10-40) 1551 (color)	Aug. 11,'40..7....	
Catnip Capers (6-1-40) 0559 (color)	May 31,'40†.7....	
Club Life in the Stone Age 1501	Aug. 23,'40..1 rl..	
Happy Haunting Grounds 1503	Oct. 18,'40..1 rl..	
Hare and the Hounds 0509	Feb. 23,'40†.7....	
How Wet Was My Ocean 1553 (color)	Oct. 4,'40..1 rl..	
It Must Be Love 0511	Apr. 5,'40†.1 rl..	
Just a Little Bull 0558 (color)	Apr. 19,'40†.1 rl..	
Landing the Pilgrims 1554 (color)	Nov. 1,'40..1 rl..	
Love in a Cottage 0517	July 28,'40†.1 rl..	
Lucky Duck, The 1552 (color)	Sept. 6,'40..1 rl..	
Much Ado About Nothing (3-30-40) 0557 (color)	Mar. 22,'40†.7....	
Professor Offkeyski (6-1-40) 0514	June 14,'40†.7....	
Rover's Rescue 0515	June 28,'40†.1 rl..	
Rupert the Runt 0516	July 12,'40†.1 rl..	
Swiss Ski Yodelers (6-8-40) 0513	May 17,'40†.7....	
Touchdown Demons 1502	Sept. 20,'40..1 rl..	
Wot's All th' Shootin' Fer 0512	May 3,'40†.7....	
ED THORGERSEN (Sports)		
Action on Ice 0306	June 21,'40†.1 rl..	
Following the Hounds (9-10-40) 0304 (color)	Mar. 1,'40†10....	
Over the Seven Seas (6-8-40) 0305	Apr. 26,'40†.9....	
Vacation Time (8-10-40) 1301 (color)	Aug. 16,'40..8....	

UNIVERSAL

Title	Rel. Date	Min.
COLOR CARTUNE CLASSICS (Re-issues)		
Candyland 5264	July 29,'40..8....	
Jolly Little Elves 5261	June 3,'40..8¼..	
Springtime Serenade 5263	July 10,'40..7½..	
Three Lazy Mice 5262	June 24,'40.1 rl..	
GOING PLACES WITH GRAHAM McNAMEE		
No. 73—(4-6-40) 4358	Feb. 26,'40†.9....	
No. 74—(4-27-40) 4359	Mar. 18,'40†.9....	
No. 75—(4-27-40) 4360	Apr. 29,'40†10....	
No. 76—(5-11-40) 4361	May 13,'40†.9....	
No. 77—(6-22-40) 4362	May 27,'40†10....	
No. 78—(6-29-40) 4363	June 17,'40†.9....	
No. 79—(8-3-40) 4364	July 15,'40†.9....	
No. 80—(8-10-40) 4365	Aug. 12,'40†.9½..	
LANTZ COLORED CARTUNES		
Adventures of Tom Thumb Jr. 4267	Mar. 4,'40†.1 rl..	
100 Pigmies and Andy Panda (5-11-40) 4268	Apr. 22,'40†.7....	
STRANGER THAN FICTION SERIES		
No. 73—Novelty (4-6-40) 4378	Feb. 19,'40†.9....	
No. 74—Novelty (4-27-40) 4379	Mar. 11,'40..9....	
No. 75—Novelty (4-20-40) 4380	Apr. 15,'40†.9½..	
No. 76—Novelty (5-11-40) 4381	May 6,'40..9½..	
No. 77—Novelty (6-22-40) 4382	May 20,'40†.9....	
No. 78—Novelty (6-29-40) 4383	June 10,'40†.9....	
No. 79—Novelty (7-27-40) 4384	July 8,'40†.9½..	
No. 80—Novelty (8-10-40) 4385	Aug. 5,'40†.9½..	
TWO-REEL MUSICALS		
Folies Parisienne (4-27-20) 4228 Leon Belasco	Apr. 17,'40†17....	
Hawaiian Rhythm (7-27-40) 4231 Harry Owens and Royal Hawaiians	July 17,'40†17....	
I Dream of Jeannie with the Light Brown Hair		2 rls.
International Revels (3-30-40) 4227 Wm. G. Sabot	Mar. 13,'40†17....	
Naughty Nineties (6-22-40) 4230 Fay McKenzie	June 19,'40†18....	
Swingin' In the Barn (6-29-40) 4229 Tex Jim Lewis & Band	May 15,'40†19....	
Varsity Vanities (8-10-40) 4232	Aug. 7,'40.17½..	

VITAPHONE

Title	Rel. Date	Min.
BROADWAY BREVITIES		
Alex in Wonderland 5106	Mar. 9,'40†.2 rls.	
Eddie Foy, Jr.		
Singing Dude 5005	Apr. 6,'40†18....	
Dennis Morgan (Color)		
Double or Nothing (3-2-40) 5107 Lee Dixon	Apr. 20,'40†20....	
Public Jitterbug No. 1 5108 Hal LeRoy-Betty Hutton	May 4,'40†.2 rls.	
Cinderella's Feller (6-22-40) 5006 Juanita Quigley (Color)	June 1,'40†19....	
Spills for Thrills (7-20-40) 5109	June 15,'40†19....	
Pony Express Days (7-6-40) 5007 (Color) Geo. Reeves	July 13,'40†19....	
Young America Flies (8-30-40) 5110	July 13,'40†22....	
COLOR PARADE		
Men Wanted 5406	Mar. 23,'40†.1 rl..	
Gun Dog's Life (5-18-40) 5407	May 11,'40†.1 rl..	
Mechanix Illustrated, No. 4 (6-29-40) 5408	June 29,'40†10....	
The Valley (7-13-40) 5409	July 20,'40†10....	
Famous Movie Dogs (7-27-40) 5410	Aug. 17,'40.10....	
HISTORICAL TECHNICOLOR FEATURETTES		
Teddy the Rough Rider (2-1040) 5004 Sydney Blackmer	Feb. 24,'40†19....	
HOLLYWOOD NOVELTIES		
Shark Hunting (8-3-40)		10....
LOONEY TUNES		
No. 83—Pilgrim Porky 5610	Mar. 16,'40†.1 rl..	
No. 84—Slap Happy Pappy 5611	Apr. 13,'40†.1 rl..	
No. 85—Porky's Poor Fish 5612	Apr. 27,'40†.1 rl..	
No. 86—You Ought to Be in Pictures (5-18-40) 5613	Apr. 27,'40†.7....	
No. 87—The Chewin' Bruin (6-22-40) 5614	June 8,'40†.7....	
No. 88—Porky's Baseball Broadcast (7-13-40) 5615	July 6,'40†.7....	
No. 89—Patient Porky (8-3-40) 5616	Aug. 24,'40†.7....	
MELODY MASTERS		
Dave Apollon and His Orchestra (2-24-40) 5506	Mar. 2,'40†10....	
Carl Hoff and His Orch. 5507	Mar. 23,'40†.1 rl..	
Larry Clinton and His Orchestra (5-18-40) 5508	May 25,'40†10....	
Ozzie Nelson and His Orch. (6-15-40) 5509	June 29,'40†10....	
Woody Herman and His Orchestra 5510	July 27,'40†.1 rl..	
Matty Malneck & Band		10....
MERRIE MELODIES (Color)		
No. 103—Elmer's Candid Camera 5313	Mar. 2,'40†.1 rl..	
No. 104—Crosscountry Detours 5314	Mar. 16,'40†.1 rl..	
No. 105—Confederate Honey 5315	Mar. 30,'40†.1 rl..	
No. 106—The Bear's Tale 5316	Apr. 13,'40†.1 rl..	
No. 107—Hardship of Miles Standish 5317	Apr. 13,'40†.1 rl..	
No. 108—Sniffles Takes a Trip 5318	May 11,'40†.1 rl..	
No. 109—A Gander at Mother Goose (5-25-40) 5319	May 25,'40†.7....	
No. 110—Tom Thumb in Trouble (6-15-40) 5320	June 8,'40†.7....	
No. 111—Circus Today (7-13-40) 5321	June 22,'40..7....	
No. 112—Little Blabbermouse (8-3-40) 5322	July 6,'40†.7....	
No. 113—The Egg Collector 5323	July 20,'40†.7....	
No. 114—A Wild Hare 5324	July 27,'40†.7....	
No. 115—Ghost Wanted 5325	Aug. 10,'40†.7....	
No. 116—Ceiling Hero 5326	Aug. 24,'40†.7....	
SPECIAL		
Cavalcade of Academy Awards (4-27-40)		31....
VITAPHONE VARIETIES		
No Parking (4-13-40) 5704 Grouch Club	Mar. 30,'40†10....	
All Girl Revue 5706	June 27,'40†.1 rl..	
History Repeats Itself (10-14-39)		10....

OTHER PRODUCTS

Title	Rel. Date	Min.
ACE		
Zooland Shoulders Arms (6-29-40)		38....
ANGLO-AMERICAN		
Bringing It Home (6-29-40)		20....
EALING-METRO		
"All Hands" (4-13-40)		10....
"Dangerous Comment" (4-13-40)		10....
"Now You're Talking" (4-13-40)		10....
FINLAND TRADING CO.		
Life in Finland (3-23-40)		10....
GPO-COLUMBIA		
Squadron 992 (4-27-40)		24....
GUARANTEED		
Aida (5-11-40)		9....
KING OF COMEDY		
Paper Hanger, The (3-2-40)		19....
MERTON PARK STUDIOS		
Behind the Guns (8-3-40)		21....
PATHE COMMERCIAL		
Design for Happiness (4-27-40)		9....

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Date	Min.
Deadwood Dick (7-27-40) 1180 Don Douglas-Lorna Gray (15 episodes)	July 19,'40†.2 rls. (1st episode 32 min.)	
Green Archer, The 1120 (15 episodes)	Oct. 25,'40.....	
Terry and the Pirates (4-20-40) Wm. Tracy-Granville Owens (15 episodes)	Apr. 12,'40†19.... (each) (1st episode 29 min.)	

REPUBLIC

Title	Rel. Date	Min.
Adventures of Red Ryder (6-8-40) 973 Don "Red" Barry)	June 15,'40†.2 rls. (1st episode 20 min.)	
Drums of Fu Manchu (2-17-40) 972 Henry Brandon-Luana Walters (15 episodes)	Mar. 15,'40†20.... (each) (1st episode 30 min.)	
King of the Royal Mounted Allan Lane-Lita Conway	Sept. 20,'40..2 rls. (each) (1st episode 30 min.)	

UNIVERSAL

Title	Rel. Date	Min.
Flash Gordon Conquers the Universe (2-24-40) 4881-92 Larry (Buster) Grabbe (15 episodes)	Apr. 9,'40†21.... (each)	
Green Hornet Strikes Again, The Warren Hull-Anne Nagel	Dec. 24,'40.....	
Junior G-Men (8-3-40) "Dead End Kids"	Oct. 1,'40..2 rls. (each)	
Winners of the West (5-11-40) Dick Foran-Anne Nagel (13 episodes)	July 2,'40.21.... (each)	

CLASSIFIED ADVERTISING

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THEATRES

THE SOUTH. FACTORIES, CHEAP POWER. The greatest opportunities in the motion picture business are here. Let us promote a theatre for you in this glorious land. FRANK DOWLER COMPANY, Chattanooga, Tenn.

FOR SALE OR RENT, MAJESTIC THEATRE, 800 seating house. J. BLUMBERG, Waukegan, Ill.

WANTED THEATRE, WILL LEASE OR BUY. Address BOX 1305, MOTION PICTURE HERALD.

WILL SELL OUTRIGHT MODERN 800-SEAT theatre in Springfield, Mass., equipped with two Simplex projectors and RCA sound. Large parking space next to theatre and besides city population of 150,000 can draw another 100,000 from suburban territory. Write or wire LOMAS CO., 23 Elm St., Springfield, Mass.

FOR SALE, 620-SEAT SOUTHERN CALIFORNIA theatre. Two rental offices. Thriving rural community near Government air school. $10,000 cash required. BOX 1312, MOTION PICTURE HERALD.

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THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the finest book of its kind ever made available to an exhibitor. In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and up-to-the-minute record of the business of your theatre. The introductory price is only $2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

PRINTING SERVICE

THEATRE BLOWUPS. BEST PRICES, QUALity service. STITES PORTRAIT CO., Shelbyville, Ind.

HELP WANTED

MANAGER-CHICAGO SUBURB. STATE IN letter references, experience, salary desired. BOX 1311, MOTION PICTURE HERALD.

USED GENERAL EQUIPMENT

SLASHING OUR $100,000 STOCK TO MAKE room for new merchandise—soundheads and amplifiers, complete from $9.95; RCA speakers $3.95; portable 35mm projectors, $119.50; Rewind motors, $1.39; Powers' projectors, $39.50; Simplex mechanisms, $79,50; Simplex intermittents, $6.95; Peerless arcs, $67.50; generators from $39.50; Rectifiers from $24.50; Mazda lamphouses, $14.95; Imported carbons, 60% discount; all size lenses from $2.95. Thousands of bargains—what do you need? S.O.S. CINEMA SUPPLY CORP., New York.

SOME THEATRE CAN USE YOUR OLD equipment. A little ad here will reach thousands of potential customers. Only ten cents a word to tell the world what you have to sell. Try it today. MOTION PICTURE HERALD, Rockefeller Center, New York.

TWO REBUILT SIMPLEX REAR SHUTTERS, two Strong standard low intensity lamps, Hertner generator, $490. Will ship for trial. Must be seen to appreciate. VIRGIL CASE, 4619 So. Ashland, Chicago.

SPECIAL BARGAIN FOR QUICK SALE. COMplete 400-seat theatre equipment for balance due on contract. MOVIE SUPPLY CO., 1318 So. Wabash Ave., Chicago, Ill.

EVERYTHING FOR THE THEATRE—A 3c stamp will save you many dollars. Write us. STAR CINEMA SUPPLY CO., 440 W. 45th St., New York City.

BUSINESS OPPORTUNITIES

KNOW TWO TEXAS TOWNS, NO THEATRE, want partner at least $5,000 cash for each town. 50-50 deal, you furnish money, I do the work. Am experienced theatre man. State all in first letter. BOX 1310, MOTION PICTURE HERALD.

COOLING & VENTILATING EQUIPMENT

BLOWERS, WASHERS, V-PULLIES, EXhaust fans, new and used. Compare prices. Advise seating capacity. Catalog mailed. SOUTHERN AIR CONDITIONING, Box 838, Atlanta, Ga.

END OF SEASON HOUSECLEANING, AIR washers, from $20; blowers from $24.60; exhaust fans, from $7.84. Time payments, too. S.O.S. CINEMA SUPPLY CORP., New York.

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MOTION PICTURE SOUND ENGINEERING—547 pages; illustrated; covers every practical method and process in present-day sound engineering. Leading engineers explain every detail of apparatus and its arrangement, with diagrams, tables, charts and graphs. This manual comes straight from the workshops of the studios in Hollywood. It is indispensable to everyone working with sound equipment. Price $6.50 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

NEW 567 PAGE BOOK ON AIR CONDITIONING by Charles A. Fuller, authority on the subject. Available for theatre owners contemplating engineering changes. Book is cloth bound with index and charts and covers every branch of the industry as well as codes and ordinances regulating installation. Order now at $4.00 a copy postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

RICHARDSON'S BLUEBOOK OF PROJECTION. A second revision of the Sixth Edition of Richardson's Bluebook of Projection with a complete section of Sound Trouble-Shooting Charts as well as a host of additional up-to-the-minute text on the latest equipment. Price $7.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

POSITIONS WANTED

MR. EXHIBITOR—IF YOU WANT AN AMBItious energetic manager—a real producing showman with unquestionable background. Write BOX 1306, MOTION PICTURE HERALD.

PROJECTIONIST, COMPETENT, LICENSED, work anywhere. BOX 1307, MOTION PICTURE HERALD.

EIGHT YEARS' EXPERIENCE, WESTERN Electric. Best references, young, dependable. R. H. DANIELS, Box 307, Oswego, Kansas.

THEATRE MANAGER, VERY DEPENDABLE, capable. Over ten years' experience independents and circuits. BOX 1308, MOTION PICTURE HERALD.

EXPERIENCED THEATRE MANAGER DEsires connection with reliable circuit or independent theatre owner. Aged 30, married, sober, absolutely reliable. Experienced in publicity and all theatre routine, etc. Am not operator. State all details and salary in first letter, no wires. BOX 1309, MOTION PICTURE HERALD.

MANAGER, EXCELLENT REFERENCES, booking experience, married, reliable, sober. BOX 1314, MOTION PICTURE HERALD.

PRESS OF
C. J. O'BRIEN, INC.
NEW YORK, U. S. A.

COMPLETING THE PICTURE

DRAMATIC lighting and unusual camera angles are only partly responsible for the startling beauty of modern screen productions. It takes Eastman negative films to do full justice to the cameraman's wizardry — to really complete the picture. Eastman Kodak Company, Rochester, N. Y.

J. E. BRULATOUR, INC., *Distributors*

Fort Lee Chicago Hollywood

PLUS-X
for general studio use

SUPER-XX
when little light is available

BACKGROUND-X
for backgrounds and general exterior work

EASTMAN NEGATIVE FILMS

WESTE[illegible]ON

DAYLETTER AUGUST 7 1940

[illegible] ALL DISTRICT MANAGERS

RHYTHM ON THE RIVER SCREENED THIS MORNING. PUT IT DOWN AS THE BEST CROSBY EVER MADE. STORY ALONE HAS IRRESISTIBLE CHARM. CROSBY'S TALENTS ON DISPLAY AS NEVER BEFORE. MARY MARTIN A SENSATION. SONG HITS FOLLOW EACH OTHER FAR EXCEEDING EVEN WAIKIKI WEDDING. SCREEN IT FOR THE TRADE PROMPTLY. IT IS A SMASH IN ANY TERRITORY. PLEASE RELAY.

NEIL AGNEW

TAKE A TIP... Take a trip on the PARAMOUNT Band Waqon



...and remember, they're in September, too!

JOAN BLONDELL · DICK POWELL
in
"I WANT A DIVORCE"
with Gloria Dickson · Frank Fay
Directed by RALPH MURPHY

"RANGERS OF FORTUNE"
Fred MacMurray · Patricia Morison
Albert Dekker · Gilbert Roland · Joseph Schildkraut · Dick Foran · Directed by SAM WOOD

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MOTION PICTURE HERALD

REVIEWS:

Rhythm on the River
The Great Profile
River's End
Ladies Must Live
Golden Fleecing
Stage to Chino
One Crowded Night
Men Against the Sky
Ride, Tenderfoot, Ride
Madre a la Fuerza

St. Louis Independents Threaten Buyers' Strike On F.&M. Pre-releases

33 More Circuits Buy Product for 1940-1941

Higher Scales Continue In 21-40 Cent Range

That Consent Decree Is Still An Argument

—in Better Theatres

SOUND MODERNIZATION

VOL. 140, NO. 8 In Two Sections — Section One AUGUST 24, 1940

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M·G·M SETS THE PACE!

SEE PAGE 39



And they don't stop here!

'Sea Hawk

Another 'Drive by Night'!

FLOWING GOLD

JOHN GARFIELD
FRANCES FARMER
PAT O'BRIEN
in *'FLOWING GOLD'*
By **REX BEACH** with
Raymond Walburn • Cliff Edwards • Tom Kennedy
Directed by **ALFRED GREEN**
Screen Play by Kenneth Gamet • A Warner Bros.-First National Picture

From Stage to Screen with a Roar!

NO TIME FOR COMEDY



JAMES STEWART
ROSALIND RUSSELL
in *'NO TIME FOR COMEDY'*
with **GENEVIEVE TOBIN • CHARLIE RUGGLES**
Allyn Joslyn • Clarence Kolb • Louise Beavers
Directed by **WILLIAM KEIGHLEY**
Screen Play by Julius J. and Philip G. Epstein
From the Stage Play by S. N. BEHRMAN
Produced by Katherine Cornell and the Playwrights' Company
A Warner Bros.-First National Picture

...usiness thru September!

A New Best-Seller Smash!

CITY FOR CONQUEST



JAMES CAGNEY
ANN SHERIDAN
In *'CITY FOR CONQUEST'* with
FRANK CRAVEN • DONALD CRISP • FRANK McHUGH
George Tobias • **ARTHUR KENNEDY** • Jerome Cowan
AN ANATOLE LITVAK PRODUCTION
Screen Play by John Wexley From the Novel by Aben Kandel
Music by Max Steiner • A Warner Bros.-First National Picture

Preview Bulletin!

Just screened first cut of

'EAST OF THE RIVER'

It positively packs all the action and excitement to make it one of our major new season successes. Count on this too for September release.

J. L. WARNER

THE COMPANY THAT HAS 'EM NOW IS THE COMPANY THAT HAS 'EM COMING....

WARNERS

JACK L. WARNER *In Charge of Production*
HAL B. WALLIS *Executive Producer*

What a hand it got!



At sneak preview—Inglewood, California—Public Deb. No. 1 proved comedy riot—with audience howling at hilarious story of millionaire heiress turning gilded "Red"—crowd reaction and comment cards indicate hit both timely and funny—a sensational audience-pleaser!

Elsa Maxwell's PUBLIC DEB. NO. 1

with

GEORGE MURPHY • BRENDA JOYCE

and **ELSA MAXWELL • MISCHA AUER**

CHARLIE RUGGLES • RALPH BELLAMY

Maxie ROSENBLOOM • Berton CHURCHILL

FRANKLIN PANGBORN

Produced by DARRYL F. ZANUCK

Associate Producer GENE MARKEY • Directed by GREGORY RATOFF

Screen Play by Karl Tunberg and Darrell Ware • Story by Karl Tunberg and Don Ettlinger • Dances staged by Nicholas Castle and Geneva Sawyer

20th CENTURY FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 140. No. 8 — August 24, 1940

ABOUT ADVERTISING

COMMONLY your editor is a bit more intimately and immediately concerned with the front cover than the back cover, but this week—look and see—there's considerable and quotable utterance from Mr. Herman Robbins' National Screen Service, which says:

Advertising built the studios in Hollywood.

Advertising built the movie theatres, big and little.

Advertising made movies a habit as well as a pastime.

Advertising made showmanship a business instead of a gamble.

Advertising made this industry.

And advertising is going to keep it in the black, and nothing else but.

The fact is, of course, that advertising, if it is indeed advertising, is news about merchandise. When there is no news there is considerable indication, to the reader, that there is no merchandise, worth mentioning.

△ △ △

THE "THRILL" PRESS

BE prepared for a considerable furore about "the freedom of the press" now that Mayor Fiorello H. LaGuardia has had the publishers of forty-two newsstand sex thrill magazines, along with distributors and dealers, out to New York's summer city hall in Queens to give them particular and plenty. Thirty-four magazines he called "filthy," the rest "borderline."

There was not much formality in the Mayor's remarks: "Don't you news dealers monkey with me . . . these are not the old days in Chicago . . . don't try any strong-arm stuff. . . ." There was a taunt about personal decency, too, when the Mayor, citing the problems of delinquencies of children and youth, remarked: ". . . If you have families . . . I can not understand how you can conceive anything so repulsive . . . and I can't believe that all these magazines are published by bachelors, or sons of bachelors. . . ."

It is to be observed, incidentally, that Mayor LaGuardia's procedure is with reference only to newsstands licensed by the city and making their displays in the street—and is not concerned with book store or library shelves, where the reader goes looking for what he wants.

A considerable number of the magazines concerned are on the publicity picture distribution lists of motion picture press departments. Many of them are represented in Hollywood by correspondents and photographers whose art wares do not pass through the picture industry's administrative channels. The consequence is a contribution to the repute of the screen which is not precisely attuned to its claims of being a constructive art.

△ △ △

SPEAKING of publicity matters, motion picture personalities are currently making quite a succession of appearances on the air on Canada Dry gingerale's NBC "Information Please" program—recently Mrs. Martin Johnson of "I Married Adventure," this week Mr. Walter Wanger with "Foreign Correspondent" on the ways, and next week Mr. James Roosevelt for United Artists' "Pastor Hall." It is to be observed that these appearances and attentions are of a nature to contribute to the promotion of the product, without invasive competition with the box office—in other words, precisely publicity.

△ △ △

THE CHAPLIN

STILLS, showing Mr. Charles Chaplin in his title role of "The Great Dictator", uniformed and be-belted in military dignity, are enough to show that his forthcoming, and so long coming, "Production No. 6" is to be an interesting piece of laboratory material for the students of the cinema.

This will be, by all indications, quite as much, or more, an adventure, experiment and exploration from the Chaplin studios as was his "Woman of Paris", so many years ago. There was Mr. Chaplin, director-producer.

In "The Great Dictator" is again Mr. Chaplin in all those creative functions, but also apparently a new and different Chaplin. How different is to be the audience adventure.

In all other productions Mr. Chaplin has given an underdog's view of the world, with a certain ultimate happy ending consisting in the triumph of the boob. In this No. 6 we are encouraged to anticipate an obverse of the design with an ending in the debacle of the boss.

Special interest must, for the understanding, obtain now. Mr. Chaplin began and rose into the greatest fame that any man has known under the pressures of a philosophy born to him, created for him by environment of adversity. That adversity is for him now but a memory, perhaps poignant. But his environment for some twenty-five years has been prosperity, of story-book order, and Hollywood. Even so, he did not break with the past in his "Modern Times", a potpourri of notions from his comedy album.

Today's scene is a new world and order rising on the tangled jackstraws of yesterday's debris. Has the screen a new Chaplin?

△ △ △

ALLEGORY—A dirty brown beetle broke from the soil and tediously labored up the trunk of our favorite apple tree. The shell split and a seventeen-year locust began to emerge. There came the reflection that while that bug had been down there in the dark, from way back in 1923, there have been three big trade practise conferences, a Blue Eagle, a hundred or two trade practise lawsuits, a flock of major bankruptcies, the sound picture revolution, Shirley Temple, Orson Welles and Thurman Arnold. The damp locust, shimmering in irridescent color, crawled into a sunny spot, dried its silky wings and flew—about fifty feet. A hungry thrush, passing, knocked him off in mid-air. That locust wasted his time. There is no moral to this.

—Terry Ramsaye

This Week in the News

Buying & Booking

RECURRING reports that northwest independent exhibitors were contemplating a film-buying strike, for one reputed grievance or another, against 1940-41 product proposals of distributors, were dismissed, Wednesday, by Fred Strom, executive secretary of Allied Theatre Owners of the Northwest as without foundation.

The new regime of Northwest Allied, recently installed after the retirement of Al Steffes (see page 12), branded as "a deliberate lie" any report that the organization, embracing most independents in the territory, was threatening a buying strike and Mr. Strom added: "At least three of the majors have been writing a substantial volume of business with Northwest Allied members, and, furthermore, many of the independent exhibitors are attempting to make deals with all of the exchanges."

However, Mr. Strom warned distributors: "Exhibitors are unanimously agreed that unless substantial film rental reductions are granted they will be forced out of business."

Steuer Dead

MAX D. STEUER, 68, New York lawyer, died Wednesday afternoon of a heart attack in his suite at the Wentworth Hall hotel in Jackson, N. H.

Austrian-born and educated in New York Mr. Steuer achieved an international legal reputation, his clients having included a long list of noteworthy persons of his era. He began life as a newsboy and a worker in a tailor shop where he earned enough to help support his family while he attended Columbia Law School.

Booms "Boom Town"

THE Independent Theatre Owners of Ohio, on Monday, gave its support to Metro-Goldwyn-Mayer's new plan of "trying to increase revenues, not from increasing the number of percentage pictures, but from bigger admission prices."

William F. Rodgers, general sales manager of MGM, three weeks ago urged operators to raise admissions to "Boom Town" 25 per cent at matinees and 33 1/3 per cent evenings.

"Exhibitors should cooperate in this instance," the Ohio organization urged in a special message to its independent exhibitor members. But at the same time, it warned all distributors contemplating similar procedure: "Before urging exhibitors to increase their prices to the public, be absolutely sure the picture justifies it—and then follow the Metro plan of permitting the exhibitor to decide for himself."

Consent Decree Conferees Reach New Formula for Settlement

Agreement between the Government and the defendants and between the defendants themselves in the Department of Justice's anti-trust suit in equity against the motion picture industry was reported nearer this week than at any time since the discussions started—at mid-week, however, such agreement remained in conference.

Company spokesmen for the defense, and their lawyers, were to meet at 10:30 Thursday morning at the Hays office in New York to discuss and, if possible, reach a united stand on the Government proposals. The starting point for this discussion was reported to be Government acceptance of the "escape clause" formula proposed by Sidney R. Kent, for Twentieth Century-Fox, and Barney Balaban, for Paramount, provided that the five companies—these two, and Loew's, RKO and Warners—accept the Department of Justice's proposals for trade showings to eliminate blind buying.

From this meeting, with or without agreement, attorneys for the five companies—Columbia, United Artists and Universal have refused from the start to join any out of court discussions—were to depart for a meeting at 2:30, at a place not specified, with Government representatives to whom they were to deliver their answer or answers.

The basis for Thursday morning's meeting of the defense was reported to have been reached at a meeting Wednesday between Government counsel, including Thurman Arnold, assistant attorney general, and a third party, said to have been instrumental in obtaining continuance of the discussions. Last week proceedings appeared to have reached a standstill after the Government told Twentieth Century-Fox and Paramount they would have to accept the consent decree proposals agreed upon between the Department of Justice and Loew's, RKO and Warners, or go to court.

Petrillo Quitting?

THE resignation of James C. Petrillo as president of the American Federation of Musicians is forecast by persons in Chicago said to be close to the stormy petrel of musicians' labor politics.

Only two months in the national presidency, Mr. Petrillo is said to have expressed distaste for the New York headquarters of the Federation, which compels him to spend so much time away from Chicago and the activities there of which he is overlord.

Music Hall Sues U. S.

WHETHER a theatre must pay Social Security Act taxes on the salaries of performers and specialty acts hired for a limited period, is a question which may be resolved by a suit filed Tuesday, in New York Federal Court, by the Radio City Music Hall Corporation, operators of the theatre of that name, against the United States Government. The suit asks for recovery of $1,079 of its 1938 taxes paid under the Act.

The theatre corporation states that that amount in taxes was assessed on the salaries of star performers such as Jan Peerce and Henrietta Schumann, and on those of specialty acts such as "Buck and Bubbles," "Tip, Top, Toe," and others; that these performers and acts are independent contractors; that they are therefore, not regular employees of the theatre, for whom, the suit continues, the corporation willingly paid taxes.

Airing "Wind"

"GONE WITH THE WIND," novel and picture, will become also a radio advertising vehicle to sell more cough drops for Vicks Chemical Company.

The air version of "Wind" will be presented every Tuesday night after October 1st from 9:30 to 10:00 P. M. on a coast to coast network of the Columbia Broadcasting System. Until the film is generally released about the first of the year it is reported that the radio programs will be a "prologue" dealing with the early life of Scarlett O'Hara. The radio casts, for the "prologue" at least, will include Helen Claire (Scarlett), Dom McLaughlin (Rhett Butler) and Joan Banks (Melanie). Carlo D'Angelo will direct.

Although the original asking price for the radio rights to "Wind" was estimated as high as $1,000,000 it was said that the final deal provides for a relatively small payment of less than $1,000 per week.

Directory Advertising

LOEW'S, INC., to date has signed special cut-rate bulk advertising contracts with five of New York's eight daily newspapers, to use a minimum of 100,000 agate lines in each paper for its single daily movie directory for all of its theatres in the Metropolitan area. The directories, first to be used by a large circuit in the city, started in the *Evening Journal,* on August 1st, to replace the previous direct mailing of *Loew's Weekly,* which cost $400,000 a year.

The papers in which the daily directory now appears are the *Journal,* (circulation, 611,174); *Post* (252,145); *Sun* (291,410) and *World-Telegram* (414,759), constituting all of the city's evening papers, and the *Times,* (493,024) morning.

The *Daily News, Daily Mirror* and *Herald-Tribune* are the lone holdouts on contracts for cut-rates, which, for most of the other papers, establishes a record low for this type of amusement advertising in New York. Loew's, it is understood, expects to arrange terms with at least two of the three remaining papers.

For President

PRESIDENTIAL poll of patrons being conducted by Major A. G. Rudd at the two New York and one San Francisco houses of Newsreel Theatres, Inc., stood as follows at mid-afternoon on Wednesday:

	FOR WILLKIE	FOR ROOSEVELT
Embassy, N. Y.	16,752	18,309
Radio City, N. Y.	8,849	4,118
San Francisco	3,396	4,932
TOTALS	28,997	27,359

The balloting is conducted by patrons selecting a Willkie button, or a Roosevelt button, on entering the theatre, each button selected representing a vote.

Disney's "Fantasia"

"FANTASIA," Walt Disney musical feature cartoon nearing completion, will be the first theatrical film on record to be shown to the public, but not distributed.

The picture, on which Walt Disney and 1,200 artists and technicians have been working with Leopold Stokowski, conductor, and Deems Taylor, composer and critic, for two years, will have its roadshow premiere in New York in November, according to Hal Horne, Disney executive.

Mr. Horne explained that because "Fantasia" requires special sound equipment which must be installed for each engagement (MOTION PICTURE HERALD March 16th, page 8), Walt Disney Productions will handle directly all the special showings without the services of a distributor.

According to an announcement from the Disney office, Wednesday, "'Fantasia' will have a number of notable features," in addition to new sound, including: the first use of oils and pastels in animation, humans appearing in such a way that they blend with the animated characters, and the return of Mickey Mouse with thousands of imaginative characters, "ranging from tiny sprites to giant dinosaurs."

The Disney Studio announced last week that Robert Benchley had been signed for a role in "The Reluctant Dragon," first combination of animation and live action in a feature cartoon. The film, based on a Kenneth Graeme story, will have a Disney studio locale and Benchley, taking the only live action part, will be in the role of a visitor lost in the plant.

BUYING of new season product slowed by uncertainty; distributors play down publicity on contracts Page 12

BOOKING STRIKE threatened by St. Louis independents over special pre-release plan adopted by circuit Page 13

PROTEST filed in Congress by Universal on proposed method of fixing earnings for excess profits tax Page 14

PREMIERE record claimed for opening of "Brigham Young" at six theatres in Salt Lake City Page 18

ARBITRATION out of court recognized under Federal, state laws Page 19

ADMISSIONS unchanged except in 21 to 40 cent range survey of 43 important cities shows Page 20

INDIANA exhibitor group lists 143 situations where 16mm. gypsy shows are competition for theatres Page 37

DIES says accused stars are not Communists but "generous givers" Page 48

COURT cuts allowances for RKO reorganizers 70 per cent at suggestion of SEC Page 54

DEPARTMENTS

Asides and Interludes Page 35

Box Office Champions Page 47

British Studios Page 62

Managers' Round Table Page 77

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Productions in Work Page 53

Release Chart Page 84

Reviews Page 55

What the Picture Did for Me Page 72

War Order

AGENTS of the British Government are consulting equipment and other manufacturers in New York on an order for 30 mobile theatres, to be shipped to England for the entertainment of troop concentrations in the countrysides where there are no theatres or canteens for shows.

A unit will consist of truck, sound projector and amplification and power requirements, with screen, for rear projection from the inside front of the truck.

There are not now available here anything like 30 new or suitable mobile units, most of them being ordered individually, usually for the use of "gypsy" showmen. However, good authority in New York expressed the opinion, Wednesday, that they could be assembled within a reasonable time.

Gloria's Career

MISS GLORIA SWANSON, one-time number one box office star, with a screen career running from Sennett comedies to "Queen Kelly," has gone in for machinery under the corporate name of Multiprises, Inc., of 630 Fifth Avenue in New York. It is to develop "inventions, plastics, alloys and things like that."

Miss Swanson told an interviewer that she had always been "more interested in the technical side. I just happen to have that kind of a mind. I always figure out card tricks and I can a read a blueprint and understand it."

Call to Service

THE Administration's national defense program this week made its first public call to service on the motion picture industry, with the Civil Service Commission at Washington issuing an invitation to photographers and technicians to accept immediate positions in the War Department. Major Nathan Levinson, of Warners, in Hollywood, has been organizing a reserve defense unit of studio technicians for the U. S. Army, for service only in war.

At the request of the War Department, the Commission announced it would receive applications up to September 16th from most states and September 19th from California and other far western points for examinations to be held later. While applicants will be required to take formal examinations, the most important requisite will be experience.

Orders under which a coordinating body for communications, including broadcasting, will be set up as part of the national defense program are reported ready for President Roosevelt's signatures.

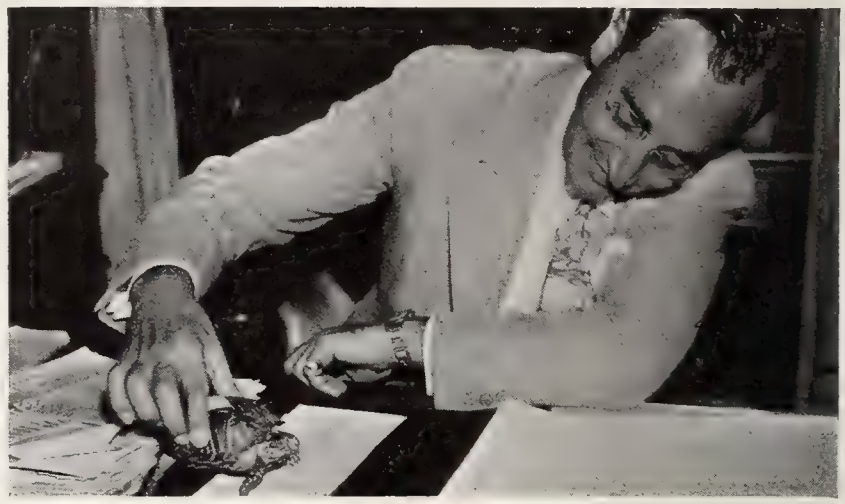
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THIS WEEK IN PICTURES



MGM captioned this: "Pigeons like to read Si Seadler's advertising copy" and swore on a publicity man's Bible that the Broadway dove just happened to fly in the window and land on Mr. Seadler's desk. We selected this picture because the other one had an extensive background of "Boom Town" literature which just happened to be there and because here the bird is on the dial, or outgoing, telephone.

COMPLETING the nature study for the week, right, is Columbia's sales manager, Mr. A. Montague, with the turtle which won third place for him in the Dallas Variety Club turtle derby.





EXPORT CONFERENCE, above. In the New York offices of International Projector Corporation are: A. E. Meyer, sales manager; J. Glottmann, distributor in Colombia, S. A.; F. Leiva, manager of the Imperial Export Company, and S. Streuber, National Theatre.



Photo by Metropolitan

WALTER WANGER and his wife, Joan Bennett, above, at the exhibition in New York of 12 paintings by famous artists of characters and scenes from "The Long Voyage Home." Present publicity values the collection, which will be taken on tour, at $100,000, up from earlier quotations of $50,000.



Photo by Metropolitan

GEORGE ABBOTT, Broadway stage producer, returns to New York from his first Hollywood venture, production and direction of RKO Radio's "Too Many Girls." He hasn't.

PAYETTE PARTY, below. Guests at the annual Warner Washington territory party at Bauer's Beach are: Leonard Schlesinger, Warner circuit assistant general manager; John J. Payette, zone manager and host; Harry Mayer, Warner Artists' Bureau; Eddie Sherwood, ASCAP, and Eddie White, actor.



PERSONAL APPEARANCE, below. Larry E. New, manager of the Famous Players Windsor, a subsequent run in Vancouver, B.C., captures Anna Neagle for a personal appearance during his run of "Irene." Mr. New reports crowds that blocked traffic.





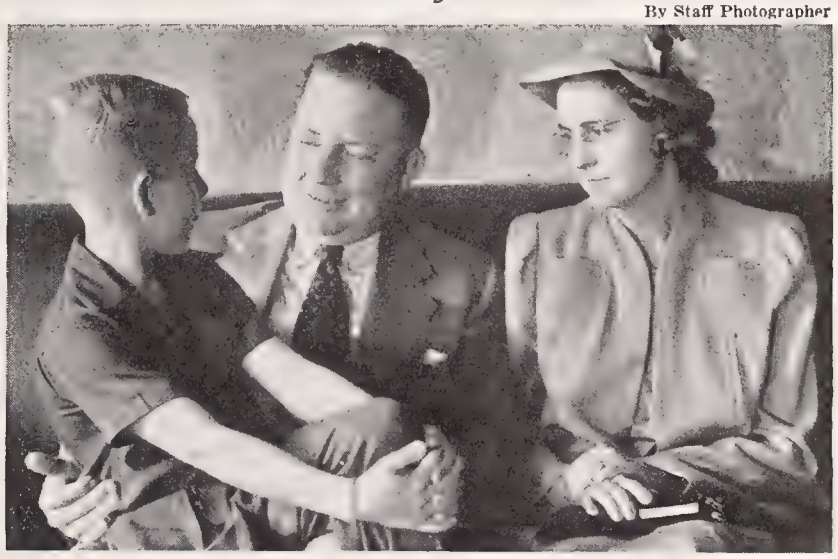
BUSINESS but not as usual at the Dixie theatre, Abbeville, La., where 20 inches of rain in two days flooded the main streets with water from several inches to four feet deep. Other houses in Louisiana and along the Texas Gulf coast were forced to close because of damaged equipment or evacuation of towns.

GEORGE STOVEL, below, of the Griffith circuit in Sayre, Okla., visits the RKO exhibitor's lounge in Radio City with Mrs. Stovel and their son, George, Jr.

By Staff Photographer



H. M. RICHEY goes to MGM to foster that company's exhibitor relations in the field, leaving a similar post at RKO in whose exhibitor lounge he is shown above.





RENE CLAIR, French producer and director, arrives in America with three scripts which he hopes to produce in Hollywood. His guide and sponsor since his arrival has been Myron Selznick. He is best known in America for "The Ghost Goes West".





RKO LOUNGE visitors, above, are Mrs. Russell Green, Ky.; J. P. Masters, city manager in Bowling Green for the Crescent circuit, and his wife.

FRANK W. BARNES, left, Capitol theatre, Springfield, Col., registers at the MGM booth in Times Square.

MRS. ARTHUR MICHAELS, below, owner of the Allandale, Buffalo, and her daughter, Nancy, visit the RKO lounge.

By Staff Photographer



33 CIRCUITS BUY 1940-41 PRODUCT, MAJORS STILL QUIET ON DEALS

Details of Contracts Signed for New Season Withheld; Selling Delayed by War Conditions and Trust Suit

With only 33 circuit deals reported closed within the past three weeks for 1940-41 programs, the majors, with the exception of RKO Radio, are still holding back announcements of sales to circuits of the 1940-41 programs.

The major companies are known to have concluded more circuit deals than announced but most of the companies are purposely not disclosing new deals so as not to "irritate" the present consent decree negotiations. In former years distributors issued frequent reports to the press listing circuit sales. This year only RKO, of the eight majors, has maintained the practice. Hardly any word on the conclusion of 1940-41 contract negotiations has come from the home offices of any of the other companies.

Selling Delayed

Early delay in selling was caused this year by uncertainty on account of the trust suit and apprehension about possible effects of the war on business conditions. Sales conventions were later this year than last but it is now four months since the sales sessions began and over two since the last one was concluded.

A possible settlement of the trust suit by consent decree is not cited as a reason for the delay because the new provisions would not go into effect until September, 1941, but it is said that exhibitors are not anxious to sign for product until the effect of foreign losses on distributors new rental terms may be ascertained and for other reasons.

List of RKO Deals

RKO circuit deals to date for the 1940-41 season include the following: Butterfield, Michigan, for 51 situations; E. J. Sparks, Florida and Georgia, 101 theatres; Manos Amusement Company, Western Pennsylvania, 14; Notopoulos, Western Pennsylvania, 13; Wilby-Kincey, North and South Carolina, 31; Robb & Rowley, Texas and Arkansas, 34; Schultz Commonwealth, Iowa, Kansas, Missouri and Arkansas, 25; L. L. Dent Westland, Colorado, Oklahoma City and Lincoln, Neb.; Cooperative Circuit of Northern Ohio, 26.

Circuit deals of RKO which have been previously published include Skouras-Metropolitan Theatres, 46 theatres; Randforce Circuit, Brooklyn, 42 theatres; Interboro Circuit, New York, 39 theatres; Island Theatres, Long Island, 12; Loew New York Metropolitan Circuit, 18; Lucas and Jenkins, Georgia, 48; Monarch Theatres, three theatres in Ohio, one in Pennsylvania; Maine and New Hampshire Theatres, 28 theatres; Loew-Poli Theatres, New England; Fred Dolle Circuit-Fourth Avenue Amusement, Louisville first runs; Grace Rodgers Circuit, Illinois, Arkansas, Missouri, eight theatres; Al Boyd Theatres, Pennsylvania, five; Tanner Circuit, Illinois, five.

Circuits Book Republic

Circuits which have booked Republic product for the new season include Interstate Theatres of New England, Massachusetts, New Hampshire, Vermont, 28 theatres; Butterfield, Michigan, 110 houses; RKO Metropolitan (New York City, 37; Sparks, Florida, 75. Previously it was announced that Republic had concluded a deal with the N. L. Nathanson Famous Players Canadian theatres, 275.

Twentieth Century-Fox Deals

Twentieth Century-Fox was reported to have concluded the following circuit deals: Balaban & Katz; Loew and RKO national circuits; Griffith Amusement Company, Oklahoma, Arizona, Kansas, Nebraska, Arkansas, 204 theatres; Cooperative Theatres of Michigan, 80; Butterfield, Michigan, 105; Harris Amusements Company, Michigan, Ohio, Pennsylvania, 14; Wometco, Florida, 19; Tri-States, Iowa, Illinois, Nebraska, 38; Wilmer & Vincent, Pennsylvania and Virginia, 20; Simmons, Salt Lake City; Robb & Rowley, Arkansas, Kansas, Oklahoma, Texas, 102. It was also reported that details of a deal with the Warner Brothers circuit are being negotiated. It was formerly reported that A. H. Blank, 26 theatres, had signed with Fox theatres. The company also has set a deal with the Frisina Circuit's 54 theatres in Illinois.

Monogram has closed a deal with the Newbolt circuit, 11 and the Black Diamond Company, 10 houses.

Warner Brothers Chicago exchange has concluded a deal with the Ewing Circuit, East Peoria. Other Warner deals include one with Associated Theatres, 24 houses.

Universal Sales in South

Universal circuit sales for the 1940-41 program include deals with the Wilby-Kincy circuit, North and South Carolina, and Georgia, 122; Interstate, Texas, New Mexico, 131 and Public-Branford, Asheville.

United Artists have closed a one-year deal with National Theatres, about 500 theatres in the West and mid-West.

Paramount and MGM were also reported to have concluded a deal with Naitonal Theatres.

Mohawk Sets Deals

Mohawk Pictures, which is handling 19 former Grand National features, has closed two distribution deals. Imperial and Superior Pictures have bought the group for Illinois, Indianapolis, Wisconsin and St. Louis and Atlantic Pictures for Louisiana and Mississippi.

Set Alliance Deal

Sol Edwards, sales head for Film Alliance, has closed with Loew's New York circuit to play "False Rapture," starring Otto Kruger and Mary Maguire.

CANDIDATE OFFERS FREE FILM SHOW

L. Anderson McDowell, Progressive candidate for the Wisconsin State Senate from the 12th District, has arranged a complete motion picture show, which includes late features and short subjects, as a campaign promoter. Mr. McDowell said he believes the public is more interested in a free show such as he has to offer rather than dry political speeches.

Berger, Former Leader, Leaves Northwest Allied

Indications of dissatisfaction within Allied Theatres of the Northwest culminated last week in the resignation of Bennie Berger, independent circuit operator and past president of the organization.

After the recent Minneapolis convention reports circulated that twin city exhibitors would secede from the unit to form their own association. In this connection it was said that the city showmen had individual problems not shared by rural theatre owners. Mr. Berger has been at odds with the administration of the unit since Fred Strom was chosen executive secretary over Ben Ashe, general manager of the Berger circuit, who had been substituting for W. A. Steffes, on sick leave.

16mm. Shows Scored

At a meeting of the newly elected board of governors held in the new quarters of the organization in the 100 North 7th Street Building, Minneapolis, it was decided to seek legislation at the next session of the Minnesota state legislature on the 16mm. problem. Members of the organization have been urged to send all facts and figures they can gather to the headquarters office.

The Fifth District of the organization held a meeting recently in Minneapolis under the leadership of S. G. Lebedoff, district governor, at which a resolution was adopted to be sent to the exchanges announcing that members would refuse pictures previously shown on a double bill. The group condemned dual features.

Eighteen of 21 exhibitor members attended the recent meeting of the Ninth District at Detroit Lakes, Minnesota, at which Andy Anderson presided. A resolution was passed endorsing the new officers and policies of northwest Allied.

Elect in North Dakota

At a meeting of the Independent Theatre Owners' Association of North Dakota, held at Mandan, Frank Wetzstein of the Mandan theatre, was elected governor from western North Dakota. Members were urged to join northwest Allied, but it was decided to retain the North Dakota organization for social reasons and to cope with such legislative matters as may be of interest only to North Dakota exhibitors. A resolution approving and pledging support to the new officers and policies of northwest Allied were passed.

At committee meetings held both in Duluth and Minneapolis, to consider terms of the consent decree, the opinion was expressed that many of the aims and objectives of northwest Allied would not be accomplished if the decree was signed in its present form.

Alliance Closes Deal

Alliance Film Corporation has closed a deal with Film Distributors Exchange in Portland, Ore., under which the exchange will handle the 10 Alliance feature releases in the Portland-Seattle territory.

ST. LOUIS OWNERS THREATEN BUYERS' STRIKE OVER F. & M. PRE-RELEASES

Circuit Says Roadshow Policy Was Adopted in Response to Industry-Wide Controversy Over Double Features

St. Louis and the surrounding countryside is on the verge of an exhibition war of serious potentialities. Sixty independent owners promise a film buyers' strike against any distributor acceding to Fanchon and Marco Circuit's petition for pre-release dates on all special productions, which F. and M. would play on single bills, at advanced admissions continuously on afternoons and at further increased admissions at a single, reserved seat performance evenings. The F. & M. idea is intended as a solution to local double and triple bills.

To Start Friday

F & M's special "streamlined" roadshow exhibition policy providing for continuous showing of "special" features only until 6:00 P. M. to be followed by one reserved-seat performance at 8:30 P. M. with a 75-cent top was scheduled to be adopted first Friday, August 23d, by the 3,108-seat Ambassador theatre, Fanchon & Marco house in downtown St. Louis.

The single-feature, advanced admission price policy was adopted, it was said, "in direct response to industry-wide discussion concerning the retention or abolishment of double-feature programs, and the need for American exhibitors to assist in making up the shrunken revenue of distributors' foreign markets."

"Gone With the Wind" was shown in many theatres on a basis similar to that being adopted as a regular policy by the Ambassador theatre where Warners' "The Sea Hawk" was scheduled to be the first presentation on the new single feature system. "The best available short subjects are to be used with the single picture," it was said.

Harry C. Arthur, general manager of Fanchon & Marco Service Corporation's 30 theatres, said:

Considering Plan for Months

"We have been considering the plan for months, and are now ready to put it to a test. If it succeeds, as we hope it will, it may well change the complexion of the entire film industry. If it fails, we shall have the satisfaction of having at least attempted to remedy a grave industry problem."

Producers and distributors have been asked by F. & M. to help by providing a pre-release of three to four weeks in the St. Louis territory for the films which are played under the special policy, so that there will be no simultaneous runs of the same picture on a semi-roadshow or any other basis in the same district. Also, Mr. Arthur wants a minimum of 50 to 60 days clearance over "grind" subsequent runs.

Pictures to be presented under the new policy are to be exclusively "those produced as 'specials' by the various studios and which are considered outstanding by motion picture executives."

Other films scheduled to be shown at the Ambassador on the roadshow policy are "The Letter," Bette Davis (Warners); "Brigham Young," Tyrone Power, Linda Darnell and Dean Jagger (Fox); "No Time for Comedy," Rosalind Russell and James Stewart (Warners); "Back Street" (Universal); "Glamour," Charles Boyer; "Lucky Partners," Ronald Colman and Ginger Rogers (RKO); "Spring Parade," Deanna Durbin (Universal); "Hudson's Bay Company," Paul Muni (Fox); "The Other Man," Charles Laughton and Carole Lombard (RKO); "Passport to Life," Cary Grant; "No, No, Nanette," Anna Neagle (RKO), and "Little Men" (RKO).

Admission prices under the plan are 50 cents orchestra and 35 cents balcony for matinees and 75 cents main floor-reserved seats and 50 cents balcony in the evening. Children will be admitted for 15 cents to all seats in the afternoon and to balcony seats in the evening. All prices include Federal and local taxes.

Independents Would Strike

Threats of the film-buying strike were made Monday by Fred Wehrenberg, head of the 25 independent theatres of the Wehrenberg-Kaimann circuit, and head of the Motion Picture Theatre Owners' Association of Eastern Missouri and Illinois. Besides the Wehrenberg houses, some 35 other local independents would strike.

Mr. Wehrenberg said Harry Arthur had asked for an increase in clearance dates from 14 to 21 days between second run and subsequent runs at Mr. Wehrenberg's theatres.

Would Withdraw Purchases

He said he had threatened to withdraw purchases of all product from any film company entering into a deal with Mr. Arthur on the advance in clearance dates.

At the same time, Mr. Wehrenberg disclosed he had been negotiating with Mr. Arthur to discontinue the triple program policy now in effect at two of the F. & M. theatres' shows, but thus far his request has been rejected. The F. & M. Pageant and Aubert, according to Mr. Wehrenberg, still are featuring three films for a top price of 25 cents. Mr. Wehrenberg said he offered to stop giveaways at his Apollo—near the Pageant in West St. Louis—if Mr. Arthur would discontinue triple-programs at Pageant. He added that Mr. Arthur's answer was that if all the independents stopped giveaways at once the triple-program would be stopped. Mr. Wehrenberg declared this offer was unsatisfactory.

The independent theatre leader also said some of the F & M houses have been holding to a 15-cent top and this, too, was part of his talks with Mr. Arthur.

Mr. Wehrenberg said if it was necessary to carry out the strike against the distributors, the independents would go back to old films on triple programs for 10 cents.

Samuel Goldwyn may get vociferous support and instantaneous response at his double feature debate Saturday night, on a national network hookup, if the plans of Jack Kirsch, leader of Illinois Allied and active opponent of multiple bill programs, mature. After sending a congratulatory letter to Samuel Goldwyn last week, on the projected debate and for his recent statements and his article in the *Saturday Evening Post,* also assailing the practice, Mr. Kirsch, on Monday, was mulling a plan under which the Illinois Allied membership would be gathered to listen to the broadcast. At its conclusion they would send a telegram, signed by each member, supporting the producer in his fight against doubles and triples.

Hoblitzelle on Goldwyn Team

Mr. Goldwyn is scheduled to have as his partners in the attack on double bills, Karl Hoblitzelle, head of the Interstate circuit, of Texas, and Mrs. Leo B. Hedges, of the motion picture division of the Parent-Teachers' Association of Southern California; and, as opponents, I. E. Chadwick and Trem Carr, independent film producers, and Mrs. Arthur Beck, a housewife. The debate will be broadcast from 7:00 to 7:30 P. M., Eastern Daylight Saving Time, over the Columbia Broadcasting System national network.

Mr. Kirsch's letter to Mr. Goldwyn last week said that Illinois Allied was "for the producer 100 per cent."

Mr. Kirsch suggested Mr. Goldwyn ask his debate opponents whether they have tried, under a double bill regime, to have a motion picture theatre party, and to ask them "whether they were successful." He pointed out that during single feature days, he was able to promote theatre parties.

Mr. Kirsch last week received a reply to a telegram to Edward Small, in which he had pointed out to the producer that despite his opposition to double bills, a Small production, "My Son, My Son," had been shown on a triple feature bill at the Balaban and Katz Belmont Theatre, in Chicago. Mr. Small's answering telegram said:

"I very much appreciated receiving your recent telegram, as well as the information it contained. You may be assured I shall continue my efforts against the double bill."

Mr. Kirsch is preparing a Chicago theatres survey, on capacities, admissions, clearance, and other pertinent data, for presentation to industry leaders, in furtherance of his campaign to eliminate triples and doubles, and secure better clearance conditions and fairer competition for the independents.

Milwaukee To Single

Milwaukee county exhibitors will revert to single features on September 3d, it was agreed at a recent meeting. There are three exceptions, the Whitehouse, Atlas and Fern, independent exhibitor operated.

The circuits are agreeing to the policy. Circuits in the area are the Fox Wisconsin and Warner-Saxe.

Opposition was encountered from the local independent exchanges, who fear a drop in business.

Harry Perlewitz, business manager of the Independent Theatres Protective Association of Wisconsin, said, this week, that every effort would be made to include in the project, the three independent "hold-outs" and that the policy, if adhered to, and successful from a business viewpoint, would probably become general through the state.

TORONTO THEATRES HIT RELEASE DELAY

Toronto subsequent run exhibitors are in arms over a continued delay in releasing, claiming that a considerable number of features and shorts become obsolete before they are available to neighborhoods. Particularly, pictures having stories or themes dealing with the war are said to be out of date before they reach the suburbs and cannot be played because of the quickly changing scene in Europe. Other pictures featuring songs are no longer attractive because the songs are not in public favor by the time that small independent theatres can play them. A considerable loss in receipts and prestige is claimed by the exhibitors and a loss is also sustained by the film exchanges on this account, it is argued.

PROTEST BY UNIVERSAL ON TAX BILL WARNS OF "RUIN" FOR COMPANIES

Brief Filed with Congress Committee Attacks Proposed Method of Determining Earnings of Corporations

Application to the motion picture industry of excess profits taxes as laid down in legislation now before Congress may prove a greater burden than can be borne by companies whose revenues already have been greatly depleted by the loss of foreign markets, it was warned last week by Universal Pictures in a brief filed with the joint Senate-House committee considering the measure in Washington.

Warns of "Ruin"

"In a national emergency of the kind now confronting this country, every true American should willingly assume his share of any burdens which fall on its citizens," the brief asserted, adding that "Universal Pictures Co., Inc., is desirous of doing its share."

"The bill as now proposed, however," the committee was warned, "might very well ruin this company, which has no possible connection with defense activities."

The company made it clear that it had no quarrel with the proposed rates, running up to 40 per cent, but sought, rather, a modification of the provisions outlining the manner in which the basis for taxation is to be arrived at. Under the bill, as challenged by Universal, a corporation would be permitted to average its profits for any three of the four years, 1936-39, which average is to comprise the normal profit exempt from the tax.

Pointing out that it made a profit in 1939 for the first time since 1934, the company contended that corporations in such position should be permitted to select any one or more of the four years to be used as a basis for determination of earnings. In addition, it proposed that a corporation which does not benefit in any way from defense activities should be allowed a refund or credit to the extent of one-third of the excess profits tax, and that whatever rate of return on invested capital is to be allowed should be allowed with respect to both old and new capital, with allowance where there has been an impairment of capital, and a rate of not less than eight per cent.

War Hurts Business

"One of the industries which has been seriously damaged by the war and cannot possibly profit therefrom is the production and distribution of motion pictures, which relies on world-wide markets to be able to make a small percentage of profit on its turn-over, averaging less than eight per cent," it was explained. "Since the commencement of the war, the foreign markets have been disappearing one after the other, foreign currencies have depreciated extensively, many countries have placed embargoes on the export of currency and domestic costs have been rising. As a result, the picture is very uncertain, both from the point of view of reasonable profits and from the point of view of securing sufficient dollars to operate the business and continue the employment of the vast numbers currently employed in the industry. The figures for last year show that approximately 35 per cent of the gross revenues of such companies were derived from sources outside of the United States, a great part of which has already been eliminated.

"The proposed tax, if enacted without certain modification, will place a completely unjustifiable and unbearable burden upon Universal Pictures."

Pointing out that it has "just turned the corner" into profitable operation, the company protested that if its business and profits continued at the 1939 level, its income and excess profits taxes, under the bill as it now stands, would be $462,000, or 40.2 per cent, which, "with other taxes payable, comes close to confiscation," and would leave the company unable to meet its obligations and with grave doubt of its ability to continue in business.

Changes Studied

Not necessarily acting because of Universal Pictures' complaints against burdens of pending excess profits taxation, but acting immediately after the complaint brief was filed, the House Ways and Means Committee this week took up the matter of changing the method of computing average corporation earnings under the proposed bill.

The committee decided that corporations would be required to compute their average earnings over the base period, 1936-1939, inclusive, by dividing the four-year period into the total amount of earnings.

If the corporation had a loss in one or more of those years, such deficit years would be treated as zero years in the computation. For example, if the corporation earned $50,000 in 1936, lost $50,000 in 1937 and gained $50,000 in 1938 and 1939, its total earnings of $150,000 would be divided by four, to give an average of $37,500. The deficit year would be treated as though the corporation had broken even.

The committee previously had voted to allow corporations to take any three of the four years of the base period in computing average earnings.

The change, it was said, would add about $58,000,000 in revenue for 1940, bringing the estimated yield for this year to $165,000,000.

The committee was said to have received assurances from the National Defense Advisory Commission that there was no particular hurry for the legislation, since contractors, relying upon promises of tax credits for amortization of defense plant expansions, had removed the "bottleneck" by agreeing to go ahead.

But from the Army there was said to have come a complaint that plant expansions, particularly in the aviation industry, were being held up until the terms of the excess profits tax bill were known.

The committee members indicated, however, that ample time would be allowed to draft the measure to care for many of the "hardship" cases presented by corporations.

EDITORIAL DECRIES NEWSREEL HISSING

Hissing has brought editorial censure from the Philadelphia Inquirer. *In an editorial, under date of August 13th, the newspaper says:*

"Whether it's the war, the political campaign, the heat or the humidity that's to blame, the hissing of prominent individuals portrayed on movie screens is causing increased annoyance to patrons and the practice should be stopped.

"Persons go to the movies to relax and be entertained, not to hear others give vent to their pet prejudices and animosities. No form of interruption should be tolerated for a moment, and least of all when it descends to such sheer and disgusting vulgarity."

The editorial states that it is a matter plainly under the control of theatre managers, "who can call upon the authorities, if necessary, to insure order in their houses."

West Virginia Unit Meets Next Week

The West Virginia Managers' Association will holds its convention at White Sulphur Springs Tuesday and Wednesday. J. C. Shanklin, chairman convention arrangements, in a letter addressed to members, said Edward L. Kuykendall, president of the Motion Picture Theatre Owners of America, would speak. It is expected that Senator M. M. Neely, proponent of the anti-block booking bill, also will address the convention.

The entertainment and reception committee consists of Lester Rosenfeld, chairman; W. B. Hines, Okey Ward, D. E. Brown, Gene Hensley and C. E. Kuhn. The ladies' entertainment and reception committee: Mrs. P. M. Thomas, chairman; Mrs. L. E. Rogers, Mrs. J. C. Shanklin, Mrs. W. B. Hines, Mrs. Okey Ward and Mrs. D. S. MacQueen.

Fox Midwest Convention Held in Kansas City

The ninth annual convention of Fox Midwest Theatres was held Tuesday and Wednesday at the Hotel Muehlebach in Kansas City. The meeting was attended by 150 managers and executives from the more than 100 houses in Kansas, Missouri, Southern Illinois and Iowa, and by Spyros Skouras, head of National Theatres, parent circuit and Charles Skouras, manager of Fox West Coast.

At the opening session Tuesday morning Elmer C. Rhoden, Fox Midwest division manager, discussed plans for the coming season where showmanship and efficiency in operations will continue to be the general policies. On Wednesday district meetings were held, prizes were awarded in the Skouras Showmanship campaign. In the afternoon there was a golf tournament, followed by a steak dinner given by Mr. Rhoden.

Nominate Edward Arnold

The nominating committee of the Screen Actors Guild Monday night, in Hollywood, nominated Edward Arnold for president; George Murphy, Paul Harvey, and Walter Abel, for vice-president; Lucille Gleason, for recording secretary; and Porter Hall, for treasurer. Elections are expected September 15th.

UA Circuit Declares Dividend

The directors of United Artists Theatre Circuit, Inc. declared Tuesday the regular quarterly dividend of $1.25 a share on the five per cent preferred stock, payable September 15th to stockholders of record September 3rd.

Showmen Say—

HARRY C. ARTHUR, JR.
A. H. BLANK
PHILLIP CHAKERES
CHARLES R. GILMOUR
L. C. GRIFFITH
JOHN H. HARRIS
VINCENT R. McFAUL
M. J. MULLIN
CHARLES ROTH
SPYROS P. SKOURAS
TONY SUDEKUM
WALTER VINCENT
R. B. WILBY



Martin Quigley.
25th Anniversary
MOTION PICTURE HERALD

Martin Quigley

HARRY C. ARTHUR, JR.
St. Louis

"No one individual has earned a more highly-esteemed place in the cinema sun than Martin Quigley, whose devotion of one quarter-of-a-century to the steady improvement of motion pictures has had an indelible effect upon everyone concerned, upon matters ranging from sales policies governing distributor-exhibitor relationships, to the moral soundness of film product and the practical exploitation and publicizing of that product in theatres throughout the world.

"His keen, clear mind, and honest criticisms, set forth in unmistakable print week in and week out, have given to us all the benefit of his pointed observations.

" 'Tearing down' is a common fault of many who find negative criticism an easy road to renown. Such is not a possession of Martin Quigley, who writes without rancor or prejudice, whose criticisms pull no punches, yet which constantly strive to view matters from a constructive viewpoint."

A. H. BLANK
Des Moines

"All of the amazing developments within the motion picture industry are commonly taken with too little genuine enthusiasm. We are living and experiencing these developments and naturally we cannot see the forest for the trees. It is so with our industry's keen appreciation of Martin Quigley. We take him and his tremendous service to motion pictures too much for granted. We seldom take time to genuinely admire the courage and the foresight with which he has directed the policies of his publications. His faith in, and love for, motion pictures have enabled him to foresee the dangers that threaten the industry, and without fear of failure or criticism he has ventured out to chart a safe course. It is to his credit that many in the industry have not always agreed with him and his policies, but always he refused to be swayed and his persistence has invariably proved his keen judgment, his broad vision and his high courage. When the development of our industry is recorded in motion picture history, Martin Quigley's name with his career will stand out from the accomplishments of the truly great, high and proud and magnificent!"

PHILLIP CHAKERES
Springfield, Ohio

"Martin Quigley's contributions through his publications in the last quarter of a century will always be symbolic in the minds of all of us as how a great showman has contributed his time and efforts to help build this industry to its place in the world today."

CHARLES R. GILMOUR
Denver

"We feel a deep obligation to Mr. Quigley and his very capable staff for the fine job they have done in presenting facts concerning our industry as they saw them, particularly in the issuance of the Better Theatres section of the Herald, which has been responsible for many constructive changes in our operations."

L. C. GRIFFITH
Oklahoma City

"Martin Quigley has contributed as much, or possibly more than any other executive in the industry to the end of making the motion picture industry one of the foremost of all industries. By his ceaseless labors he has been able to write editorials that give a clear understanding of all important matters that have come before the industry through the years; and, in my opinion, these have helped all men in all branches of the industry to understand the viewpoints of the other about most everything."

JOHN H. HARRIS
Pittsburgh

"I first heard about Martin Quigley from my father, Senator John P. Harris. In the years that have passed since I myself became actively engaged in the motion picture business, I have found Martin Quigley's editorial policies consistently fair, unbiased, and at all times considerate of the proper advancement of the motion picture industry."

25th Anniversary

VINCENT R. McFAUL
Buffalo

"Martin Quigley's work in this industry has been constructive throughout. I consider his two mediums, 'Motion Picture Herald' and 'Motion Picture Daily,' of great value to us in the theatre operating end of the business particularly. He attacks sincerely the destructive forces that from time to time show up in our business, but always with sensible, constructive arguments, never in a radical or troublesome manner."

M. J. MULLIN
Boston

"Martin Quigley and Motion Picture Herald have been guide and inspiration to showmen since the inception of motion pictures. We salute their twenty-five years of service to a grateful industry."

CHARLES ROTH
Harrisonburg, Va.

"It is impossible to evaluate the excellent service Martin Quigley has rendered to exhibitors and the trade, generally, with his outstanding publications, as well as his personal service and interest in all matters which have affected the motion picture industry."

SPYROS P. SKOURAS
New York

"From its humble and obscure beginning the Motion Picture Industry in the short span of a lifetime has risen to heights that the most optimistic could never foresee. That development and the policies that assured it are traceable to men like Martin Quigley.

"In its early stages confused or avaricious trends would have irreparably injured this Industry's growth. Temptations were many and the monetary inducements, however questionable, were strong. It took courage to advocate then the same policies that now identify our Industry with the most wholesome agencies of consequence in building character and disseminating culture.

"It was Martin Quigley's inspiring and tireless efforts that brought this about. It was his all-consuming devotion to the welfare and progress of our Industry that it owes to him in large measure the esteemed position it occupies in the eyes of the world today."

TONY SUDEKUM
Nashville

"The splendid constructive work of Martin Quigley for the past twenty-five years, as evidenced in the policies of Motion Picture Herald, should be recognized by all those who are in any way connected with the industry, and I want you to know that his work is appreciated by me, and I am grateful for his accomplishments in improving the various phases of this field of endeavor."

WALTER VINCENT
New York

"Martin Quigley has been a leader with vision and with courage, and I trust that the policy that has obtained with the Motion Picture Herald will continue."

R. B. WILBY
Atlanta

"It is only complimenting my own perception to say that I feel that Martin Quigley has been a highly valuable asset to this industry, for his papers have not only furnished a valuable service to the individual retailer struggling with the operation of his theatre but he has been a fine and constructive influence in the industry as a whole."

MOTION PICTURE HERALD

'BRIGHAM YOUNG' IN SIX SALT LAKE THEATRES

Record Claimed for Location Premiere; "Pastor Hall" Opens; "Kit Carson" Set

Bigger and better ballyhoo was claimed this week by Twentieth Century-Fox for the location premiere of its "Brigham Young" Friday night in six theatres at Salt Lake City, Utah.

Meanwhile other companies sought and received much press and public attention with similar premieres in the field, test runs, sneak previews and claims of record grosses.

Other Openings Set

Premiere news of the week included the following:

Edward Small's United Artists release, "Kit Carson," opens with a blaze of attention in Denver next Monday.

MGM's "Boom Town" test runs have been extended from one to three weeks in many spots.

Paramount is planning a big advertising campaign and a world premiere for its "Northwest Mounted Police," following a sneak preview in San Diego Sunday night.

James Roosevelt's United Artists release, "Pastor Hall" opened in Philadelphia Thursday night, amid much discussion.

MGM's "Pride and Prejudice" in its first week scored the biggest grosses for August in the eight-year records of the Radio City Music Hall.

Warner Brothers has chosen South Bend, Indiana, for the premiere on October 4th, of its "Knute Rockne—All American."

Board chairman Herbert J. Yates, of Republic, has set the highest advertising and publicity budget in the company's history for "Hit Parade of 1941."

For the Hollywood press Paramount staged a junket to Del Mar where "Rhythm on the River" was previewed and RKO was host at a sweepstakes party at the Ambassador Hotel, Los Angeles, on behalf of its "Lucky Partners."

Fox's Six Theatres

The use by Twentieth Century-Fox of six theatres for its "Brigham Young" world premiere in Salt Lake City on Friday night was said to have been dictated by the demand for tickets, only three theatres having been planned at first. The six theatres are the Utah, Capitol, Centre, Paramount, Victory and Studio.

The admission price for the premiere is $1.10. The six theatres have a total seating capacity of 7,734. The picture will continue its run, after the premiere, at the Center, in which the admission prices have been advanced 25 per cent for matinees, and 33-1/3 per cent for evenings.

Tyrone Power, Linda Darnell, Dean Jagger, Mary Astor, and other Fox players were scheduled to appear in these theatres on Friday evening. Also expected from the film industry, for the premiere, were Sidney Kent, president of the company; Herman Wobber, general sales manager; Charles E. McCarthy, director of advertising and publicity; and Darryl F. Zanuck, vice-president in charge of production.

"Carson" Denver Opening

Approximately 50,000 persons are expected to view the celebrations next Monday in Denver, attendant to the premiere of "Kit Carson" that night in four of the city's theatres, the Denver, Broadway, Paramount, and Rialto.

The city's Chamber of Commerce has invited the governors of Colorado, New Mexico, Utah, and Wyoming to a luncheon on that day, at which will be present Hollywood stars who will make personal appearances at the premiere. Among these stars will be Anita Louise, Olympa Bradna, Carole Landis, Simone Simon, Fay Wray, Bruce Cabot, Jon Hall, Jack La Rue, William Farnum, and Raymond Hatton.

"Boom Town" Test Runs

On Monday, Joseph R. Vogel, Loew's theatre official, announced that MGM's policy of test-running its "Boom Town" to determine public reaction and price policies, had resulted in third-week holdovers in Harrisburg, New Orleans, Indianapolis, Cincinnati, Los Angeles and Reading. Other test runs are in their second week. All of the runs are at advanced admissions, 25 per cent for matinees, and 33⅓ per cent for evenings.

In the nine cities "Boom Town" grossed $155,475. This compares with first week's business in the same cities and theatres of $117,865 for "San Francisco"; $109,083 for "Test Pilot"; $104,931 for "Boys Town"; $98,442 for "Babes in Arms," and $88,498 for "Northwest Passage."

In Oklahoma City, "Boom Town," in its first two days, played to 260 per cent of normal business. Its two-day gross beat five days of "Andy Hardy Meets Debutante," four days of a Christmas engagement of "Judge Hardy and Son" and five days of "Maytime."

"Pastor Hall" Opening

James Roosevelt's United Artists' release, the British-made anti-Nazi film "Pastor Hall," was scheduled to open at the Warner circuit's Aldine Theatre, in Philadelphia, on Thursday, despite announced displeasure of that city's Musicians' Local 77, which has been striking against the Warner theatres there for nine months.

Elliott and Franklin D. Roosevelt, Jr., were to attend the Philadelphia premiere. James Roosevelt is ill in California.

Warners' "Rockne" Plans

Warner Brothers have selected South Bend, Indiana, home of Notre Dame University, for the premiere, on October 4th, of "Knute Rockne—All-American," in three theatres of the Great States Theatres circuit, the Palace, State, and Colfax. Dave Wallerstein, of the circuit, and Jesse Pavey, mayor of South Bend, flew to California last week to confer with Warner studio people on premiere plans.

October 4th, a Friday, will be the eve of a football game between Notre Dame and the College of the Pacific, the latter coached by Alonzo A. Stagg, pioneer football coach, and formerly of the University of Chicago. The conjunction of names and games is expected to draw a tremendous crowd to the premiere. Pat O'Brien, the picture's star, is a native of Milwaukee, and attended Marquette University there.

Zagras, Braeunig Named

Charles Zagrans has been appointed RKO branch manager at Philadelphia, succeeding F. L. McNamee, resigned. Mr. Zagrans, the former office manager there, was president of the Philadelphia Film Board of Trade in 1926.

Adolph F. Braeunig, office manager in the RKO Cleveland branch, has been promoted to home office representative, succeeding John A. Downing, who was transferred to Boston.

BUILDING PLANS SET BY FOX WEST COAST

Fox West Coast will spend more than usual this year for repairs and rehabilitation of theatre properties. The circuit has under way a program of improvement at 10 California houses, in addition to construction of two theatres. Work started so far this year calls for an expenditure of about $500,000. A normal year's outlay is in the neighborhood of $350,000.

Song Writers Attack BMI

The Song Writers' Protective Association, through its president Irving Caesar, has entered the dispute between the radio industry and the American Society of Composers, Authors and Publishers by issuing a statement attacking Broadcast Music, Inc., the broadcasters' music company.

Contracts Compared

Mr. Caesar compared the Standard Uniform Popular Songwriters Contract formulated by the Song Writers' Protective Association with the one being used by BMI and said that in the BMI contract "there have been eliminated those provisions which give to the writer a fair voice in the utilization of his creative efforts, and the provisions for a share in all moneys from sources now known or hereafter to come into existence. Such things as royalties from the sale or licenses to use titles, electrical transcriptions, dramatizations, television and numerous other sources of possible revenue now known or hereafter to be discovered are kept by BMI without a division with the writers."

Song writers would welcome BMI or any other new publishing firm because the more publishers the more outlets for songs, Mr. Caesar said. But, he added, the writers can not determine where BMI, the music publisher, ends and BMI, the radio organization, dominated by the networks begins.

Broadcast Music, Inc. is continuing negotiations with motion picture companies for the use of its music in pictures. On Tuesday BMI claimed that one deal had been arranged. BMI offers special radio plugging of its tunes used in films, especially after January 1st, if ASCAP music is not carried by the networks.

Young Still Sues RKO

Continuing a case instituted in 1933 which has never reached trial, James Young, suing the RKO Pathe Pictures, Inc., and Adela Rogers St. John, on Monday, in New York Supreme Court sought permission to examine Herman Zohbel, treasurer of RKO Pathe. The suit is for $2,000,000, and asserts the defendants plagiarized Mr. Young's story. "What Price Sex in Hollywood" for RKO's "What Price Hollywood." Mrs. St. John has never been served with the suit, and the action against another defendant, the RKO Corporation, has been discontinued.

French Films Rights

Sabers Films, Inc., has acquired distribution rights in North and South America to five French films, according to the company. The films are "Berlingot et Cie," "La Goualeuse," "Viages de Femmes," "Jeunes Filles Dem Paris" and Gigolette."

Realign Schine Operating Setup

A new setup of operations of the Schine Circuit was announced in Gloversville, N. Y., Tuesday, August 19th, by J. Meyer Schine, president of Schine Enterprises. The changes embrace the three divisions of the circuit in which are about 170 theatres.

The most important of the changes is the appointment of Gus Lampe, for nine years city manager of the Schine-RKO theatres in Syracuse, N. Y., as head of a new division comprising territory including Maryland and Delaware, Northern New York and the Mohawk Valley. Mr. Lampe will have his headquarters in Gloversville.

Major Louis Lazar will remain in charge of the Ohio-Kentucky territory. Frank M. Boucher heads the Western New York division and, in addition, will supervise all zone operations.

Mr. Schine announced that no employee of the circuit would lose his position should he be called for military training. An unconditional guarantee was given that employees would have their jobs back when they return from duty.

Cammack to Argentina; Nat Liebeskind Resigns

Ben Y. Cammack, formerly assistant to Phil Reisman, RKO vice-president in charge of foreign sales, left New York this week for Buenos Aires, where he will succeed Nat Liebeskind as the company's manager for the Argentine, Uruguay, and Paraguay. Mr. Liebeskind has resigned.

Mr. Cammack, a brother-in-law of Ned Depinet, vice-president of RKO in charge of sales, has been in the film industry since 1916, when he started as a poster clerk with the General Film Company, in Dallas. He has been branch manager in Atlanta and district manager in Pittsburgh for Universal In 1934, he joined RKO, after opening the Argentina, Brazil, and Chile offices of the company, under Mr. Reisman's direction. He became South American supervisor, and then Mr. Reisman's assistant at the New York home office.

Renew Altec Service

Sam Bendheim, Jr., has renewed an Altec service agreement for Neighborhood Theatres, Inc., operating 24 theatres in Richmond, Arlington, Clarendon, Falls Church, East Falls Church, Petersburg, Pulaski and South Boston, Va. E. O. Wilschke negotiated for Altec.

Schedule Golf Tourney

The Warner Club of New York will hold its annual golf tournament September 12th at the Old Oaks Country Club, Purchase, N. Y. The committee includes Jerry Keyser, chairman; Harold Rodner, Arthur Sachson, Leonard Palumbo and Abe Kronenberg.

Commonwealth Meet Sept. 11-12

The annual Fall convention of partners and managers of the Commonwealth theatre group has been changed from September 4th and 5th to September 11th and 12th. The meeting will be held at the Hotel President in Kansas City.

ARBITRATION ENFORCED BY FEDERAL, STATE LAWS

Oklahoma, South Dakota, Only States Where Claims of Less Than $3,000 Do Not Stand

Federal law provides for enforcement of all arbitration claims of more than $3,000 in interstate commerce—and motion pictures are in interstate commerce—and all states except Oklahoma and South Dakota have statutes for the enforcement of abritration claims of less than $3,000.

This is where the arbitration of motion picture trade disputes stands as both Government, as prosecutor, and major distributors, as defendants in the key U. S. antitrust action continue to weigh a consent decree settlement (see page 8) which would include arbitration.

7,000 Arbitrators Available

Arbitration of disputes arising between exhibitors and distributors under the present tentative consent decree would be supervised by the American Arbitration Association, a non-profit, membership organization which maintains a system of voluntary arbitration covering 1,600 cities in the United States and has available, for services as arbitrators, 7,000 selected men.

The exact arbitration machinery which would be set up, if a consent decree is signed by some or all of the companies, has not yet been definitely decided. An indication of the machinery which would be used is given in section X of the proposed consent decree published in the August 10th issue of MOTION PICTURE HERALD.

Under that plan 10 neutral arbitrators would be selected by the American Arbitration Association for service in each of the 33 exchange territories in the United States. If arbitration is required to settle a dispute arising from the decree both parties would be asked to mutually agree to one of the neutral arbitrators in the panel in the exchange district where the exhibitor has his theatre. If no agreement is reached within a reasonable time the Association would select the arbitrator. The arbitration machinery would be supervised by the American Arbitration Association and financed by payments by the distributors and filing fees paid by the exhibitor making the complaint.

The American Arbitration Association was founded in 1926, a consolidation of several earlier arbitration groups. The Association's purpose is to provide a ready and inexpensive method of solving disputes arising over contracts without long litigation, unfavorable publicity and loss to both parties. Officers of the Association are Franklin E. Parker, Jr., president; Lucius R. Eastman, chairman of the board; Frances Kellor, first vice-president; Hermann Irion, vice-president; Charles T. Gwynne, vice chairman of the board; Samuel McRoberts, treasurer; George Backer, secretary of the board; Lee J. Eastman, chairman, Trade Board; George A. Brownell, chairman, arbitration committee; C. V. Whitney, chairman, board of liaison officers, and J. Noble Braden, executive secretary.

Recognized by Federal Law

Arbitration is recognized by Federal law and the laws of 46 of the 48 States. A dispute involving over $3,000 in interstate commerce comes under the Federal law which permits contracts to have a clause which states that all future disputes arising from the contract will be arbitrated. The following 13 States have a similar law: Arizona, California, Connecticut, Louisiana, Massachusetts, New Hampshire, New Jersey, New York, Ohio, Oregon, Pennsylvania, Rhode Island and Wisconsin. Under the United States Arbitration Law and the law of those States an arbitration provision is legally enforceable by the court.

The procedure is as follows: the dispute is arbitrated, an award is made, court confirmation and entry of judgment are made. After this the award is collected in the same way a regular judgment of a court is collected.

All the States with the exception of South Dakota and Oklahoma have laws which state that if a "submission agreement" is signed by both parties an existing dispute may be arbitrated. In other words in almost every State after a contract dispute has arisen it can be submitted to arbitration, if both sides agree.

Motion picture contract disputes can be submitted to arbitration in every state if the amount involved is over $3,000, it was said, because motion pictures come under interstate commerce. When a smaller sum is involved the award made under arbitration is enforceable except in the two states mentioned above.

The court gives decision of arbitrators the same status as judgments of the courts, if the arbitration was properly conducted and both parties received a fair and impartial hearing. If, after voluntarily agreeing to arbitration and then changing his mind, a man brought suit, it was said that the case would be thrown out of court. However, if coercion was used in obtaining an arbitration clause or an agreement to submit to arbitration, the action could be held void by the courts.

Machinery in Action

The American Arbitration Association handles contract disputes arising in many industries and also many that arise between companies and their employes or a union. Some local motion picture disputes have been arbitrated by members of the Association's panel of arbitrators. Actors' Equity contracts regularly include an arbitration clause recommended by the Association.

Under the proposed arbitration machinery a dispute arising out of the consent decree between an exhibitor and a distributor would be handled in the following way: the exhibitor would inform the secretary of the arbitration board set up in the local exchange district by the American Arbitration Association of the nature of the controversy; next a hearing would be arranged for a time and place appointed by the neutral arbitrator or one agreed to by all parties; at the hearing the parties may or may not be represented by counsel.

Cleaning Book Issued

Efficient and economical methods of cleaning are discussed in a booklet prepared especially for the managements and staffs of motion picture theatres by the appliance and merchandise department of the General Electric Company. The booklet, which is illustrated in *Better Theatres,* accompany this issue of the HERALD, contains 12 pages. It is issued free to operators and managers of theatres.

New Trenton Theatre

John J. O'Connor, general manager of RKO Theatres, said this week that the RKO Trent theatre in Trenton, N. J., will be closed Labor Day. It will be demolished and a new Trent theatre, seating 1,000, will be built for opening Christmas Day. The new theatre will be operated by RKO, through the Trent-New Brunswick company.

ADMISSION PRICES UNCHANGED IN ALL BUT 21 TO 40 CENT RANGE

Survey Shows Wide Variations in First- and Subsequent-Run Prices in Different Cities; 42 Territories Covered

Two months have passed since the Federal Government enacted the new Defense Act tax on admissions, during which exhibitors apparently have had sufficient time to stabilize their scales. It is now found that by far the large majority operating within the 21 to 40-cent scale continue with increased prices of from three to four cents, which is the tax they are collecting from the public. Scales remain at about the same in the range up to 20 cents, to which houses the new tax was not applied; and are also unchanged at the higher bracket theatres, charging above 41 cents, which was taxed previously.

A survey of the motion picture admission price structure in 42 of the principal cities of the United States shows not only considerable variation in subsequent run admission charges but also wide differences in prices at first run houses in a number of cities.

First run admission prices generally range from a minimum of 15¢ to a maximum of 66¢ for matinees, and evening prices run as high as 88¢.

Second run scales generally are 15¢ to 40¢ for matinees and 15¢ to 68¢ at night.

Neighborhood or subsequent houses, many operating only in the evening, usually ask from ten cents to 46¢.

Loge seats in a few of the largest cities raise the top cost of regular admittance to a maximum of $1.65, as at the Radio City Music Hall. Higher prices for special roadshow runs, as at the Astor theatre New York, were not considered in the survey.

Children's Price 10¢

The admission price for children in an overwhelming majority of the nation's theatres is 10¢ at all times. Only important first run and certain "class houses" get more than that low price from children. In many cities all the theatres, first or last run, charge the same price of 10¢ for children.

The average top evening admission price in the 42 cities is just under a half dollar. Maximum evening prices of regular seats run from 88¢ at the Music Hall in New York to 44¢ charged in many key cities. Besides New York cities where high first run evening prices are obtained are Chicago (75¢), Philadelphia (68¢), Detroit (65¢) and Buffalo (60¢). Cities where the top price is about 40¢, without the Federal tax, include Syracuse, Pittsburgh, Columbus, Tampa, Utica, Schenectady, Richmond, Wilmington, Birmingham, Troy, Albany, Lincoln, Des Moines, Springfield, Omaha, Charlotte, Denver, New Orleans and Indianapolis.

A study of admission prices shows that the new Defense Tax has increased the number of theatres with odd-penny scales. The worst situation in this regard are Salt Lake City and St. Louis where mills in addition to odd pennies figure in the admission price. The top price at Salt Lake City is 44¢ and 8 mills which is the same figure charged by a number of first run houses in St. Louis.

Despite a few theatres with high prices in some important centers more theatre patrons are now paying 25¢ plus the 3¢ defense tax than any other admission fee. This price will admit one to theatres of all types.

Following is a city-by-city report on the motion picture ticket price structure in 43 representative areas of the country:

Scale of Price Ranges for All Runs In 42 Important Cities of Country

The following table shows the range of admission prices for first, second and subsequent run houses in 43 important cities. The first range given in each case, followed by (m), is the matinee price; the second, followed by (e), is the evening price. Children's prices, with few exceptions, are 10 cents.

City	First Run	Second Run	Neighborhood or Subsequent Run
Albany	28–33 m	25	10
	39–44 e	25	28
Birmingham	33–39 m	28	20
	39–44 e	28	20
Buffalo	30–40 m	25	10–25
	40–60 e	25	10–25
Charlotte	28–33 m	28	
	33–44 e	28	15–20
Chicago	39–44 m	33	10–30
	75 e	39–55	10–44
Cincinnati	33–39 m	15	
	42-47 e	28	28
Cleveland	33 m	15	10
	39–47 e	28	20
Columbus	35 m	20	10–20
	45 e	30	15–28
Dallas	30–40 m	30–40	10–30
	40–50 e	40–50	10–40
Dayton	28 m	28	
	33–47 e	39	15–25
Denver	25–35 m	15	10–15
	25–40 e	25	20–25
Des Moines	30–36 m		
	30–46 e	16–30	16–21
Detroit	35–40 m	30–35	
	55–65 e	40–55	10–35
Indianapolis	28 m	15–20	20
	33–44 e	15–28	28–30
Kansas City	25–30 m		
	25–40 e	15–25	10–25
Lincoln	20–35 m	15	
	25–40 e	20	10–20
Little Rock	35 m	20	
	45 e	25	10–15
Los Angeles	33-44 m	33	28
	55 e	44	38

28¢-44¢ Scale in Indianapolis

First run theatres in Indianapolis are charging 28¢ matinees and 33¢ for balcony seats and 44¢ orchestra in the evening. Second run houses have admission prices of 15¢ and 20¢ in the daytime and 15¢, 20¢ and 28¢ in the evening. Neighborhood admissions are 28¢ and 30¢ in the evening and 20¢ is charged for matinees.

45¢ High in Little Rock

Downtown first run theatres in Little Rock, Ark., charge 35¢ in the afternoon and 45¢ in the evening; second run houses have admission

Seattle Top Is 50¢

The first run Seattle theatres charge 30¢ from 11 A.M. to 1 P.M., 40¢ till 6 P.M. and 50¢ in the evening. Second run houses get 21¢ at matinees and 35¢ in the evening. Subsequent and neighborhoods charge 16¢ and 21¢ for matinees and 21¢ and 31¢ in the evenings.

(Continued from opposite page)

prices of 20 for matinees and 25¢ in the evening. Subsequent and neighborhood houses charge 10¢ and 15¢.

Several Scales in New Orleans

Admission in first run theatres in New Orleans is 29¢ for adults and 10¢ children for matinees and 29¢ in the balcony and 40¢ or 44¢ downstairs in the evening. Second run downtown houses charge from 16¢ to 34¢. Neighborhood theatres have a scale of from 21¢ to 29¢, with 10¢ for children. There are several theatres which have a 10¢ orchestra and 5¢ balcony price at all times.

55¢ Peak in Milwaukee

Downtown first run houses in Milwaukee are charging admissions of 30¢ to 1 P.M., 40¢ to 6 P.M. and 55¢ thereafter. This represents a five cent increase in each bracket which became effective July 1st. Deluxe neighborhood theatres have matinee scales of 25¢ and 40¢ in the evening. Other neighborhood houses charge 10¢, 15¢, 20¢ and 28¢, depending on the night of the week.

Denver Night Price 35¢-40¢

First runs in Denver have the following scale: 25¢ to 1 P.M.; 25¢ and 35¢ till 6 P.M., and 25¢, 35¢ and 40¢ in the evening. Subsequents and neighborhoods run 10¢ and 15¢ till six o'clock and then charge 20¢ or 25¢. An effort was made recently to induce first runs to drop the 25¢ price at night for balcony seats but the action was not taken. Four dime grinds downtown have 10¢ admission all day.

Admissions 28¢ to 55¢ in New Haven

New Haven first run houses charge children 10¢ at all times and the matinee prices are 28¢ balcony and 39¢ orchestra and 39¢ and 55¢ in the evening. Usual scale for neighborhoods is 28¢ orchestra and 15¢ balcony with Saturday matinee prices at 10¢-15¢ and Sunday 10¢-20¢.

Charlotte High Is 44¢

The Carolina and Imperial first run theatres in Charlotte, N. C., have the following admission prices: matinees—balcony 28¢ and orchestra 33¢, and evenings 33¢ and 44¢. Second run houses charge 28¢ all day; neighborhoods' scale is 15¢ and 20¢.

Several Scales in Wilkes-Barre

The first run Comerford houses charge from 28¢ to 50¢ in the evening and 20¢ to 39¢ in the afternoon, depending on the importance of the theatre. Children's prices are 10¢ for matinees and 28¢ in the evening. Subsequent run or suburban neighborhood houses charge from 28¢ to 39¢ in the evening and 20¢ to 28¢ in the afternoon. The smaller and neighborhood houses, charge children 10¢ in the afternoon and 15¢ in the evening. In Hazelton the first run prices are 33¢ and 44¢; second run 28¢ and 33¢ and subsequent 20¢ and 28¢.

Stage Show a Factor in Detroit

Detroit first runs charge 35¢ in the afternoon when there is no stage show and 40¢ if there is. Evening prices are 55¢ or 65¢, depending on whether a stage presentation is part of the program. Second run prices are 30¢ and 35¢ for matinees and 40¢, 45¢ and 55¢ in the evening, depending on the theatre. The neighborhood admission ranges from 10¢ to 35¢. The price for children at the first run houses is 15¢ while the other theatres charge 10¢.

44¢ Admission High in Omaha

First run theatres in Omaha charge 44¢ in the evening and 30¢ in the afternoon. Prices at the subsequent runs range from 15¢ to 28¢ with most of the theatres charging the higher figure in the evening. Some houses have a 20¢ top. The downtown subsequents have a matinee scale of 20¢. The other theatres generally have no matinee shows.

Miami Loge Seats at 70¢

The first run downtown theatres in both Wometco and Paramount circuits are asking 33¢ to 1 P.M.; 44¢ until 6 P.M., and 55¢ in the evening. Loge seats are 70¢. Second run downtown theatres have scales of 20¢, 28¢ and 39¢. Subsequents and neighborhoods generally charge 20¢ for matinees and 28¢ or 33¢ in the evening. Independents charge 28¢.

Box Office Ranges for Theatres In 42 U. S. Key City Territories

[Continued]

City	First Run	Second Run	Neighborhood or Subsequent Run
Miami	33–44 m	20	20
	55 e	28–39	28–33
Milwaukee	30–40 m		10–25
	55 e		15–40
New Haven	28–39 m	15	10–20
	39–55 e	28	15–28
New Orleans	29 m	16–28	
	29–44 e	20–34	21–29
New York	15–66 m	15–28	10–28
	25–88 e	28–40	10–55
Oklahoma City	15–25 m	15	15
	25–40 e	25	28
Omaha	30 m	20	15
	44 e	28	28
Philadelphia	29–46 m	29–41	29
	46–68 e	46–68	29–46
Pittsburgh	28–39 m	15–20	15–20
	28–44 e	28–39	15–33
Portland, Ore.	35 m	25	
	40–50 e	35	30
Providence	15–39 m	20	20
	15–50 e	33	33
Richmond	33 m	20	15–20
	44 e	28	20–28
St. Louis	28–40 m	20	
	44–56 e	39	20–39
Salt Lake City	39–44 e	30	15
San Antonio	15–40 m	15	20
	30–50 e	30	20–30
San Francisco	15–39 m	15	10
	35–55 e	28	20
Schenectady	25 m	15	15
	25–40 e	25	20
Seattle	30–40 m	21	16–21
	50 e	35	21–31
Springfield, Mass.	33 m	20	20
	44 e	28	20
Syracuse	28 m	15	15
	44 e	28	20
Tampa	35–39 m	10–33	
	44 e	10–39	5–28
Troy	20–33 m	15	15
	33–44 e	28	28
Utica	28 m	15	10–15
	33–44 e	28	15–20
Wilmington	28 m	20–28	
	33–44 e	28–33	28–33

Springfield Top Is 44¢

Downtown first runs in Springfield, Ill., charge 33¢ for matinee shows and 44¢ in the evening; scale at downtown second runs is 20¢ and 28¢ and neighborhoods 20¢ all day.

Mills in Salt Lake City

Following the new Federal Defense tax which started on July 1st Salt Lake City theatres increased prices to make the night price of the single bill houses 44¢ and 8 mills and double-bill first runs 39¢ and 7 mills. Second run houses charge 30¢. Subsequent and neighborhood price is 15¢. Price for children is 10¢ in all theatres at any time.

46¢ Maximum in Des Moines

Two Des Moines first runs have the following scale: 30¢ until 2 P.M.; 36¢ to 6 P.M., and 46¢ in the evening. Another first run charges 30¢ until 6 P.M., and then 46¢ downstairs and 30¢ in the balcony; another first run has a

(Continued on following page)

AVERAGE MINIMUM IS 15 CENTS

(*Continued from preceding page*)

charge of 30¢ for matinees and 40¢ orchestra and 30¢ balcony in the evening. Second run houses charge from 16¢ to 30¢. Two neighborhood houses charge 16¢ until 6 P.M. and then 21¢. Children are admitted for ten cents.

Philadelphia Peak Is 68¢

The evening scale at the first run theatres in Philadelphia varies depending on whether it is a weekday, Sunday or holiday, with prices of 46¢, 57¢ and 68¢. The matinee prices on weekdays are 29¢ and 35¢ before 1 P.M. and up to 46¢ until 6 P.M.; on Saturdays and holidays the scale is 35¢-41¢ before 1 P.M. and 35¢-46¢ and 57¢ before 5 with a similar scale on Sunday afternoon. The "extended runs" or second runs in the downtown area have evening prices ranging from 46¢ to 68¢ and matinee prices from 29¢ to 41¢ on weekdays and to 57¢ on holidays and Sundays. In "key spots" or first subsequent run in a neighborhood the matinee prices are 10¢ for children and 29¢ for adults every day.

40¢ Scale in Kansas City

The first run theatres in Kansas City, Mo., charge 25¢ for the matinees, with one exception, The Towers, which has a 30¢ scale for matinees and evenings. The evening prices at the other first runs are 25¢ and 40¢. Subsequent run houses ask from 10¢ to 25¢. All theatres have a 10¢ admission price for children.

Several Scales in Lincoln

In Lincoln, Neb., the Lincoln theatre charges 25¢ until 2 P.M.; 35¢ to 6 P.M. and 40¢ thereafter; the Stuart charges 25¢ until 6 and in the evening 40¢ on the main floor and 25¢ in the balcony. The Nebraska and Varsity theatres ask 20¢ until 6, with the same price in the balcony in the evening. At night the orchestra admission is 25¢. The Colonial charges 10¢ matinees and 15¢ evenings and the Capitol, downtown subsequent run, 15¢ matinees and balcony at night and 20¢ main floor.

Cincinnati Price 47¢

First run theatres in Cincinnati, with two exceptions, charge 39¢ for matinees and 47¢ for evenings. The two exceptions, two-change weekly houses, charge 33¢ and 42¢ and 15¢ and 28¢. The subsequent runs average 28¢.

Even Prices in Portland

Exhibitors in Portland, Ore., took advantage of the new defense tax to adjust admission scales to eliminate odd pennies. The first run prices are 35¢, 40¢ and 50¢. Several 10¢ and 15¢ downtown subsequent runs have maintained their prices and are reported to be enjoying an increase in business. Downtown second runs—25¢ and 30¢ and subsequent or neighborhood theatres 30¢ in the evening.

Upper New York State Scales

In Albany first run prices range from 28¢ to 33¢ for matinees and 39¢ to 44¢ in the evening. The second run Leland charges 25¢. Subsequent scales run from 10¢ to 28¢.

The first run Troy theatre in Troy has a scale of 33¢ day and 44¢ night and the Lincoln charges 20¢ for matinees and 33¢ in the evening. Second and subsequent runs 15¢ to 28¢. Children also 10¢ admission in subsequent runs.

The Schenectady prices are as follows: first run—25¢ matinee; 25¢ balcony, 40¢ orchestra in the evening. Second run Plaza charges 15¢ for matinees and 25¢ at night. Other theatres have scales of 15¢ by day and 20¢ at night.

The first runs in Utica charge 28¢ in the afternoon and 33¢ and 44¢ in the evening. The second run Utica has a scale of 15¢ matinee and 28¢ at night. Third runs are 15¢ matinee and 20¢ in the evening and fourth runs 10¢ and 15¢.

Top Price in Tampa Is 44¢

First run prices in Tampa, Florida, are 35¢ and 39¢ in the afternoon and 44¢ in the evening. Second runs have scales ranging from 10¢ to 33¢ for matinees and 10¢ to 39¢ in the evening. The prices for children are 10¢ and 5¢. Other houses in the area charge from 5¢ to 28¢.

Buffalo Scale 60¢-40¢

In Buffalo the evening scales are 60¢, 55¢, 50¢ and 40¢. Afternoon prices run from 30¢ to 40¢. Principal second run theatres charge 25¢ all day; others range from 10¢ up.

Columbus High Is 45¢

In Columbus the downtown first runs charge 35¢ and 45¢ for matinee and night, while the larger second runs ask 30¢. Some of the former 20¢ houses increased to 25¢ following the new tax. There are also a large number of subsequent run houses, especially in the suburban and neighborhood areas, where 10¢ matinee and 15¢ evening admissions are charged.

Different Scales in Providence

Loew's State and Carlton in Providence charge the following prices: until noon 28¢, until 5 P.M. loges and orchestra 39¢, balcony 28¢. In the evening orchestra and loges 50¢ and balcony 39¢. The Majestic charges 39¢ for loges and 28¢ for orchestra and 15¢ for balcony until noon and then 50¢ loges until 5; evening prices go down from 65¢. The Strand theatre charges 28¢ and 15¢ to noon; 20¢ to 39¢ to 5 P.M. and 28¢ to 50¢ in the evening. In these theatres the price for children is 15¢. Fay's charges 15¢ balcony and 28¢ orchestra at all times. Empire, downtown second run has a price of 20¢ and 33¢.

Pittsburgh Top Is 55¢

Three Pittsburgh theatres have a scale of 55¢ for evenings and 28¢ and 39¢ in the afternoon. Three other first runs, two of which are hold-over houses, charge 44¢ at night and 28¢ for matinees. Other theatres ask from 15¢ (Newsreel) to 44¢ (Art Cinema) in the evenings and from 10¢ to 30¢ for matinees. Second run prices are 15¢ or 20¢ for matinees and 28¢, 33¢ or 39¢ in the evening. Subsequent runs charge 15¢ or 20¢ in the afternoon and from 15¢ to 33¢ in the evening.

Maximum in Chicago Is 75¢

The downtown first run houses in Chicago have the following admission levels: 39¢ to 1 P.M.; 55¢ to 6:30 P.M. and 75¢ till closing. On Saturdays the price is 44¢ until 1 P.M. and 55¢ till 5 P.M. and on Sundays the scale is 55¢ until 3 P.M. The "A" houses (neighborhood) have the following prices: 33¢ to 6:30 P.M. and then 55¢ and 39¢ until 6 P.M. on Saturday and 55¢ all day Sunday. For the second week "A" and first week "B" houses: 28¢ to 6:30 and then 44¢ and 44¢ all day Sunday. "C" week prices: 20¢ to 6:30 and then 33¢ weekdays and 39¢ on Saturdays.

44¢ in Syracuse

The downtown first run houses in Syracuse charge 44¢ at night and 28¢ for matinees; second run theatre 28¢ and 15¢ and subsequent and neighborhood houses charge 15¢ and 20¢ in the evening.

San Antonio Charges 50¢

The Majestic and Aztec in San Antonio charge 30¢ balcony and 40¢ downstairs until 5 P.M. and then 40¢ and 50¢. The Texas and Empire have scales of 15¢ until 1 P.M. and 20¢ until 5 and then 20¢ balcony and 30¢-33¢ main floor. Second run downtown theatres charge from 15¢ to 30¢. Neighborhood, subsequent run houses, have the following scale: until 5 P.M. 20¢ and orchestra 30¢ and balcony 20¢ until close.

Loges 75¢ in Los Angeles

The first runs in the Los Angeles area charge 33¢ to 1 P.M.; 44¢ to 6 P.M. and then 55¢, with loges at 44¢, 55¢ and 75¢. Evening prices are sometimes increased when studio previews are held. Children are admitted for 15¢ at all times. Second runs—33¢ to 6 P.M. and 44¢ to closing, also with increases for previews. Typical neighborhood and subsequent run houses charge 28¢ to 6 P.M. and 38¢ to closing with the price for children at 10¢. Prices scale down from the 38¢ evening top to 5¢ for downtown slum all night grinds.

Birmingham Top Is 44¢

The first run theatres in Birmingham, Ala., charge 39¢ and 33¢ for matinees and 44¢ and 39¢ for evening performances. Second run price is 28¢ and subsequent and neighborhood, 20¢. Children admitted for 10¢ at all times.

Experiment in St. Louis

The Missouri theatre in St. Louis is experimenting with a scale which will be adopted by other Fanchon & Marco houses, if it is successful. The scale: 30¢ to 2 P.M.; 40¢ to 6 P.M. and 50¢ in the evening, for every day of the week. Other first runs are charging the old rates: 28¢ and five mills before 2 P.M.; 39¢ and seven mills to 6 P.M. and 44¢ and eight mills on week nights and 56¢ on Saturday and Sunday nights. In neighborhood houses the scale ranges from 20¢ to 39¢.

Dayton High Is 47¢

The first runs in Dayton all charge 28¢ for matinees and 33¢ and 47¢ in the evening, with one second run charging 28¢ and 39¢ at night. One first run double bill house charges 15¢ matinees and 15¢ and 28¢ in the evening. Prices at the neighborhood theatres run from 15¢ to 25¢. Children under 12 years are admitted for 10¢ at anytime in the downtown theatres.

28¢-44¢ Scale in Wilmington

Three of the four first run theatres charge 28¢ for matinees and 44¢ in the evening. The four first run charges 39¢ for the orchestra in the evening and 33¢ in the balcony. Second run theatres charge 20¢ and 28¢ in the afternoon and 28¢ and 33¢ in the evening. Neighborhood houses charge 28¢ and 33¢ in the evening.

40¢ High in Oklahoma City

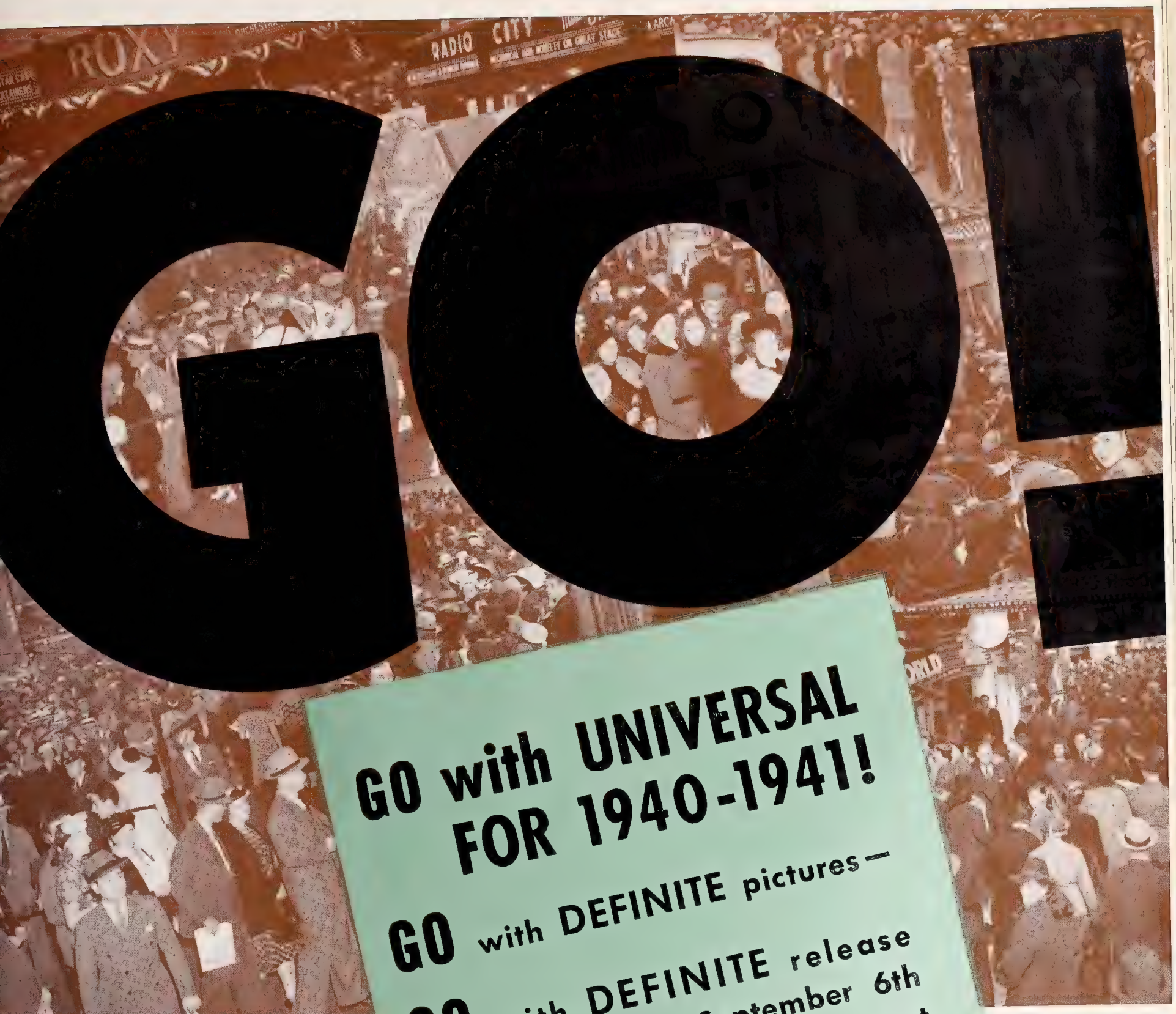
Admission price scales in Oklahoma City range from 10¢ for adults at grind houses to 40¢ top at night in the principal theatres. Children's tickets are 10¢ at all houses in the city. First run single-feature theatres charge from 25¢ to 40¢ and double feature houses 15¢ to 25¢. Subsequent run prices are from 15¢ to 27¢.

Richmond Top Is 44¢

Downtown first runs in Richmond, Va., charge 33¢ for matinee and 44¢ in the evening, with the evening price used all day on Sundays and holidays. Second runs charge 20¢ and 28¢. Neighborhood houses generally have the same scale as the second run. Colored houses charge 15¢ and 20¢.

50¢ Maximum in Dallas

In Dallas the downtown first runs charge 30¢ and 40¢ in the afternoon and 40¢ and 50¢ in the evening. Second run downtown has a scale of 30¢ until 1 P.M. and 30¢ and 40¢ until 5 P.M. and then same as the first run. Best neighborhoods charge 20¢ and 30¢ for matinees and 30¢ and 40¢ at night; other subsequents ask 10¢ and 20¢.



GO with UNIVERSAL FOR 1940-1941!

GO with DEFINITE pictures—

GO with DEFINITE release dates, from September 6th to December 27th—to start the season!

GO with the GREATEST LINE-UP of ATTRACTIONS ever READY FOR YOU ...in the history of Universal!

—the list begins here ...

For Release SEPT. 6

ARGENTINE NIGHTS

starring

THE RITZ BROTHERS
and THE ANDREWS SISTERS

with

Constance Moore · George Reeves · Peggy Moran
Anne Nagel · Kathryn Adams · Julie Duncan

Screenplay by ARTHUR T. HORMAN, RAY GOLDEN and SID KULLER
Original story by J. Robert Bren and Gladys Atwater



Directed by
ALBERT S. ROGELL
Asso. Producer
KEN GOLDSMITH

For Release SEPT. 13

RICHARD ARLEN · ANDY DEVINE

in ***THE LEATHER PUSHERS***

with

ASTRID ALLWYN • HORACE MacMAHON
SHEMP HOWARD • DOUGLAS FOWLEY • EDDIE GRIBBON

Directed by JOHN RAWLINS • Associate Producer, BEN PIVAR
Screenplay by Larry Rhine . . . Ben Chapman . . . Maxwell Shane.



For Release SEPT. 20



JOHNNY MACK BROWN
in RAGTIME COWBOY JOE

For Release SEPT. 13

Rosalind **RUSSELL** · *Brian* **AHERNE**

VIRGINIA BRUCE *in*

HIRED WIFE

with

ROBERT BENCHLEY · JOHN CARROLL

HOBART CAVANAUGH · RICHARD LANE



Asso. Producer
GLENN TRYON

Produced and Directed by
WILLIAM A. SEITER

Screenplay by
RICHARD CONNELL
& GLADYS LEHMAN
Based on original story
by George Beck

For Release SEPT. 20

THE MUMMY'S HAND

with

DICK FORAN · PEGGY MORAN · WALLACE FORD
CECIL KELLAWAY · EDUARDO CIANNELLI
GEORGE ZUCCO · TOM TYLER

Original Story by Griffin Jay Screenplay by Griffin Jay and Maxwell Shane



Directed by
CHRISTY CABANNE
Associate Producer
BEN PIVAR

with **FUZZY KNIGHT, NELL O'DAY**
and **THE TEXAS RANGERS**

Original Screenplay by Sherman Lowe · ***Directed by*** **RAY TAYLOR**



For Release SEPT. 27

Deanna DURBIN

in

Spring Parade

with



ROBERT CUMMINGS · MISCHA AUER

Butch and Buddy • Henry Stephenson • Anne Gwynne • Walter Catlett
S. Z. Sakall • Samuel S. Hinds • Allyn Joslyn • Reginald Denny

Original Story by Ernst Marischka • Screenplay by Bruce Manning and Felix Jackson

MUSIC BY ROBERT STOLZ
LYRICS BY GUS KAHN

A HENRY KOSTER PRODUCTION

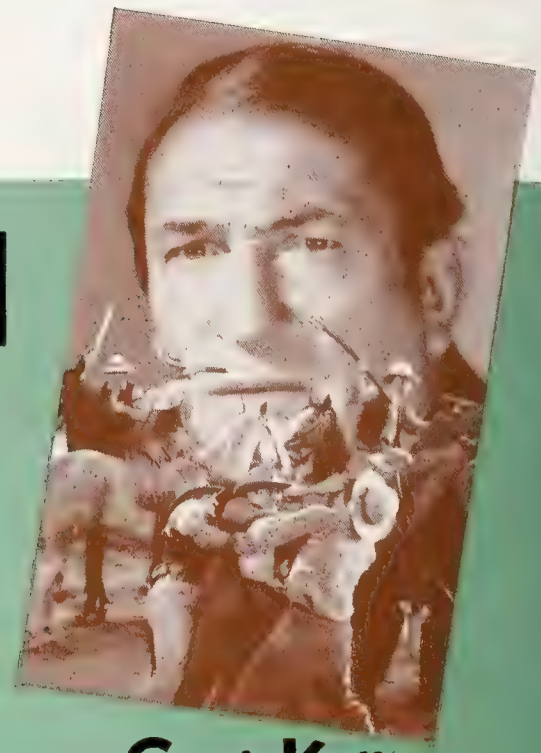
Directed by
HENRY KOSTER
Produced by
JOE PASTERNAK

For Release OCT. 4

VICTOR McLAGLEN

in

DIAMOND FRONTIER



with

John Loder • Anne Nagel • Philip Dorn • Cecil Kellaway

Original Screenplay by Edmund L. Hartmann and Stanley Rubin

Directed by HAROLD SCHUSTER · Associate Producer MARSHALL GRANT

For Release OCT. 1



DEAD END KIDS
and
Little Tough Guys

in **JUNIOR**

SERIAL EXTRAORDINARY!!

For Release OCT. 11

MARLENE DIETRICH
in Tropical Sinners
(TENTATIVE TITLE)
with JOHN WAYNE



ALBERT DEKKER • BRODERICK CRAWFORD • MISCHA AUER
BILLY GILBERT • ANNA LEE • RICHARD CARLE
and OSCAR HOMOLKA

Produced by **JOE PASTERNAK** Directed by **Tay Garnett**

A JOE PASTERNAK PRODUCTION

For Release OCT. 18

HUGH HERBERT
in
Slightly Tempted
with



PEGGY MORAN • JOHNNY DOWNS
GERTRUDE MICHAEL • GEORGE E. STONE • ELISABETH RISDON
Screenplay by Arthur T. Horman *Original story by Max Marcin and Manuel Seff*
Directed by LEW LANDERS • Associate Producer, Ken Goldsmith

G-MEN
with Billy HALLOP • Huntz HALL • Gabriel DELL
Bernard PUNSLY • Harris BERGER • Kenneth HOWELL

Original Screenplay by GEORGE H. PLYMPTON • BASIL DICKEY
Directed by FORD BEEBE and JOHN RAWLINS Asso. Producer HENRY MACRAE



12 EPISODES

GO WITH UNIVER

For Release OCT. 25

A LITTLE BIT *of* HEAVEN

starring **Gloria Jean** *with*

ROBERT STACK • HUGH HERBERT
C. AUBREY SMITH • STUART ERWIN
NAN GREY • EUGENE PALLETTE
BUTCH & BUDDY • BILLY GILBERT

DIRECTED by ANDREW MARTON



A
JOE PASTERNAK
PRODUCTION

For Release NOV. 1

RICHARD ARLEN · ANDY DEVINE
in
SOUTH OF SUMATRA
(TENTATIVE TITLE)



with **JEANNE KELLY · JAMES FLAVIN · FRANCIS McDONALD · MALA**

An Original Screenplay by Paul Huston

Associate Producer BEN PIVAR • Directed by Christy Cabanne

For Release NOV. 8



JOHNNY MACK BROWN

Original story and screenplay by Sam Robins **Directed by Ray Taylo**

For Release NOV. 1



I'M NOBODY'S SWEETHEART NOW

with

DENNIS O'KEEFE · CONSTANCE MOORE
HELEN PARRISH · LEWIS HOWARD
Laura Hope Crews · Berton Churchill · Samuel S. Hinds · Margaret Hamilton

Original Story by W. SCOTT DARLING and ERNA LAZARUS
Screenplay by W. SCOTT DARLING, ERNA LAZARUS, HAL BLOCK
Directed by ARTHUR LUBIN • Associate Producer, JOSEPH G. SANFORD

For Release NOV. 8

"Baby" SANDY

in

FIREMAN SAVE MY CHILD!

(TENTATIVE TITLE)

with

STUART ERWIN · UNA MERKEL · WILLIAM FRAWLEY
EDGAR KENNEDY · EDWARD BROPHY · WALLY VERNON

Original Screenplay by Jane Storm and Sy Bartlett



Co-Directed by
OTIS GARRETT and PAUL GERARD SMITH

•

Asso. Producer
BURT KELLY

in PONY POST

with **FUZZY KNIGHT · NELL O'DAY**



For Release NOV. 15

Caribbean Nights

(TENTATIVE TITLE)

with

ALLAN JONES · VIRGINIA BRUCE

Bud Abbott & Lou Costello

(famed stage and radio comedians)

Robert Cummings · Leo Carrillo

Based on "LOVE INSURANCE" by EARL DERR BIGGERS



Directed by

A. Edward Sutherland

Associate Producer
Leonard Spigelgass

For Release NOV. 22

Meet the Wildcat

(TENTATIVE TITLE)

with

Ralph Bellamy • Margaret Lindsay

Joseph Schildkraut • Allen Jenkins*

Jerome Cowan



Directed by ARTHUR LUBIN

Associate Producer Joseph G. Sanford

For Release NOV. 29

BACK STREET



starring

JOAN FONTAINE

From the novel by

FANNIE HURST

Screenplay by George O'Neill

Directed by
ROBERT STEVENSON

Asso. Producer Leonard Spigelgass

For Release DEC. 6

MARGIE



with

MISCHA AUER · NAN GREY
TOM BROWN · EDGAR KENNEDY
ALLEN JENKINS · EDDIE QUILLAN
WALLY VERNON · JOY HODGES

Screenplay by Erna Lazarus, W. Scott Darling, Paul Gerard Smith

Original Story by Erna Lazarus and W. Scott Darling

Directed by
OTIS GARRETT and
PAUL GERARD SMITH

Associate Producer
JOSEPH G. SANFORD

GO WITH UNIVER

For Release DEC. 13

THE INVISIBLE WOMAN



Associate Producer
BURT KELLY

Original story by Joe May and Kurt Siodmak
Screenplay by Kurt Siodmak, Robert Lees and Fred Rinaldo

For Release DEC. 20

STREETS of CAIRO



starring **Sigrid Gurie**

For Release DEC. 24

The GREEN HORNET STRIKES AGAIN



with

Warren Hull (*As BRITT REID*) • **Wade Boteler** (*As MICHAEL AXFORD*)

Keye Luke (*As KATO*) • **Anne Nagel** (*As MISS CASE*) • **James Seay**

Directed by FORD BEEBE and JOHN RAWLINS

ASSOCIATE PRODUCER HENRY MAC RAE

Based on the radio dramatic adventure serial of the same name, owned and copyrighted by Green Hornet, Inc.

15 EPISODES

In the Year's Outstanding SERIAL

For Release DEC. 27



W. C. FIELDS

in

The Bank Dick

Directed by EDWARD CLINE

*Here's your complete list!**

READY AND WAITING FOR YOUR DATES!

SEPT. 6—"ARGENTINE NIGHTS"
Ritz Brothers... Andrews Sisters

SEPT. 13—"HIRED WIFE"
Rosalind Russell ... Brian Aherne ... Virginia Bruce ... Robt. Benchley ... John Carroll

SEPT. 13—"The LEATHER PUSHERS"
Richard Arlen... Andy Devine

SEPT. 20—"THE MUMMY'S HAND"
Dick Foran... Peggy Moran. .Wallace Ford

SEPT. 20—"RAGTIME COWBOY JOE"
Johnny Mack Brown... Fuzzy Knight

SEPT. 27—"SPRING PARADE"
Deanna Durbin... Robt. Cummings
Mischa Auer... Butch and Buddy

OCT. 1—"JUNIOR G-MEN" (Serial)
Dead End Kids & Little Tough Guys

OCT. 4—"DIAMOND FRONTIER"
Victor McLaglen... John Loder

OCT. 11—"TROPICAL SINNERS"
Marlene Dietrich... John Wayne

OCT. 18—"SLIGHTLY TEMPTED"
Hugh Herbert... Peggy Moran

OCT. 25—"LITTLE BIT OF HEAVEN"
Gloria Jean... Robert Stack... Hugh Herbert

NOV. 1—"I'M NOBODY'S SWEETHEART NOW"
Dennis O'Keefe... Constance Moore
Helen Parrish

NOV. 1—"SOUTH OF SUMATRA"
Richard Arlen... Andy Devine

NOV. 8—"FIREMAN, SAVE MY CHILD"
Baby Sandy... Stuart Erwin... Una Merkel

NOV. 8—"PONY POST"
Johnny Mack Brown... Fuzzy Knight

NOV. 15—"CARIBBEAN NIGHTS
Allan Jones... Virginia Bruce
Bud Abbott & Lou Costello

NOV. 22—"MEET THE WILDCAT"
Ralph Bellamy... Margaret Lindsay

NOV. 29—"BACK STREET"
Joan Fontaine

DEC. 6—"MARGIE"
Mischa Auer... Nan Grey... Tom Brown

DEC. 13—"THE INVISIBLE WOMAN"

DEC. 20—"STREETS OF CAIRO"
Sigrid Gurie

DEC. 24—"THE GREEN HORNET STRIKES AGAIN" (Serial)
Warren Hull... Wade Boteler
Keye Luke ... Anne Nagel

DEC. 27—"THE BANK DICK"
W. C. Fields

GO WITH UNIVERSAL!

* Keep This List Handy for Reference!

PRINTED IN U.S.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

Many in the motion picture industry still visit much with, talk a lot to Joseph Patrick Kennedy, Ambassador of the United States to the Court of St. James in London, on matters cinema. He, too, has had quite some dealings with the motion picture industry, the last of which was his sympathy to the cause of American distributors' liquidation of "frozen" cash in England. Before that there was corporate and financial business in and with FBO, Pathe, Paramount. Also, he produced some Gloria Swanson pictures for release through United Artists. American film men in London, Tuesday, headed by Fayette Allport, Hays representative there, presented Mr. Kennedy with a check for $54,000 to aid in relieving and protecting the English civilian population.

All of which brings us to the month's book publishers of new books, which lists *Why England Slept,* by John F. Kennedy. He's the young son of Ambassador Kennedy. Wilfred Funk, Inc., publisher, describes the book as revealing "the tragic course which Britain and France have followed since 1934—why that course could end only in tragedy—and why America is taking exactly the same path!"

Foreword to Young Kennedy's book is by Henry R. Luce, head of *Time, Inc.*

Simultaneously, the same publisher issued another document, by George Britt, called star reporter for the New York *World-Telegram,* and entitled: *The Fifth Column Is Here!*—being "a study of Hitler's blue print for the conquest of America."

▽

Just when we were beginning to believe that scientific refrigeration had eliminated that old American institution called the iceman, along comes the Fox theatre in St. Louis, in conjunction with the National Association of Ice Industries, putting on a contest to select "the most handsome iceman."

▽

Sound Department:

The American Telephone and Telegraph Company offshoot in theatre sound servicing known as The Altec Service Corporation, dispatches to the press this "immediate release": "The stork dropped a bundle of static at the home of V. A. Carpenter, Altec service inspector in Indianapolis. It's a boy."

▽

Our correspondent, Aubrey Flanagan, in London, passing newsvendors, the other morning, outside the London Pavilion, noted that the first five handscrawled placards read in sequence as follows:

ITALIAN ARMY SMASHES INTO SOMALILAND
EGYPT TOLD TO EXPECT IMMEDIATE ATTACK
WAR BLAZES IN THE NEAR EAST
THE BATTLE FOR BRITAIN
COMPLETE AMUSEMENT GUIDE

▽

In what was described as "a setting of iridescent splendor," Hollywood's first television wedding occurred last week, with, according to Station W6XAO's official statement, more than 1,500 "lookers" watching the ceremony.

The bride, 19 and said to be a debutante, wore the traditional costume of white satin. The bridegroom, 26, is a Los Angeles dental laboratory operator, who also contributed a script to the proceedings, said to contain several dramatic sequences. However, owing to the excitement of the occasion, both technical and bridal, the script was not used.

BEN M. COHEN is now a full-fledged exhibitor in India! In the India that is thousands of years older than the United States, older than the New Haven of Connecticut which Mr. Cohen left some three years ago, voluntarily transferring from the management of Loew's College theatre in that city to manage Loew's-Metro theatres in India.

Mr. Cohen periodically reports in detail on showmanship in the country of his new post, to MOTION PICTURE HERALD'S *Managers Round Table.* His latest report is now in hand (see page 81).

Theatre operating is commercially interesting in India, writes Mr. Cohen. There, the management makes money "coming and going," he says. For example: Admission prices are collected, then, after the performance is under way for a short while, an intermission is declared so that the audience can retire to the theatre bar for a Scotch and soda. During this intermission, commercial slides are put on for those remaining in the auditorium—and the theatre collects for the advertising on the slides, too.

Formerly, theatres with bars—and they are numerous, apparently—interrupted a feature right smack in the middle in order to hustle the customers off to the refreshment stand. Now, most of the exhibitors do not break into the picture for the "intermission."

"It affects the bar business if the interval comes too close to the beginning of the show," Mr. Cohen writes, explaining, that, "Experts agree that the patrons do not get thirsty for a whiskey-and-soda unless they have been sitting for at least half-an-hour." Mr. Cohen and his exhibitor colleagues will undoubtedly find business booming during his company's four-hour-long "Gone With the Wind."

Mr. Cohen finds India a showman's paradise for holidays—there are 27 important ones, holidays which bring large crowds, large returns.

They get more for balcony seats over there than for downstairs, and—American exhibitors, please note—Mr. Cohen in his three years in India has not once encountered any of the petty rackets such as damage suits for clothing torn on seats, falls by patrons, etc., which are a plague to exhibitors in the U. S.

Power failure brings no concerted foot-stamping, derisive whistling or hand-clapping accompanied by shouts of "We want our money back," in Mr. Cohen's India. His first experience with a dark house astounded him when the Indians sat for one-half hour without any visible complaint until the show was resumed.

▽

Republic has its motion picture of "Scatterbrain," and radio has its character of "Scattergood Baines," who is one Jess Pugh. Mr. Pugh has formally petitioned the courts for legal permission to change Jess Pugh to Scattergood Baines.

▽

Aside to Lou Pollock, Universal's eastern press agent:

Reading galley proofs, the other night, of MOTION PICTURE HERALD'S review of your company's "When the Daltons Rode," Fred Kellogg, one of our proofreaders, reminisced a bit to our night editor about "the old days" when he was a reporter in the west and was sent to Leavenworth Federal jailhouse to interview Emmett Dalton, of the four brothers who terrorized the Kansas countryside and Kansas plains in the 1800's, plundering trains, banks and stagecoaches.

Louella Parsons and President Roosevelt had better get together.

Mr. Roosevelt, pushing mobilization for defense, insists that American soldiers *won't* be sent to Europe to fight. Miss Parsons, Hearst motion picture editor, explaining Hollywood's mobilization of studio technicians and cameramen for a U. S. Army defense unit, quotes Major Nathanson Levinson, of Warners, who is organizing the unit, as explaining that the group "will make newsreels of the happenings in Europe!"

▽

There is no connection whatever to the motion picture industry in "Stray Stories'" story of a certain typographical error in a small town paper, but, regardless, here it is:

> "Our paper carried the notice last week that Mr. John Doe is a defectvie in the police force. This was a typographical error. Mr. Doe is a detective in the police farce."

▽

You'll be seeing some eerie effects in RKO's new "Stranger on the Third Floor." A new paint makes the floors of rooms invisible to the camera so that players appear to be walking around in space.

▽

The Uptown theatre in Columbus, Ohio, is downtown.

▽

Universal's "Love, Honor and Oh, Baby!", playing at the Tower theatre in Kansas City, has a character, not particularly a hero, named Joe Redmond, who cavorts about with a murder syndicate. Right next door to the Tower and under a common ownership, is the Esquire theatre, managed by a Joe Redmond. Mr. Redmond finally concluded that enough kidding from his colleagues is enough.

▽

Girls of Ann Reno Institute at New York's Teachers' College were asked to name the most terrible bad men. Jesse and Frank James, lately pictured by Hollywood, took first "prize," Adolph Hitler was runner up, and Hollywood's own Boris Karloff pulled in third.

▽

Exhibitors who will play Paramount's forthcoming production entitled "D. A. O." will have the pleasant duty of informing inquisitive callers that "D. A. O." is the entry used by the police and by ambulance doctors to note that a body was found "dead on arrival."

▽

Lester Tobias, New Jersey sales representative for Monogram Pictures, has been placed in charge of Civilian Air Reserve for the New York area. CAR is a national organization of licensed pilots, which was organized at Toledo, several years ago, and now has units in almost every section of the country.

Mr. Tobias, who has been flying for years, holding license number 158 will fly to Washington on Saturday, to attend a conclave of Civilian Air Reserve officers from all over the United States, who will confer with U. S. Army Air Corp officers on the part CAR will play in U. S. defense.

The New York unit of CAR is open to all licensed pilots who have flown the required 35 hours for "private" or "primary" ratings. Any eligibles should contact Tobias at the New York Exchange of Monogram.

The Old Subscribers' Roll Call

In connection with the preparation of the forthcoming special issue of MOTION PICTURE HERALD commemorating the twenty-fifth anniversary of Martin Quigley's service in the journalism of the screen, a recording of the older subscribers to the publications of the House of QP is being compiled.

MOTION PICTURE HERALD is prideful of the fact that its subscription rolls of today include the names of men who have been identified with the motion picture from the earliest days of organized exhibition—some of whose names were first inscribed on the rolls of *Moving Picture World*, beginning in 1907 and acquired by The Herald in 1928, and *Motion Picture News*, absorbed by The Herald in 1930—all today fused into the institution of MOTION PICTURE HERALD.

It is desired to hear from those older subscribers from such a period as fifteen years ago, on back to the beginning. To make response convenient, a reply coupon is offered:

To the Editor
MOTION PICTURE HERALD
ROCKEFELLER CENTER
NEW YORK

I first subscribed to your journals beginning in .....

for .....
(Theatre Name) (Town and State)

Present affiliation .....

Remarks .....

.....

.....

.....
(Signature)

Pooling Deal in Atlantic City

A pooling arrangement involving the majority of theatres in Atlantic City has been worked out between the Stanley-Warner Brothers and Weilland-Lewis interests, representing 10 houses. Motivated by economic conditions at the summer resort, the deal involves Warners' Stanley, Warner, Colonial, Virginia and Weilland-Lewis' Apollo, Strand, Embassy, Capitol, Margate and Ventnor.

In previous years most of the houses closed for the winter months but they kept open last year at the request of city authorities desirous of developing a year-round patronage at the resort. Motion picture business in Atlantic City has been slipping steadily for the past several years because of overseating.

Terms of the deal indicate which houses will close when the slack season sets in, at which houses all first and subsequent runs will be played for greater returns and a corresponding correction of clearance problems. The pool is for a trial period with option of renewal. A committee operating the pooled interests will be headed by Joseph Bernhard, Warner theatres general manager, and George Weilland, representing the independent circuit.

Pathe Film Reports Six Months Profit

Pathe Film Corporation reports a net profit for the six months ended June 30th last, of $53,722, which compares with a net of $35,310 for the corresponding period of 1939. DuPont Film Manufacturing Company, 35 per cent of whose common stock is owned by Pathe Film, had a net profit for the period this year, after all charges, of $909,210, which compares with net profit for the same period last year of $826,412.

The portion of the DuPont earnings which accrued to Pathe Film through its stock interest amounted to $318,223 this year, as compared to $289,244 in the 1939 period. Of these earnings, $248,223 were undistributed in 1940 and $219,244 in 1939. These undistributed amounts are not reflected in Pathe's net profit statement.

At Universal 25 Years

Ethel Black, purchasing department aid at the Universal Pictures New York home office, on Wednesday celebrated her 25th anniversary with the firm. Her associates tendered her a luncheon and she was greeted by Charles D. Prutzman, vice-president and general counsel; Matthew Fox, vice-president; Samuel Machnovitch, treasurer, and Peyton Gibson, secretary. In behalf of the chairman of the board of directors, J. Cheever Cowdin, and the president, Nate Blumberg, she was presented with a check from the firm.

Expand Newspaper Feature

The New York Daily Mirror's screen clock, which lists attractions at principal New York and Brooklyn theatres, now includes in addition to the feature films and stage bills the starting times of both.

Peppercorn Advanced

Carl Peppercorn has become the new head booker and office manager at the RKO Pittsburgh exchange. He was formerly in that post at the company's Oklahoma office.

INDIANA OWNERS HIT 16MM SHOWS, LISTING 143 UNITS IN THEIR STATE

Association Warns Members of "Menace" in Bulletin Reporting Survey of Operations; Use of New Features in Shows Scored

Theatre Owners of Indiana again are attacking 16mm film exhibitions in what is to be "unrelentless warfare" to stamp out the unfair competitive aspects of the practice, conducted mostly by gypsy showmen for lower than regular admissions and by other itinerants who put on local shows for merchants, without charge to the public.

MOTION PICTURE HERALD on May 25th, pages 13-14, reported that more than 200 regular features were being shown by 16mm showmen, 40 of them produced in 1939.

Survey Made

Firing another broadside at 16mm competition, Associated Theatre Owners of Indiana, in Indianapolis, has released the results of a survey of the field from which it gathered data showing that 16mm films are screened regularly in as many as 143 cities, towns and villages in the state, affecting in some degree theatres in as many as 374 towns within the areas.

Many of the 16mm competitors operate in towns in which regular theatres are established.

The 16mm shows are conducted from one to three nights a week.

The Indiana Association maintains that the 16mm operators are delivering to the public, without admission charges in most cases, entertainment supplied by producers upon which the established theatre owner must depend for a living. "For producers to make features available to 16mm operators, who pay a minimum film rental, is totally unfair," its bulletin says.

Established theatre owners in at least a dozen states have complained loudly in recent months about the 16mm shows, which usually are at their height during the summer months because of the outdoor aspects of their exhibition.

It has been charged by the Indiana group that these 16mm operators book entire 90-minute shows for rentals as low as $7.50 for both features and shorts. In most instances, however, these bookings are made through 16mm exchanges which have secured 16mm rights from the original distributors. There are few instances where bookings are made direct. Frequently rights to 16mm prints are sold by the distributor outright.

Officers of the Indiana group, viewing 16mm as "definite competition," are urging all exhibitor members to furnish information on the operators. They point out that many exhibitors who haven't checked their receipts on nights when such shows are operating in or near their towns "don't realize they are being hurt."

Most Showings Saturday

Saturday nights bring the greatest number of 16mm showings, mostly put on by local merchants contributing proportionately for the purpose of bringing to town prospective customers for their stores. In the 143 places listed by the Indiana Association as showing 16mm films, 32 have Saturday night shows. Wednesday night is the next biggest, 25 places showing on that night, followed by 19 on Thursday nights, 17 on Fridays, 16 on Tuesdays, 15 on Mondays and even Sunday nights are not excepted, 11 places showing then. In 24 towns, there is no set time.

The Indiana bulletin reports as a typical situation the case of one town some 50 miles from Indianapolis where a 16mm roadshow agent puts on a free film show. On the evening he was observed, his attendance was in the neighborhood of 1,200. About 400 persons were seated on camp stools. Although there was not supposed to be any admission charge under an agrement with the sponsoring merchants, the operator was renting the camp stools for ten cents each.

Moving through the crowd were boys with baskets of popcorn, popped on a portable machine which was set up on the rear of the same truck which hauled the chairs and projection equipment to the location.

On the screen was a one reel commercial short subject advertising a school offering training for motion picture operators to conduct just such portable shows. For the running of this short, the operator receives $15 per week. Immediately following this reel, cards were passed out to the crowd and for any prospect enrolled the operator is further rewarded at the rate of $2.50 per person.

Ad Shorts Used

Following the one reeler were advertising trailers for which local merchants each paid $2.50 for the single night's showing. In addition to all this, the operator collects an additional $3 per week from the 10 to 15 merchants in the town who sponsor the show.

The bulletin pointed out that the itinerant operators have less than $500 invested in their business, with no taxes or liability insurance to pay and very small labor and film rental costs.

The record of 143 cities and towns in Indiana listed by the Associated Theatre Owners of Indiana as showing 16mm films in 1940 follows:

TOWN	NIGHT SHOWING	NEAREST THEATRE TOWN
Acton;	Monday;	Indianapolis, Franklin and Greenfield.
Anderson (suburb);	Wednesday;	in same town.
Arcadia;	Sheridan,	Lebanon, Frankfort.
Ashley;	Angola,	Waterloo, Kendalville.
Avilla;	Wednesday;	Kendalville, Garrett.
Bainbridge;	Monday;	Greencastle, Crawfordsville and Danville.
Bippus;	Saturday;	Huntington, N. Manchester.
Birdseye;	Thursday;	Jasper and English.
Blue Lake Resort;	Sunday;	Churubusco, Col. City, Albion.
Blountsville;	Tuesday;	Hagerstown, Newcastle, Muncie.
Bourbon;	Wednesday;	Argos, Warsaw, Plymouth.
Boyleston;		Frankfort, Sheridan, Tipton.
Brooklyn;	Friday;	Plainfield, Mooresville.
Brookston;	Tuesday and Saturday;	Monticello, Monon, Lafayette and Delphi.
Camden;	Saturday;	Flora, Delphi, Logansport.
Campbellsburg;	Saturday;	Mitchell, Salem, Orleans.
Cannellsburg;	Sunday;	Washington, Loogootee.
Carlisle;	Wednesday;	Sullivan, Linton, Bicknell.
Carmel;		Sheridan, Lebanon, Frankfort.
Carthage;	Saturday;	in same town—Greenfield, Knightstown, Rushville.
Charlottesville;	Friday;	Greenfield, Rushville, Newcastle.
Chrisney;	Wednesday;	Rockport, Tell City, Boonville.
Claypool;	Saturday;	Akron, Warsaw, N. Manchester.
Clermont;	Thursday;	Brownsburg, Speedway City, Mickleyville, Indianapolis.
Cloverdale;	Wednesday and Sunday;	Greencastle, Spencer.
Coal City;	Saturday;	Clay City, Worthington, Spencer Jasonville.
Coatesville;	Saturday;	Danville, Greencastle, Plainfield.
Colfax;		Darlington, Thornton, Frankfort.
Corunna;	Thursday;	Kendallville, Waterloo, Auburn, Garrett.
Crawfordsville;	Wednesday and Saturday;	in same town. (Outside City Limits.)
Cumberland;	Monday;	Indianapolis, Greenfield.
Cutler;	Thursday;	Delphi, Frankfort, Flora.
Denham;	Wednesday;	Winamac, North Judson.
Dillsboro;	Wednesday;	Aurora, Rising Sun, Milan, Versailles.
Dunreith;	Tuesday;	Knightstown, Cambridge City, New Castle.
East Glenn;	Saturday and Sunday;	Terre Haute
Elkhart;	Friday;	in same town.
Elkhart;	Monday and Wednesday;	in same town.
Fairbanks;	Thursday;	Sullivan, Hymera, Jasonville, Terre Haute.
Fairmount;		in same town.
Farmersburg;	Thursday;	Sullivan, Terre Haute, Jasonville.
Farmland;	Thursday;	Winchester, Union City, Muncie
Fillmore;	Saturday;	Greencastle, Danville.
Flagpole (St. Rd. 31);		Zionsville, Indianapolis.
Forest;		Kokomo, Frankfort, Flora, Tipton.
Fountaintown;	Thursday;	Greenfield, Indianapolis, Shelbyville, Rushville.
Fowlerville;	Thursday;	Fairmount, Hartford City.
Frankton;		Anderson.
Gaston;	Tuesday;	Fairmount, Alexandria, Muncie.
Goldsmith;		Sheridan, Lebanon, Frankfort.
Grandview;	Monday;	Rockport, Tell City, Cannelton.
Greenfield;	Sunday;	in same town.
Hamilton;	Friday and Sunday;	Butler, Angola, Waterloo.
Holton;		N. Vernon, Osgood, Versailles.
Honey Creek;	Monday;	Newcastle, Muncie, Anderson.
Hope;		Columbus, Edinburg, Greensburg.
Hymera;	Saturday;	Sullivan, Jasonville, Clay City.
Jamestown;	Saturday;	Danville, Brownsburg, Crawfordsville, Lebanon.
Kempton;	Thursday;	Tipton, Frankfort, Sheridan, Kokomo.
Kennard;	Tuesday;	Newcastle, Knightstown, Fortville.
Kingsbury;	Wednesday;	Walkerton, LaPorte, Valparaiso.
Kirklin;	Thursday and Saturday;	Sheridan, Lebanon, Frankfort.
La Crosse;	Saturday;	Valparaiso, Hebron, N. Judson.
Larwill;	Wednesday;	Col. City, Whitley, Pierceton.
Lapaz;	Friday;	Plymouth, Bremen, Walkerton, S. Bend
Leavenworth;	Saturday;	English, Maregno, Corydon, Milltown.
Lewisville;	Saturday;	Newcastle, Knightstown.
Liberty Mills;	Monday;	N. Manchester, S. Whitley.
Long Lake;	Friday and Sunday;	North Manchester.
Lynn;	Wednesdy;	Muncie, Winchester, Richmond.
Lyons;	Thursday;	Linton, Worthington, Bloomfield.
Manilla;		Shelbyville, Rushville.
Marion;	Sunday, Tuesday, Thursday;	in same town.
Matthews;	Wednesday;	Fairmount, Muncie, Hartford City.
Medaryville;	Tuesday and Thursday;	Francesville, Rensselaer, Winamac, N. Judson.
Medora;	Wednesday;	Brownstown, Salem, Bedford.
Merom;	Wednesday;	Sullivan, Carlisle, Bicknell.
Merriam;	Saturday;	Churubusco, Ligonier, Albion, Col. City.
Merrian;	Monday;	Churubusco, Ligonier, Albion, Col. City.
Michigantown;		Frankfort, Tipton.
Mooreshill;	Friday;	Versailles.
Monroe;	Friday;	Frankfort, Lafayette, Thorntown.
Monrovia;	Wednesday;	Mooresville, Martinsville, Plainfield.
Montgomery;	Wednesday;	Washington, Loogootee.
Mooreland;	Saturday;	Newcastle, Hagerstown, Muncie.
Morristown;	Saturday;	Indianapolis, Greenfield, Shelbyville.
Morton;	Tuesday;	Greencastle, Crawfordsville, Rockport.
Morton;	Sunday;	Greencastle, Crawfordsville, Rockport.
Mt. Summit	Friday;	Newcastle, Muncie, Hagerstown.
Mulberry;		Frankfort, Lafayette.
New Bethel;	Thursday;	Indianapolis, Shelbyville.
New Palestine;		Greenfield, Indianapolis.
North Liberty;	Saturday;	Walkertown, LaPorte, So. Bend.
N. Terre Haute;	Saturday and Sunday;	Terre Haute, Clinton.
Odon;	Saturday;	in same town.
Oolitic;	Thursday;	in same town, Bedford.
Pickard;		Sheridan, Lebanon, Frankfort.
Pierceton;	Tuesday and Friday;	in same town.

(*Continued on following page, column* 1)

ALLIED ASKS LAW ON 16MM. SHOWS

At a meeting, Monday, of the newly elected board of governors of Allied States Exhibitors Association of the Northwest, in Minneapolis, it was decided to seek legislation at the next state legislature to control 16mm. competition, if the "menace", as they call it, continues.

Indiana Owners List Competitive 16mm Exhibitions

(*Continued from preceding page*)

TOWN	NIGHT SHOWING	NEAREST THEATRE TOWN
Plymouth;	Monday;	in same town.
Point Isabel;	Friday;	Fairmount.
Paririeton;	Saturday and Sunday;	Terre Haute.
Reynolds;	Wednesday and Saturday;	Monticello, Monon, Lafayette.
Ridgeville;	Saturday;	Winchester, Richmond, Union City.
Riley;	Saturday and Sunday;	Brazil, Clay City, Terre Haute.
Roachdale;	Wednesday;	Greencastle, Crawfordsville, Danville.
Rochester;	Monday;	in same town.
Roll;	Tuesday;	Marion, Warren, Hartford City, Montpelier.
Rolling Prairie;	Thursday;	LaPorte, S. Bend.
Rome City;	Wednesday;	Albion, LaGrange, Kendalville.
Rye;	Friday;	N. Judson, Knox.
San. Pierre;	Wednesday;	N. Judson, Francesville.
Saratoga;	Tuesday;	Portland, Winchester, Union City.
Servia;	Monday;	North Manchester.
Shades;	Friday;	Crawfordsville, Rockville.
Shelburn;	2 nights week;	theatre operator runs 16 mm. show.
Shirley;	New Castle,	Knightstown, Greenfield.
Shriner Lake Resort;	Tuesday or Friday;	Churubusco.
Silver Lake;	Thursday and Saturday;	N. Manchester, Warsaw, Akron.
Spartansburg;	Friday;	Winchester, Union City, Richmond.
Springsville;	Wednesday and Friday;	Bedford, Bloomfield.
Stendal;	Friday;	Winslow, Huntingburg.
Stroh;	Monday;	Kendallville, LaGrange, Angola.
Sullivan;	Saturday and Sunday;	in same town.
Sulphur Springs;	Tuesday;	Newcastle, Muncie, Anderson.
Sunman;	Saturday;	Batesville, Milan, Brookville.
Swayzee;	Wednesday;	Fairmount.
Switz City;	Friday;	Linton, Bloomfield, Worthington.
Teegarden;	Tuesday;	Walkerton, Plymouth, Bremen.
Terhune;		Sheridan, Lebanon, Frankfort.
Tunnelton;	Monday;	Mitchell, Bedford, Brownstown.
Tyner;	Monday;	Plymouth, Walkerton.
Vallonia;		Brownstown, Seymour.
Van Buren;	Thursday;	Marion, Huntington, Hartford City.
Velpen;	Tuesday;	Winslow, Jasper, Huntingburg.
Vernon;	Monday;	North Vernon.
Waldron;		Shelbyville, Greensburg.
Wanatah;	Tuesday;	Valparaiso, N. Judson, LaPorte.
Washington;	Friday;	in same town.
Westfield;	Saturday;	Noblesville, Sheridan, Zionsville.
Westport;		Greensburg, N. Vernon.
Westville;	Thursday;	Valparaiso, LaPorte, Michigan City.
Wheatfield;	Wednesday;	Rensselaer, N. Judson, Hebron.
Wheatland;	Monday;	Bicknell, Vincennes, Washington.
Wolcottville;	Saturday;	La Grange, Albion, Kendallville.

Theatre Burns

The New Grand theatre at Grundy Center, Ia., owned by Frank Rubel, formerly manager of the Pioneer Theatres office at Des Moines, but now of California, was destroyed by fire August 9th. The damage was estimated at $12,000 with insurance coverage of $10,000. John Marshall was manager.

RKO Philadelphia Building

The RKO exchange in Philadelphia will have a building of its own, it is expected. A. A. Schubart, director of exchange operations for the company, has talked with local realtors, and with architect David Supowitz.

DeVilbiss Moving

Temple DeVilbiss, who has been managing theatres and supervising remodeling and re-equipment of theatres for H. J. Griffith Theatres, Inc., in the Kansas City territory the last 18 months, is moving to Texas in the same capacity for the circuit. J. L. Sanders, who has been with Griffith in Texas, succeeds Mr. DeVilbiss as manager of the Griffith houses in Junction City, Kan.

Far East Business Steady—Goodman

Del Goodman, Far Eastern manager for Twentieth Century-Fox, on his arrival in New York last Tuesday for home office conferences, said that business in the Far East is holding to a steady level despite the wide effects of warfare on the market. No new trade problems of major import have arisen in the past year, he said.

British possessions were described as being very fair about currency regulations and most of them have given assurances that no restrictions will be placed on currency exports until such a move is absolutely necessary. Mr. Goodman said that India is considering imposing restrictions on picture imports but that American distributors do not regard the proposals which have been discussed so far as damaging to their interests. No legislation on the subject has been introduced yet.

The future of the Japanese market remains a doubtful quantity, he said, adding that he is not optimistic about currency export or film import regulations being liberalized by Japan in the immediate future.

Century Plans Four Films for 1940-41

A program of four features is planned by Century Pictures for the new season, according to Frank Melford, producer. The first will be "Silver Queen," with Claire Trevor. Production will start October 10th under the direction of Allan Dwan, who is now working on the screen play. The film will be released by Paramount.

"Trading Post," based upon a novel by Milton Krims, will be the second production, with the starting date set for December 20th. Walter Brennan will head the cast.

Davis and Steele Signed

Republic has signed Rufe Davis and Bob Steele to long term contracts to replace Raymond Hatton and Duncan Renaldo in "The Three Mesquiteers" series with Bob Livingston. Hatton's contract was not renewed but Renaldo remains under contract.

Faige in New Post

New service manager of the Atlanta district for RCA Photophone is M. D. Faige, who replaces G. P. Knapp, assigned to other duties. Mr. Faige's former post as New England field engineer is being filled by H. I. Hultgren.

Roth Named Manager

Max Roth, former Warner Chicago salesman, has been promoted to branch manager of the Buffalo office. Mr. Roth takes the position vacated by the promotion of Charles Rich from Buffalo to Cleveland branch manager recently.

Set "Busters" Release

George W. Weeks, president of Phoenix Productions, has set national release of his first picture, "The Range Busters," for August 27th. Monogram will distribute. Mr. Weeks will make eight westerns for Monogram.

Plan "Four Families"

"Four Families" scheduled for production in 1941, will follow Warner Brothers' "Four Mothers," which has begun production.

Mexican Theatre Union Demands Wage Increase

by JAMES LOCKHART
in Mexico City

Higher wages are asked by the motion picture workers' union in a demand for contract revision submitted to the operators of eight leading neighborhood exhibitors of Mexico City. In making the demands, the union said it hoped it would not be necessary to call a strike to obtain its demands. The exhibitors were asked to give the petition their earliest consideration.

Hunger Strike in Progress

Mexico's first film industry hunger strike is being waged by the Aguascalientes City section of the motion picture workers' union who are employees of two of the city's cinemas. They are sitting down and fasting in the corridors of the state building to force the state government to upset the ruling of the conciliation board for the reinstatement of an employee of one of the theatres who was ousted from the union.

The Mexican government is producing m.p. shorts to stimulate interest in compulsory military service and army training. The films are to be exhibited free throughout Mexico in connection with the law Congress has approved for conscription and military training.

New Theatre Built

Another large theatre is under construction in the Mexico City downtown belt, the Cine Estrella which will seat 6,000. Manuel Angel Fernandez, operator of a three-theatre circuit, owns the new cinema which will open in the late fall. The Cine Colonial, a 6,000-seater, was recently opened here by Samuel and Oscar Granat, big circuit operators.

The Estrella will bring to 59 the number of active Mexico City cinemas. Six neighborhood theatres dropped out this summer because of poor trade and the exhibitors' inability to obey civic safety regulations.

The German-made picture, "Sport Show of the Nations," 24 reels reporting the last Olympiad in Berlin, has been banned by the Mexican censors which consider it Nazist propaganda. The picture was taken from the late liner "Columbus" last December, two days before she sailed on her scuttling voyage and placed in the German legation, Mexico City. Angel Trechuelo, Mexican distributor, obtained the film and spent six months and much money preparing it for Spanish-speaking audiences. The picture was forbidden after it had been exhibited for two weeks at the Cine Rex, Mexico City.

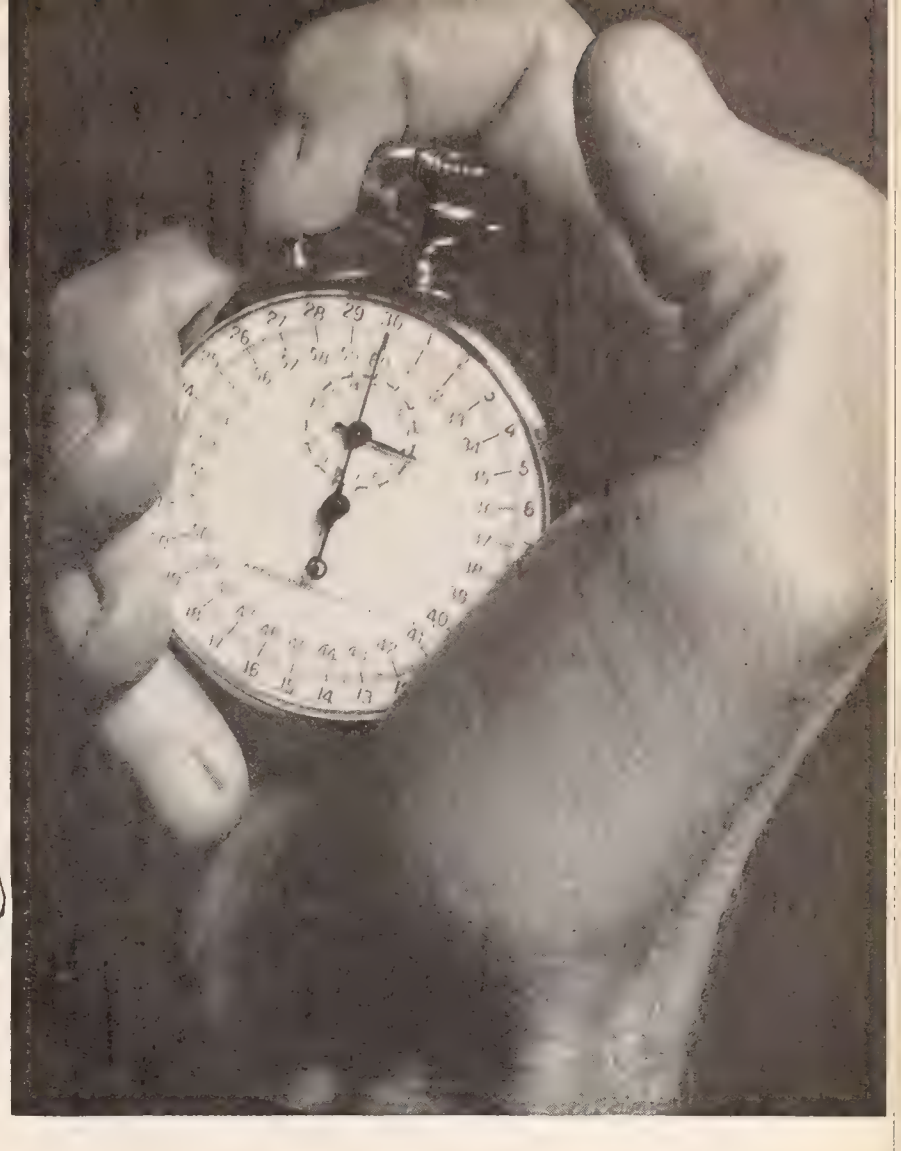
Teatro Principal, Mexico City, claimed to be the oldest theatre in America still in operation is to be razed. It was founded in 1752. After a fire in 1932 in which 14 persons were killed, it became a cinema. The decision to destroy the building was made by the owner of the property, the Latino Americana Life Insurance Co., which considers that the site, in downtown Mexico City, will be more profitable as a store and office building than as an amusement center.

The cinema is to close late this summer and wrecking it will start soon after.

Kahn on Coast

Alfred S. Kahn, formerly associated with John and Roy Boulting of London in the making of "Pastor Hall," has arrived in Hollywood from New York. He expects to remain there for some time.





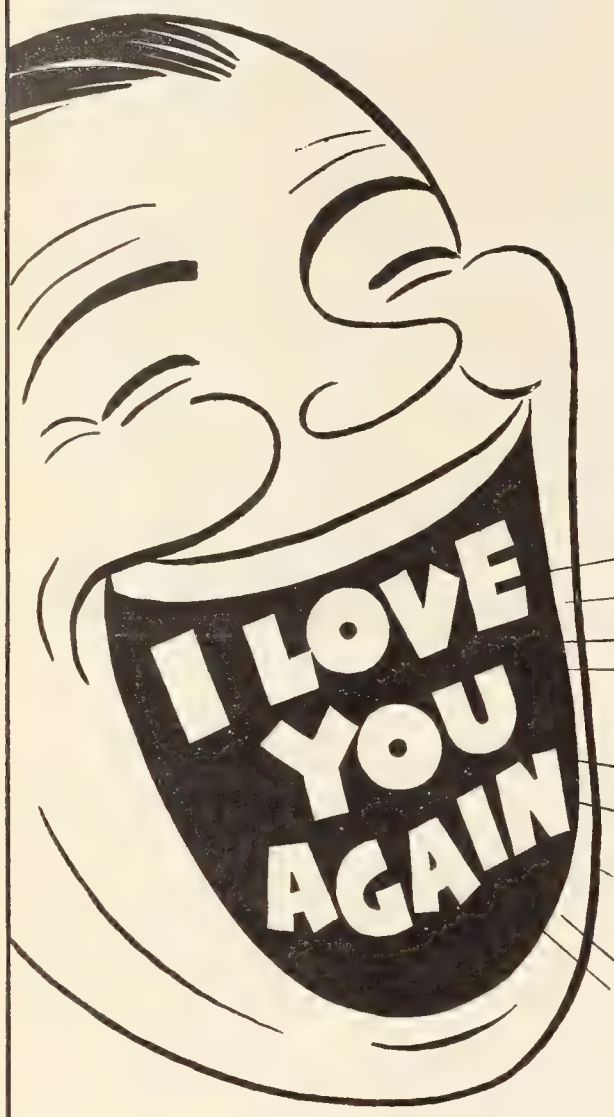
THAT LION'S ON THE LOOSE AGAIN!

The industry watches with amazement as The Friendly Company sends hit after hit to the box-offices of its customers. And this is mid-summer! In the following pages we'll tell you about "BOOM TOWN's" history-making success at advanced prices, but first take a look at another M-G-M triumph that's the talk of every Film Row.

(*See next page*)

CAPITOL FUN!

Cool
CAPITOL—B'way & 51st Street
Major Edward Bowes, Mng. Dir.



"Wildly funny farce. While you're watching the screen at the Capitol you can't possibly worry about the state of the world; you're too busy laughing."
—EILEEN CREELMAN, N. Y. Sun

"One of the brightest comedy splurges of the current heat wave makes you double up with roaring laughter."
—LOUIS BIANCOLLI, World-Tele.

"Mr. Powell and Miss Loy one of our most versatile and frisky connubial comedy teams. Can make an hour and a half spin like a roulette wheel."
—BOSLFY CROWTHER, N. Y. Times

"Powell and Loy top a hilarious comedy as goofy as has been turned out of Hollywood since 'My Man Godfrey'."
—KATE CAMERON, Daily News

"Slick entertainment at the Capitol Theatre."
—ROSE PELSWICK, N. Y. Jnl.-Amer.

"Uproarious. One of the brightest comedies that has been shown hereabouts."
—HOWARD BARNES, Her. Trib.

"Fast and funny. A perfectly grand picture. If you have any cares at all you will forget them. A 'must'."
—LEE MORTIMER, Daily Mirror

starring **WILLIAM POWELL**
MYRNA LOY
with
FRANK McHUGH • EDMUND LOWE

Directed by W. S. VAN DYKE II

Screen Play by Charles Lederer, George Oppenheimer and Harry Kurnitz

A Metro-Goldwyn-Mayer Picture



THE BEST BIZ SINCE "GONE WITH THE WIND" at the big Capitol, N. Y.!





HELD OVER!

M-G-M's Greatest Comedy Hit is the Sensation of America!

Hold-overs are a habit when you play M-G-M pictures. They've got to be GREAT!

New York, N. Y.	2nd Week	Providence, R. I.	2nd Week
Denver, Colo.	2nd Week	St. Louis, Mo.	2nd Week
Seattle, Wash.	2nd Week	Baltimore, Md.	2nd Week
San Francisco, Calif.	2nd Week	Minneapolis, Minn.	2nd Week
Louisville, Ky.	2nd Week	Houston, Texas	2nd Week
Salt Lake City, Utah	2nd Week	Atlanta, Ga.	2nd Week
Philadelphia, Pa.	2nd Week	Dayton, Ohio	2nd Week
(First time in history day and date engagements at Stanley and Earle first runs and they're terrific!)		Richmond, Va.	2nd Week
Cleveland, Ohio	2nd Week	St. Paul Minn.	Extended
Detroit, Mich.	2nd Week	Des Moines, Ia.	Extended
Columbus, Ohio	2nd Week	*(Playing Day and Date* Des Moines, Ia.	Extended

(And more hold-overs as we rush to press!)

It's all M-G-M on Broadway! And now see what picture is held for a third week at Radio City Music Hall?

(Turn please)

"Pride" Tops $100,000 In Music Hall Week

M-G-M's "Pride and Prejudice" knocked off several records in its first week at the Music Hall. Having played to some 150,000 patrons, with the seventh day topping the first, the picture joins the small number to gross more than $100,000 for a week at the Hall. Additionally it was the biggest non-holiday attraction for the year and the biggest August grosser in the eight-year history of the house. Second week starts today.

From Film Daily, Aug. 15, 1940 →



"PRIDE AND PREJUDICE"

starring GREER GARSON, LAURENCE OLIVIER, with Mary Boland, Edna May Oliver, Maureen O'Sullivan, Ann Rutherford, Frieda Inescort. Screen Play by Aldous Huxley and Jane Murfin. Directed by ROBERT Z. LEONARD. Produced by HUNT STROMBERG.

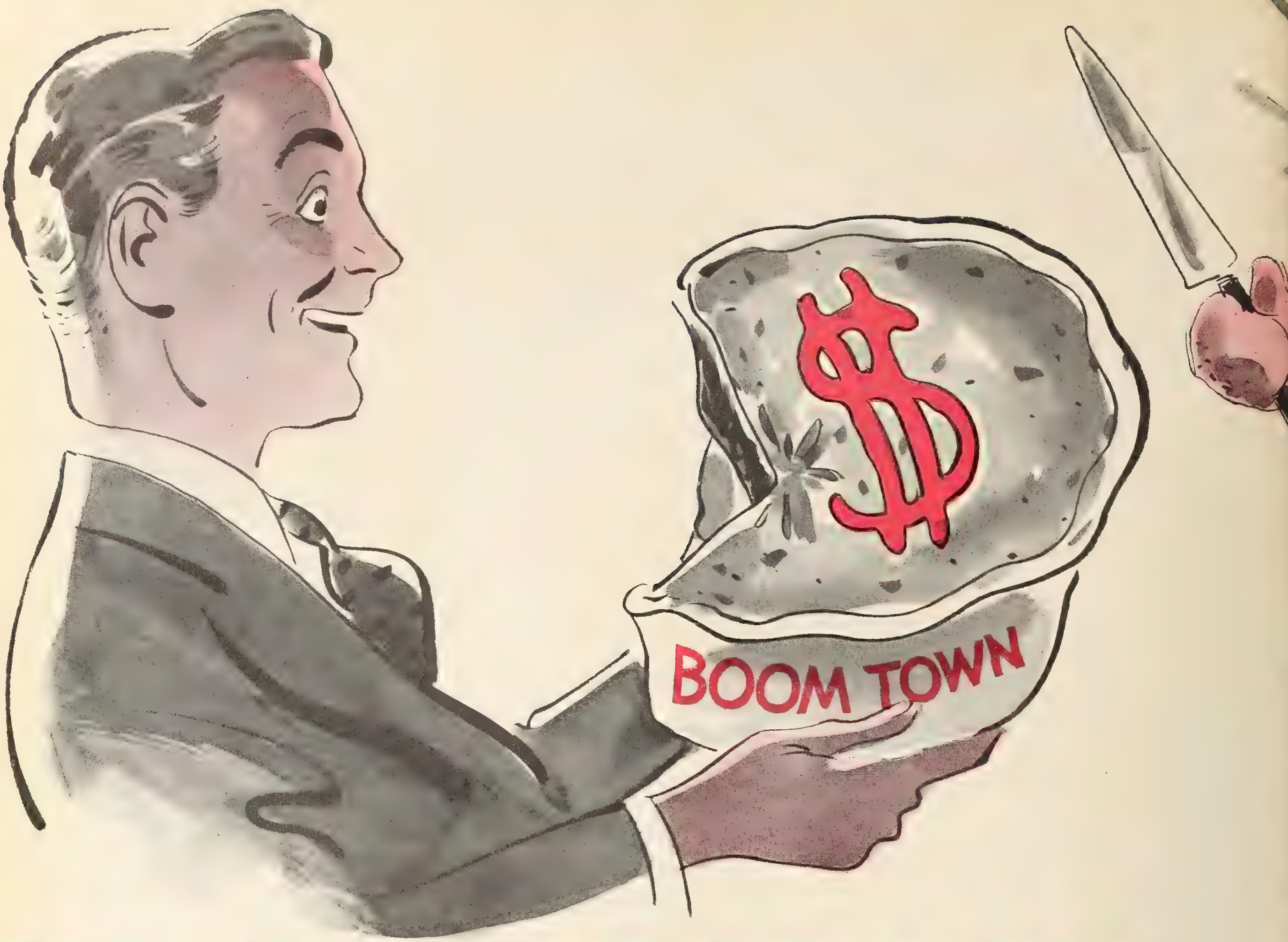
An M-G-M Picture



Now let me tell you why every day more and more of my friendly customers are saying:

"I'M PLAYING 'BOOM TOWN' AT ADVANCED PRICES!"

(next page please)



MR. EXHIBITOR GETS THE BIGGEST SHARE OF THE "BOOM TOWN" DOLLAR PIE!

Oh Boy! How the money rolls into the box-offices of theatres that are playing this phenomenal M-G-M attraction at advanced prices! You're next, Mister Showman!



"CUT YOURSELF A BIG PIECE OF 'BOOM TOWN'!"

Here's how BIG it gets!

("Boom Town" grosses in 9 key situations are compared with grosses of M-G-M's biggest previous hits in same situations, same number of days.)

"BOOM TOWN"	THURSDAY	FRIDAY
BEATS "SAN FRANCISCO"	*by* $35,795	*by* $37,640
BEATS "TEST PILOT"	*by* $43,654	*by* $45,014
BEATS "BOYS TOWN"	*by* $45,961	*by* $49,928
BEATS "BABES IN ARMS"	*by* $51,489	*by* $56,484
BEATS "NORTHWEST PASSAGE"	*by* $58,604	*by* $65,474

And below are latest figures!

(In order for this report to appear in this issue of M. P. Herald, these figures were compiled on Tuesday.)

"BOOM TOWN"	THURSDAY	FRIDAY	MONDAY
Beats "San Francisco"	*by* $35,795	*by* $37,640	*by* $37,610
Beats "Test Pilot"	*by* $43,654	*by* $45,014	*by* $47,392
Beats "Boys Town"	*by* $45,961	*by* $49,928	*by* $50,544
Beats "Babes In Arms"	*by* $51,489	*by* $56,484	*by* $57,033
Beats "Northwest Passage"	*by* $58,604	*by* $65,474	*by* $66,977

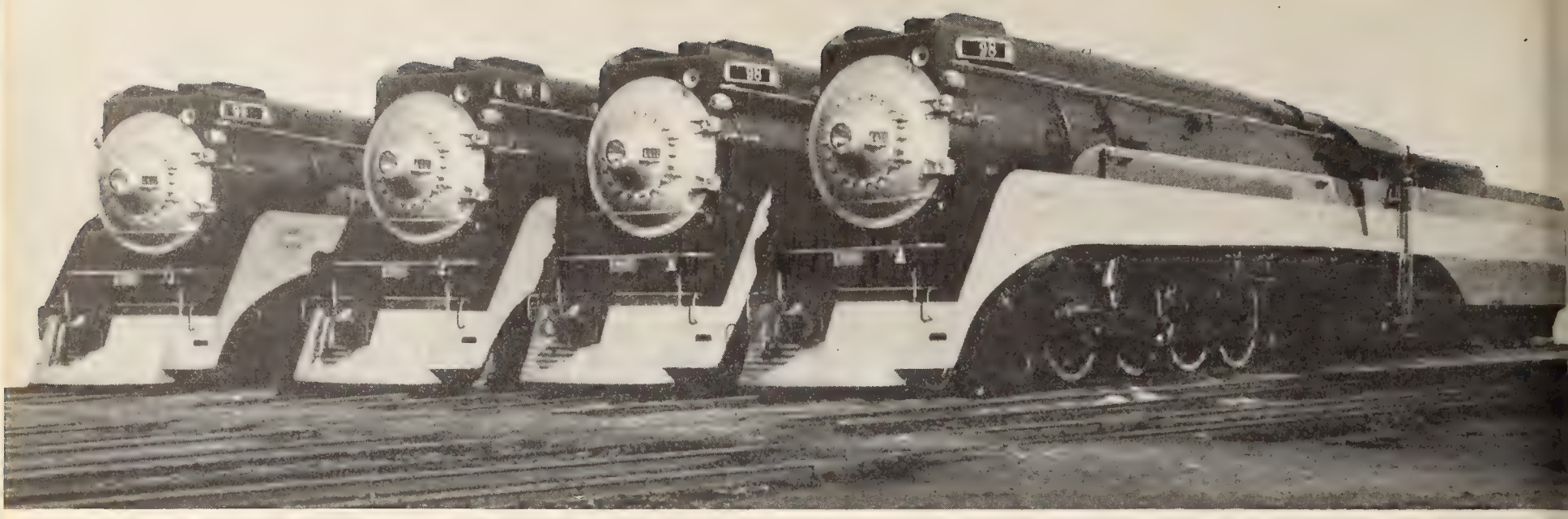
HELD OVER A THIRD WEEK!

AS we go to press! Imagine this!
7 out of 9 test engagements
HELD over for 3d advanced-price week!
BUSINESS was so terrific in the first few days
OF the second week (*9 out of 9 held over!*)
THAT a 3d advanced-price week is essential!

YOUR TOWN WILL SOON BE A "BOOM TOWN"!

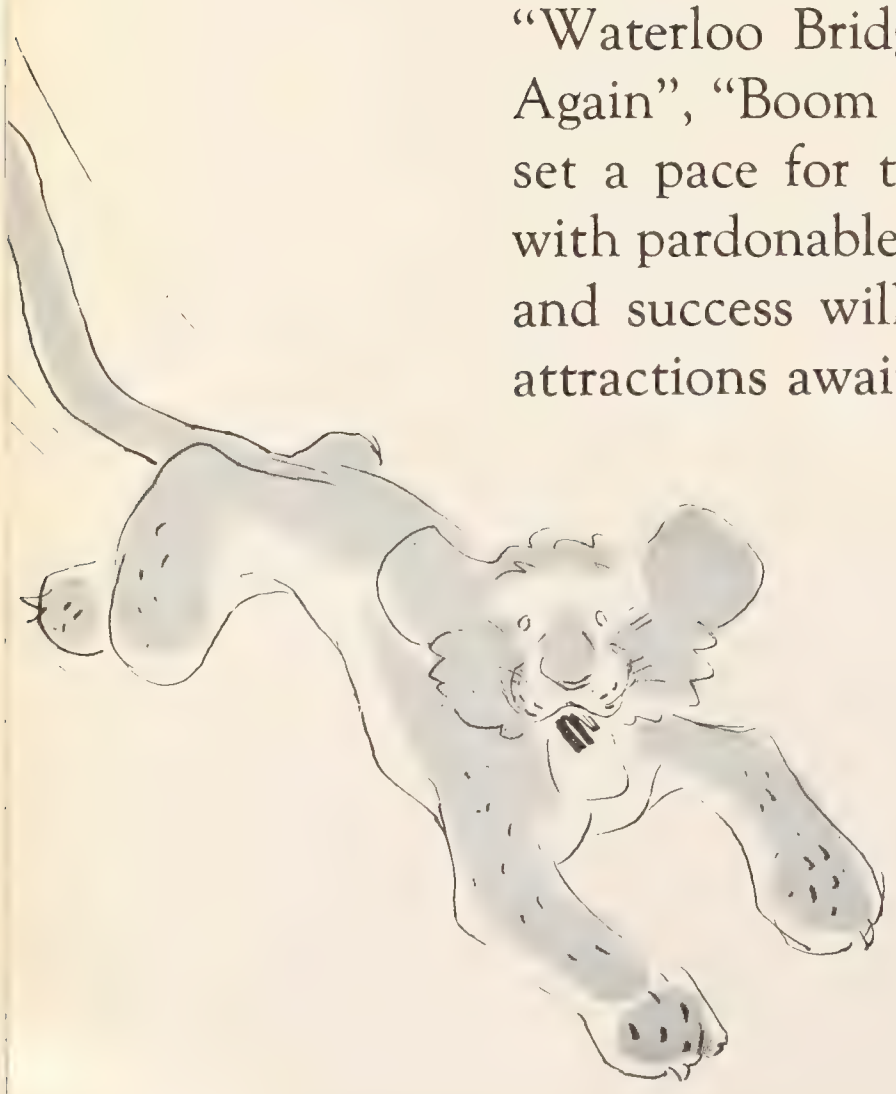
FLASH!

Oklahoma City, a new "Boom Town" advanced-price test engagement, in 4 days beats 7 days of "San Francisco," "Test Pilot," "Boys Town," "Babes in Arms," "Northwest Passage" and many others.



M-G-M's TRAVELLING FASTER THAN FOUR LOCOMOTIVES!

Isn't it wonderful! A great year of hits! Topped off by a summer that included such attractions as "Andy Hardy Meets Debutante", "New Moon", "Mortal Storm", "Waterloo Bridge", "Pride and Prejudice", "I Love You Again", "Boom Town" and others. M-G-M has not only set a pace for the industry but for itself! We say here with pardonable pride that the same tempo of enthusiasm and success will carry over into the New Season. Great attractions await our friendly customers!



WATCH THIS MAGAZINE NEXT WEEK!

M-G-M's Big New Season Announcement!

BOX OFFICE CHAMPIONS FOR JULY



Anatole Litvak, director.

ALL THIS AND HEAVEN TOO: Produced and distributed by Warner Brothers. Jack L. Warner in charge of production. Hal B. Wallis, executive producer. David Lewis, associate producer. Director, Anatole Litvak. Screen play, Casey Robinson. From the novel by Rachel Field. Cast: Bette Davis, Charles Boyer, Jeffrey Lynn, Barbara O'Neil, Virginia Weidler, Helen Westley, Walter Hampden. Release date, June 28, 1940.



George B. Seitz, director.

ANDY HARDY MEETS DEBUTANTE: Produced and distributed by Metro-Goldwyn-Mayer. Director, George B. Seitz. Screen play, Annalee Whitmore and Thomas Seller. Based upon characters created by Aurania Rouverol. Songs, Nacio Herb Brown and Arthur Freed, Benny Davis, Milton Ager and Lester Santley. Cast: Lewis Stone, Mickey Rooney, Cecilia Parker, Fay Holden, Judy Garland. Release date, July 5, 1940.



George Marshall, director.

THE GHOST BREAKERS: Produced and distributed by Paramount Pictures. Producer, Arthur Hornblow, Jr. Director, George Marshall. Screen play, Walter De Leon. Based on a stage play by Paul Dickey and Charles W. Goddard. Cameraman, Charles Lang. Film editor, Ellsworth Hoagland. Cast: Bob Hope, Paulette Goddard, Richard Carlson, Paul Lukas, Willie Best, Pedro de Cordoba, Virginia Brissac. Release date, June 21, 1940.



Frank Borzage, director.

THE MORTAL STORM: Produced and distributed by Metro-Goldwyn-Mayer. Director, Frank Borzage. Screen play, Claudine West, Anderson Ellis and George Froeschel. Based on the book by Phyllis Bottome. Cast: Margaret Sullavan, James Stewart, Robert Young, Frank Morgan, Robert Stack, Bonita Granville, Irene Rich, William T. Orr, Maria Ouspenskaya, Gene Reynolds, Russell Hicks, William Edmunds. Release date, June 14, 1940.



Garson Kanin, director.

MY FAVORITE WIFE: Produced and distributed by RKO Radio. Producer, Leo McCarey. Director, Garson Kanin. Story by Bella and Samuel Spewack and Leo McCarey. Photographer, Rudolph Mate. Cast: Irene Dunne, Cary Grant, Randolph Scott, Gail Patrick, Ann Shoemaker, Scotty Beckett, Mary Lou Harrington, Donald MacBride, Hugh O'Connell, Granville Bates, Pedro de Cordoba. Release date, May 17, 1940.



Robert Z. Leonard, producer-director.

NEW MOON: Produced and distributed by Metro-Goldwyn-Mayer. Producer-director, Robert Z. Leonard. Based on the operetta with book and lyrics by Oscar Hammerstein, 2nd; Frank Mandel and Laurence Schwab, and music by Sigmund Romberg. Screen play, Jacques Deval and Robert Arthur. Cast: Jeanette MacDonald, Nelson Eddy, Mary Boland, George Zucco, H. B. Warner, Grant Mitchell, Stanley Fields. Release date, June 28, 1940.

STARS 'HUMANE GIVERS' NOT REDS, DIES HOLDS

Hollywood "Names" from Fitts' Star Witness Get a Clean Bill After Giving Testimony

Martin Dies, chairman of the Congressional Committee on unAmerican Activities, said Tuesday in San Francisco, after a hearing at which James Cagney denied charges of Communism, that Mr. Cagney, Humphrey Bogart, Fredric March and Phillip Dunne, were not, and never had been sympathetic with the Communist movement but he asserted that "numerous actors and screen people, out of humane motives," had contributed to organizations which his committee found to be organized under Communist leadership. This phase of the Dies investigation grew out of charges of Hollywood Communism and a grand jury hearing conducted by Buron Fitts, Los Angeles district attorney.

The Screen Actors Guild on Tuesday telegraphed to Mr. Dies statements of Lucille Ball, Francis Lederer, Lionel Stander and Jean Muir, volunteering to testify before the Committee in denial of charges of Communist sympathy or affiliation.

Mr. Fitts' prior utterances on the subject were based chiefly, it was said, upon testimony from John L. Leech, who said that he was formerly a Communist party organizer.

Names Published

Mr. Dies began his investigation in Hollywood a week ago Thursday, just after Mr. Fitts published a list of 18 film personalities whom Mr. Leech had told a grand jury were members of, or contributors to, the Communist party, and simultaneously with a statement of Y. Frank Freeman, president of the Producers Association, who demanded an inquiry.

Mr. Freeman said the 32,000 workers of the motion picture industry in Hollywood "are not willing to yield to anyone in their true Americanism." He pointed out that accusations against individuals might possibly cast aspersion on the whole industry and "for this reason, we welcome a complete and impartial investigation by the duly appointed body of the United States Government, constituted for the purpose of making inquiries into the subject of subversive and un-American activities.

"If a true and impartial investigation," Mr. Freeman continued, "discloses that there are those who, by their actions and conduct, have brought discredit upon this great American industry and its loyal and splendid workers, then there will be no attempt to protect such individuals or groups of individuals. However, whether such accusations, as made against any individuals, are true or not true is yet to be proven and we know that, in fairness, public decision will be withheld until a complete and impartial investigation can be made."

Among those named by Mr. Leech in his testimony as contributors to the party were: Lionel Stander, actor; Jean Muir, actress; Frank Tuttle, film technician; Tania Tuttle, his wife; Frank Davis, producer; Clifford Odets, writer and scenarist; Sam Ornitz, writer; Franchot Tone, actor; Fredric March, actor; Gregory La Cava, director; Lester Cole, scenarist; James Cagney, actor; Humphrey Bogart, actor; Frank Scully, writer; Francis Lederer, actor; Herbert Bieberman, director, and Buddy Schulberg.

Many of those named, including Fredric March, Humphrey Bogart, James Cagney, Sam Ornitz, Francis Lederer, Jean Muir, Lionel Stander, Herbert Bieberman, issued statements denying the charges.

The Screen Actors Guild issued a statement, saying, "The members of the Screen Actors Guild hate Nazism, Communism and fifth-columnists. Because they do, the Guild feels it is necessary to point out that the present smear campaign against certain prominent actors is playing squarely into the hands of the real fifth columnists, whom America must smash."

On Friday of last week Mr. Dies conferred in Los Angeles with Mr. Freeman, Kenneth Thomson, secretary of the Screen Actors Guild and Laurence Beilenson, Guild attorney. Mr. Dies announced that every Hollywood personality said to be a Communist or a sympathizer would have an opportunity to appear and either be cleared of the charge or found guilty. Details of a meeting in Hollywood where it was alleged that $10,000 was collected for the candidacy of Earle Browder, candidate for president of the United States on the Communist ticket, were also to be thoroughly investigated.

Leech Questioned

Mr. Leech, who made the original charges, also appeared before Mr. Dies but refused to change his story of "big-name" Communist sympathizers in the motion picture business. At the deportation hearing for Harry Bridges of San Francisco, West Coast C.I.O. leader, Mr. Leech testified that in return for an affidavit saying that Bridges was a communist he was supplied money for transportation of himself and his family to Portland by Stanley M. Doyle, anti-radical investigator for the American Legion. Mr. Leech said that he later signed another affidavit, under Communist threats, declaring the first one to be untrue and motivated by money offers.

Exhibitor Advises

In Columbus, P. J. Wood, secretary of the Independent Theatre Owners of Ohio, called a press conference at the time when the newspaper attention to the charges of Communism among Hollywood stars was at a high point and said:

"It is to be hoped that the public will not pass judgment on members of the film industry accused of Communistic activities until they have been given a fair trial. This industry harbors no more individuals of Communistic or subversive tendencies than will be found in any other large industry. If any of them are found guilty, they should be cast out of the industry, and the stars' names immediately erased from every theatre marquee in the country."

Reginald Denny filed in Los Angeles Monday a citizen's suit in the Superior Court to bar the Communist Party from the California primary election ballot on August 27th and from the general election to be held November 5th.

"Reciprocity Night" in Iowa

R. V. Rafferty, owner of the Lyric theatre at Coon Rapids, Iowa, started on August 9th a nine weeks trade event called "Reciprocity Night." About a dozen local merchants are cooperating and on Friday nights trade coupons are issued with theatre tickets.

Ohio Cooperative Signs RKO

Cooperative Theatres of Ohio, headed by Milton Mooney, and involving 26 theatres in and adjacent to Cleveland, has signed for RKO's features and short subjects for the 1940-41 season.

20TH-FOX CONTINUES BRITISH PRODUCTION

Robert T. Kane, formerly executive producer in charge of Twentieth Century-Fox production in England and the Continent, said Tuesday in Hollywood that production is continuing in London despite intensification of the war. Of the four films on the Twentieth Century-Fox British program, he said one was finished, one would be completed in 10 days and two were in preparation.

West Indies Owners Hit by Quota Laws

The war has not prevented the authorities in the British West Indies and British Guiana from strictly enforcing exhibitor quota laws, Saul Jacobs, Paramount manager in that territory, reported Tuesday, while at the New York home office for a visit.

For three years, exhibitors of that area have found the laws onerous, Mr. Jacobs said. They are required to use British product equivalent to 20 per cent of their total bookings. Recently, Mr. Jacobs said, many exhibitors were prosecuted for failure to observe the law, but the Government suspended penalties with a warning that the law must be regarded.

Most of the exhibitors in the area, approximately 85, have formed a cooperative company to import enough British film to supply them.

New theatre construction is hampered by high costs, he remarked, and added that the same factor had caused abandonment of plans to erect a film center building for American distributors in Trinidad.

Baker Promoted

Al Baker has been appointed city manager of all Evergreen theatres in Spokane, Wash., according to an announcement made by Frank L. Newman, Sr., general manager of the Hamrick-Evergreen circuit. Mr. Baker was formerly city manager at Bellingham, where he will be succeeded by James Andrus.

Wheeler Becomes Salesman

Harry Wheeler, formerly booker for Paramount, is taking over the Western Missouri territory as sales representative, succeeding Paul Hannon, who is now operating the Lyric in Plattsburg, Mo., which he took over from Tom Wilhoit. Walt Clark from the shipping department succeeds Mr. Wheeler as a booker.

Roxy Theatre Dividend

The board of directors of Roxy Theatre, Inc., New York, Wednesday declared a quarterly dividend of 37½c per share on the outstanding preferred stock, payable August 30, to stockholders of record on August 24, 1940.

National in Former Studio

National Pictures, the Boris Morros-Robert Stillman producing organization, has moved back to General Service Studio, Hollywood, its former home lot. Recently the company has been headquartering at RKO-Pathe in Culver City.

SMPE Prepares For Fall Session On West Coast

With a tentative program set up and with special committees appointed, the Society of Motion Picture Engineers this week was preparing for its Fall convention to be held at the Hotel Roosevelt, Hollywood, from October 21st to 25th. E. A. Williford, president, announced the committees.

The tentative, and incomplete, program includes an informal luncheon on the opening day; technical sessions; visits to the motion picture studios; and a banquet and dance on the final day, during which 1941 officers-elect will be introduced, the SMPE Progress Medal and SMPE Journal award presented, and noted speakers heard.

On the convention committees are:

Pacific Coast Papers—C. R. Sawyer, chairman; L. A. Aicholtz, O. O. Ceccarini, F. M. Falge, C. Faulkner, C. N. Batsel, W. A. Mueller, J. Stewart, H. G. Tasker.

Reception and Local Arrangements—H. G. Tasker, chairman; N. Levinson, K. F. Morgan, P. Mole, A. M. Gundelfinger, H. W. Remerschied, G. S. Mitchell, L. D. Grignon, G. F. Rackett, H. W. Moyse, W. C. Miller, W. A. Mueller, C. L. Lootens, W. V. Wolfe, E. C. Richardson, E. Huse, J. O. Aalberg, R. H. McCullough, J. M. Nickolaus, E. H. Hansen, R. G. Linderman, F. M. Falge.

Registration and Information—W. C. Kunzmann, chairman; C. W. Handley, S. Harris, J. Frank, Jr., W. R. Greene.

Banquet and Dance—N. Levinson, chairman; H. T. Kalmus, E. Huse, L. L. Ryder, C. Dunning, R. G. Linderman, G. S. Mitchell, P. Mole, H. G. Tasker, W. C. Miller, R. H. McCullough, G. F. Rackett, J. O. Aalberg, K. F. Morgan, H. W. Moyse, J. L. Courcier.

Hotel and Transportation—G. A. Chambers, chairman; W. C. Harcus, F. L. Eich, E. M. Honan, H. R. Lubcke, W. E. Theisen, L. M. Hoffman, S. P. Solow, D. P. Loye, D. J. Bloomberg, F. J. Durst, K. B. Lambert, F. O'Grady, A. C. Blaney, D. B. Brown, J. G. Frayne.

Convention Projection—H. Griffin, chairman; J. O. Aalberg, C. W. Handley, W. F. Rudolph, J. M. Nickolaus, J. K. Hilliard, H. A. Starke, L. E. Clark, M. S. Leshing, A. F. Edouart, I. Serrurier, J. Durst, R. H. McCullough, H. W. Remerschied, H. I. Reiskind, W. W. Lindsay, Jr.; Officers and members of Los Angeles Projectionists Local No. 150.

Ladies' Reception—Mrs. L. L. Ryder, hostess; assisted by Mrs. H. G. Tasker, Mrs. E. C. Richardson, Mrs. G. F. Rackett, Mrs. H. W. Moyse, Mrs. L. E. Clark, Mrs. G. S. Mitchell, Mrs. N. Levinson, Mrs. P. Mole, Mrs. C. W. Handley, Mrs. K. F. Morgan, Mrs. W. C. Miller, Mrs. B. Kreuzer, Mrs. A. M. Gundelfinger, Mrs. E. Huse, Mrs. G. A. Chambers, Mrs. J. O. Aalberg, Mrs. R. H. McCullough, Mrs. C. Dunning, Mrs. F. J. Durst, Miss Ruth Williams, social director, Hollywood Roosevelt Hotel.

Publicity—J. Haber, chairman; L. A. Aicholtz, W. A. Mueller, W. R. Greene, G. Chambers, S. Harris, A. M. Gundelfinger.

New Equipment Exhibit—B. Kreuzer, chairman; P. Mole, C. N. Batsel, K. F. Morgan, P. F. Harper, F. J. Durst, O. F. Neu, F. M. Falge, G. H. Worrall, J. G. Frayne, H. W. Remerschied, C. R. Daily, C. W. Handley.

Figueroa Sales Manager For Astor Pictures

W. J. Figueroa has succeeded O. K. Bourgeois as general sales manager of Astor Pictures Corporation, of New York. Mr. Bourgeois has acquired the Astor franchise for Texas, Arkansas, and Oklahoma, and is making Dallas his headquarters.

Mr. Figueroa, 25 years old and a native of New Orleans, entered the film industry four years ago, joining Astor as assistant to Mr. Bourgeois.

Acquires Coast Houses

Albert Martin has purchased the Brea theatre, Brea, Cal., and the La Habra theatre, La Habra, from Robert E. Gumm, of Brea. Mr. Martin was with Paramount for many years.

Set Minnesota Theatre Deals

William Elson will operate the Palace theatre in Minneapolis under terms of a deal closed with John J. Friedl, president of the Minnesota Amusement Company. The latter recently closed a deal for operation of the Palace and Minnesota, with the Benz interests of St. Paul. Mr. Elson for several years has operated the Seventh Street theatre, which the Benz interests are now razing for parking facilities.

Mr. Friedl is completing a deal with Ben Berger for acquisition of the World theatre, downtown St. Paul first run. Mr. Friedl's company recently took over the World, Minneapolis, from W. A. Steffes. Mr. Berger's State at Jamestown also is included in the proposed deal.

Freuler Announces Production Plans

John R. Freuler, who started in the motion picture business in Milwaukee in 1905, plans to return to the production and distribution of feature pictures. The tentative plans for the 1940-41 season include four special features and 12 westerns to be made in Hollywood.

Mr. Freuler is also connected with the American Film Corporation, Chicago, which is preparing to handle large scale production work, according to the company.

Ohio Censor Report

Fifty-three eliminations were ordered from a total of 521 reels reviewed by the Ohio censors in July. Eight reels were rejected for the week ending July 12th. Comparatively, 20 eliminations were ordered from 406 reels reviewed in June, while the July, 1939, figures were 452 reels and nine eliminations.

Sign Wilmington Leases

The Stanley Company of America, Warner Brothers subsidiary, has signed 10-year leases for the Queen and Arcadia theatres in Wilmington, Del. The latter theatre, which has been closed for the past 18 months, will be reopened. The company also operates the Warner, Gran, Aldine and Savoy in Wilmington.

Shelton Joins French Center

William Shelton, formerly with the foreign department at RKO, has been appointed sales manager for the French Cinema Center, Andre R. Heymann, president, announced last Monday. At the same time Mr. Heymann announced that "Harvest" has been set for general release after Labor Day.

Circuits Book "Mill"

World Pictures Corporation has booked "Mill on the Floss" in the Warner, RKO, Fabian and Netco circuits in upstate New York.

Tobias in Air Reserve Post

Lester S. Tobias, New Jersey representative for Monogram, has been placed in charge of the Civilian Air reserve for the New York area. The Civilian Air Reserve is a national organization of licensed pilots, which was organized at Toledo, Ohio, several years ago, and now has units in almost every section of the country.

Records Reported For 'Snow White' In Festival Unit

"Snow White and the Seven Dwarfs," Walt Disney feature cartoon which grossed $8,000,000, according to RKO, the distributor, when it was released in 1938, is currently having its first revival as part of the Walt Disney Festival. Also on the same program, which is booked as a unit, are "Ferdinand the Bull," "The Practical Pig," " The Ugly Duckling" and "Donald's Lucky Day."

Rental Is Half

Exhibition terms for the revival of the film which was the most profitable up to "Gone With the Wind" are roughly just over half the original prices. The Festival has broken records and had many holdovers.

Before deciding on the general release, which follows the first run in each territory, the Disney company and RKO conducted several test engagements. At the Park Theatre in Meadville, Pa., where the Festival played June 20th and 21st it was reported to have grossed 268 per cent more than any picture played the same days of the week, Thursday and Friday, for the past year. Another test was made at the Kingston theatre in Kingston where the Festival played with "You Can't Fool Your Wife" as the second feature. Results of the trials were so satisfactory that RKO decided to release the film this summer as a Class A attraction in Class A theatres.

Minimum terms for "Snow White" are 25 per cent of the gross and minimum for each of the four Disney shorts is 50 per cent of the regular price for such cartoons. If a second feature is played the amount which can be deducted is agreed to in advance. When the film was first released double featuring was not permitted. The company reported that the Festival played as a single unit, even in theatres which have a double feature policy, showed the best results. Adults were said to have outnumbered children and more than two-thirds of the patrons had seen "Snow White" on its first showing.

The Festival played three weeks at Loew's Criterion on Broadway and broke all summer records. On Monday it opened at the Little Carnegie for an indefinite run. Double normal business was reported at Franklin, Pa., and Sheboygan, Wis., the Allen, Cleveland, Karlton, Philadelphia. The attendance at the Strand, Louisville, for a full week was said to have topped that of all other weeks for the past year. Big openings were reported from all over the country. In some spots where booked for one week the Disney show was held over; also in about 20 situations where it was booked for a split week it held over.

A special pressbook of eight pages was issued for the "Great Walt Disney Festival of Hits."

Circuit sales for the Disney Festival included the following: W. N. Skirboll, Ohio; Westland Theatres, Inc., Denver; Loew's circuit; Fox; Boyd of Pennsylvania; Notopoulos theatres, Pennsylvania; John Harris, Fabian, Walter Reade, Benton, Wilby, Lucas-Jenkins, Interstate of New England; Ralph Snider, New England; Fred Sharby, New England; Public-Shea; Warner; Monarch Theatres of Ohio; RKO Theatres; Fanchon & Marco; A. C. Gordon, Idaho; J. L. Lawrence, Salt Lake City; Hunter Perry of Virginia; Buck Wilder of Virginia; Famous Players Canadian.

Renew Ising Contract

Rudolph Ising, cartoon producer, has been given a long term contract renewal by Metro-Goldwyn-Mayer.

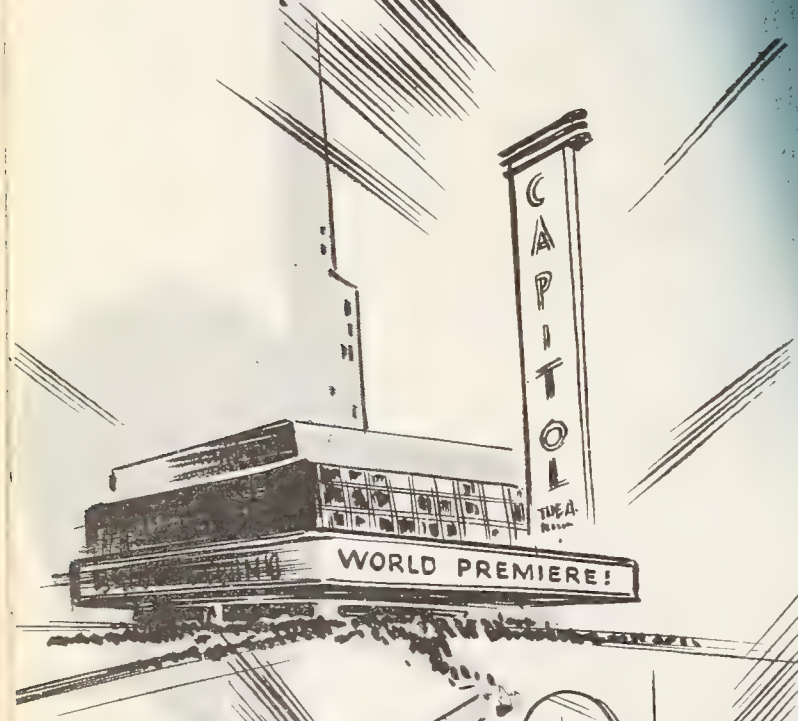




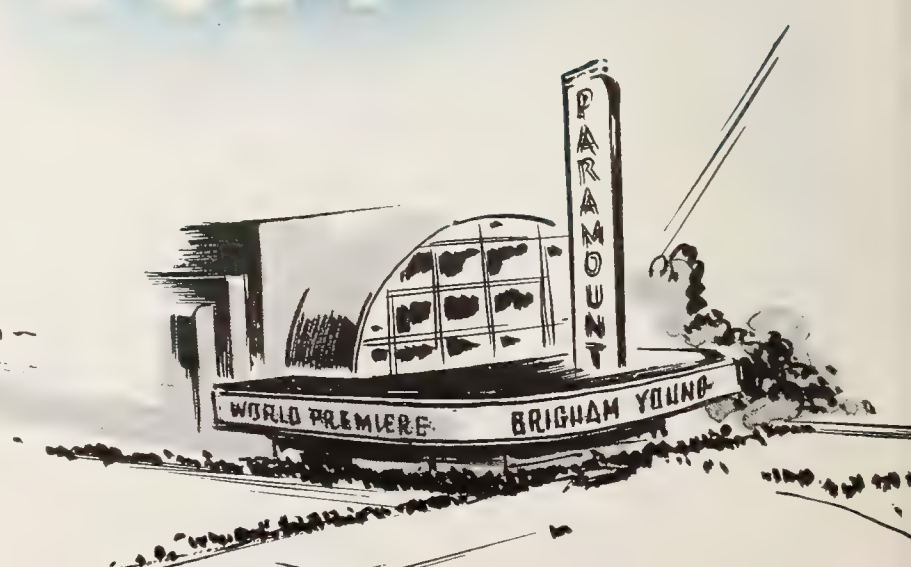
OPENING SIMULTANEOUSLY IN 7 SALT LAKE CITY THEATRES TONIGHT

(FRIDAY, AUGUST 23rd)

AT $1.10 TOP!







THE GREAT AMERICAN MOTION PICTURE!

...written for the screen by
LOUIS BROMFIELD

DARRYL F. ZANUCK'S
Production of

BRIGHAM YOUNG

starring

TYRONE POWER

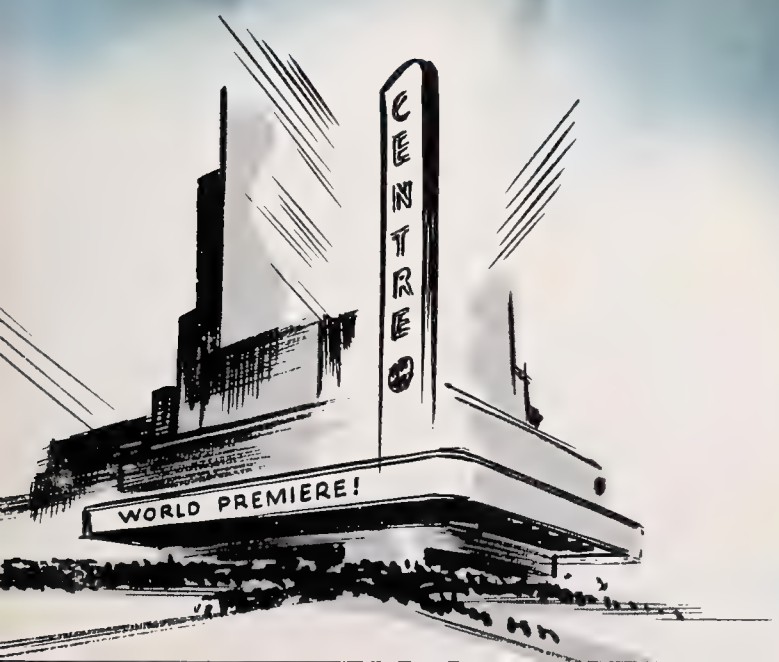
with

LINDA DARNELL
BRIAN DONLEVY • JANE DARWELL • JOHN CARRADINE
MARY ASTOR • VINCENT PRICE
JEAN ROGERS • ANN TODD
and DEAN JAGGER

as Brigham Young

Directed by Henry Hathaway

Associate Producer Kenneth Macgowan • Screen Play by Lamar Trotti



HERE WAS A MAN!

Brigham Young led his followers across 1800 miles of wasteland! From sagebrush and salt he made verdant farmland! On the shores of Utah's Great Salt Lake he built one of the world's famous cities! He had 27 wives and 47 children! His riding and marksmanship were legend! Strikingly handsome, he was a giant in stature and strength! Steel-willed, dominant, colorful, his was a valiant spirit that helped make this nation great!



Brigham Young and twelve of his wives.

20th CENTURY FOX

PRINTED IN THE U.S.A.

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"Women Under 21"	Director: Max Noseck	Paul Kelly, Rochelle Hudson.	Shooting
"Ghost Guns"	Director: Lambert Hillyer.	Bill Elliott, Evelyn Keyes.	Shooting
METRO-GOLDWYN-MAYER			
"Go West"	Original story, Bert Kalmer, Harry Ruby. Director: Edward Buzzell.	Marx Brothers, Lee Bowman, Lynne Carver, Mitchell Lewis, Walter Woolf King, Marion Martin.	Shooting
"Bittersweet"	From the operetta by Noel Coward. Screen play, Lesser Samuels. Director: W. S. Van Dyke, II.	Jeanette MacDonald, Nelson Eddy, Diana Lewis, Ian Hunter, Arthur Lukas, Janet Beecher, Karen Verne.	Shooting
"Flight Command"	Director: Frank Borzage.	Robert Taylor, Walter Pidgeon, Ruth Hussey, Shepperd Strudwick, William Tannen, Paul Kelly.	Shooting
"Third Finger Left Hand"	Director: Robert Z. Leonard.	Melvyn Douglas, Myrna Loy, Lee Bowman, Bonita Granville, Donald Meek, Raymond Walburn, Felix Bressart, Ann Morriss, Sidney Blackmer.	Shooting
"Little Nellie Kelly"	Director: Norman Taurog.	Judy Garlund, George Murphy, Charles Winninger, Arthur Shields.	Shooting
PARAMOUNT			
"Love Thy Neighbor"	Producer-director: Mark Sandrich.	Jack Benny, Fred Allen, Mary Martin, Eddie "Rochester" Anderson, Verree Teasdale.	Shooting
"Virginia"	Producer-director: E. H. Griffith.	Madeleine Carroll, Fred MacMurray, Carolyn Lee, Stirling Hayden, Marie Wilson.	Shooting
"D.O.A."	Director: Stuart Heisler.	Ellen Drew, Rod Cameron, Phil Terry, Onslow Stevens, Paul Lukas.	Shooting
"Second Chorus"	From an original story, Frank Cavett. Director: Henry C. Potter.	Fred Astaire, Paulette Goddard, Burgess Meredith, Charles Butterworth, Artie Shaw and Orchestra.	Shooting
"The Round Up"	Director: Lesley Selander.	Don Wilson, Patricia Morison, Preston Foster, Betty Brewer.	Shooting
REPUBLIC			
"The Hit Parade of 1941"	Original screen play, Bradford Ropes, F. Hugh Herbert, Maurice Leo. Additional comedy sequences, Sid Kuller, Ray Golden. Director: Auer.	Kenny Baker, Frances Langford, Hugh Herbert, Mary Boland, Ann Miller, Patsy Kelly, Barnett Parker, Phil Silvers.	Shooting
"Wild Bill Hickok"	Director: Joe Kane.	Roy Rogers, George "Gabby" Hayes, Jacqueline Wells, John Miljan, Sally Payne, Archie Twitchell, Jack Ingram, Henry Wills, Monty Montague, Hank Bell, Fred Burns, Monty Blue.	Shooting
"Melody and Moonlight"	Director: Joseph Santley.	Jane Frazee, Johnny Downs, Barbara Joe Allen, Mary Lee, Jerry Colona, Jonathan Hale, Claire Carlton, Frank Jenks.	Shooting
RKO RADIO			
"Little Men"	From the novel by Louisa May Alcott. Screen play, Mark Kelley, Gene Towne, Graham Baker. Director: Norman McLeod.	Kay Francis, George Bancroft, Jack Oakie, Jimmy Lydon, Charles Esmond, Ann Gillis, Richard Nicholls.	Shooting
"Citizen Kane"	Screen play, Orson Wells. Director: Orson Wells.	Orson Wells, Dorothy Comingore, Ruth Warwick, Richard Baer, William Alland, Fortuno Bonanova.	Shooting
"You'll Find Out"	Original screen play, David Butler, James C. Kern. Producer-director: David Butler.	Kay Kyser and his band, Peter Lorre, Boris Karloff, Bela Lugosi, Dennis O'Keefe, Helen Parrish, Alma Kruger, Ginny Simms.	Shooting
"The Fargo Kid"	Screen play, Morton Grant and Arthur V. Jones. Director: Edward Killy.	Tim Holt, Ray Whitley, Emmett Lynn, Jane Drummond, Cyrus W. Kendall, Ernie Adams, Paul Scarden, Glenn Strange, Mary McLaren.	Shooting
"No, No, Nanette"	Adaptation of musical comedy by Ken Englund. Music by Vincent Youmans. Lyrics by Irving Caesar, Otto Harbach. Producer-director: Herbert Wilcox.	Anna Neagle, Richard Carlson, Roland Young, Helen Broderick, Zasu Pitts, Tamara, Aubrey Mather, Jo Ann Sayers, Stuart Robertson.	Shooting
TWENTIETH CENT.-FOX			
"The Californian"	Director: Rouben Mamoulian.	Tyrone Power, Linda Darnell, Basil Rathbone, Gale Sondergaard, Chris-Pin Martin, Eugene Pallette, Robert Lowrey, Montagu Love, Donald Meek.	Shooting
"Jennie"	Director: David Burton.	Dorris Bowdon, George Montgomery, Joan Valerie, William Henry, Rand Brooks, Ludwig Stossell, Hermine Sterler.	Shooting
UNIVERSAL			
"Tropical Sinners"	Screen play, Harry Tugend. Director: Tay Garnett.	Marlene Dietrich, John Wayne, Mischa Auer, Broderick Crawford, Oscar Homolka, Albert Dekker, Anna Lee, Antonio Moreno, Noble Johnson, Henry Victor.	Shooting
"Fireman Save My Child"	Original screen play, Jane Storm, Sy Bartlett. Co-directors: Otis Garrett, Paul Girard Smith.	Baby Sandy, Stuart Erwin, Una Merkel, Edgar Kennedy, William Frawley.	Shooting
"Meet the Wildcat"	Original screen play, Alex Gottlieb. Director: Arthur Lubin.	Margaret Lindsay, Ralph Bellamy, Joseph Schildkraut, Allen Jenkins.	Shooting
WARNER BROTHERS-FIRST NATIONAL			
"Meet John Doe"	Screen play, Robert Rskin. Producer-director: Frank Capra.	Gary Cooper, Barbara Stanwyck, Edward Arnold, Walter Brennan, Spring Byington, James Gleason, Henry O'Neill, Irving Bacon, Rod LaRocque.	Shooting
"Honeymoon for Three"	Director: Lloyd Bacon.	George Brent, Ann Sheridan, Jane Wyman, Osa Massen, Charles Ruggles, William T. Orr, Lee Patrick.	Shooting
"Santa Fe Trail"	Director: Michael Curtiz.	Errol Flynn, Olivia de Havilland, Raymond Massey, Ronald Reagan, Alan Hale, Big Boy Williams, Henry O'Neill, John Litel, William Lundigan.	Shooting
"East of the River"	Director: Alfred E. Green.	John Garfield, Brenda Marshall, Marjorie Rambeau, George Tobias, Moroni Olen, William Lundigan.	Shooting
"Four Mothers"	Suggested by a novel "Sister Act" by Fannie Hurst. Screen play, Stephen Morehouse Avery. Director: William Keighley.	Priscilla, Rosemary and Lola Lane, Gale Page, Claude Rains, Jeffrey Lynn, Eddie Albert, Frank McHugh, Dick Foran. May Robson.	Shooting
"High Sierra"	From the novel by W. R. Burnette. Screen play, W. R. Burnette, John Huston. Director: Raoul Walsh.	Humphrey Bogart, Ida Lupino, Isabel Jewell, Henry Hull, Cornell Wilde.	Shooting

BONDY TAKES SEC 'TIP', CUTS RKO FEES TO BONE

Total Allowances $638,073 Instead of $2,054,214 Asked by Reorganizers

Lawyers, bankers, accountants and others who participated in reorganizing Radio-Keith-Orpheum Corporation, this week had their fees slashed from a requested $2,054,214 to $638,073 by Federal Judge William Bondy in United States district court, New York, acting at the "suggestion," made previously by the United States Securities and Exchange Commission, that a limit of around $600,000 be set.

Largest to Atlas

The largest award was made to the Atlas Corporation, proponent of the plan of reorganization approved by Judge Bondy last January after litigation which began in January, 1933. Atlas was awarded 120,000 new common shares for its services, $170,000 for legal fees incurred, and $20,517 for disbursements. It had asked 100,000 shares for services, plus $875,037 for disbursements.

The Irving Trust Company, as receiver and trustee, was awarded $80,000, and William J. Donovan, its attorney, received $87,500, plus an additional $65,000 as attorney in anti-trust litigation involving RKO.

The Eberstadt stockholders protective committee was awarded $49,825; the Armsby debenture-holders protective committee $7,000, and Chemical Bank & Trust Company, as trustee under an indenture securing RKO's 6 per cent gold notes, $20,914.

Other applications were disposed of by Judge Bondy as follows:

Wright, Gordon, Zachry & Parlin, attorneys for Chemical Bank & Trust; asked $25,000; granted $10,000.

Neil P. Cullom, attorney for the U. S. National Bank of Denver; asked $1,500; granted $500.

Central Hanover Bank & Trust Co., trustee of 10-year gold indentures; asked $16,391; granted $10,141.

Larkin, Rathbone & Perry, attorneys for Central Hanover Bank; asked $12,507; granted $7,500.

City Bank Farmers Trust Co., trustee of extended 6 per cent gold note indentures: asked $1,900; granted $1,900.

Delafield, Marsh, Porter & Hope, attorneys for City Bank; asked $1,604; granted $1,200.

J. & W. Seligman & Co., depositary under an agreement with RKO; asked $8,750; granted $7,500.

Sullivan & Cromwell, attorneys for Eberstadt Committee; asked $20,000; granted $6,000.

Independent Protective Committee of Common Stockholders; asked $10,725; granted $2,250.

George L. Schein, attorney for Independent Committee; asked $101,404; granted $9,325.

Gottheimer & Bercu, accountants for Independent Committee; asked $30,000; granted $2,000.

Unsecured Creditors Committee; asked $10,000; granted $4,272.

White & Case, attorneys for Unsecured Creditors Committee; asked $35,526; granted $22,953.

Debenture Holders Protective Committee; asked $24,500 allowance and $9,363 expenses; granted $7,000 allowance and $9,295 expenses.

Chadbourne, Hunt, Jaeckl & Brown, attorneys for Debenture Holders Committee; asked $50,791; granted $28,220.

John S. Stover, attorney for Ernest W. Stirn, an appellant from Judge Bondy's decision, asked $118,225; granted $3,000.

Abraham K. Weber, attorney for George Sardau, stockholder, asked $2,500; granted $300.

Price, Waterhouse & Co., accountants, asked $4,800; granted $4,800.

The request of Lehman Brothers for $76,772 for services as a participant with Atlas in proposing a plan of reorganization was disallowed.

Judge Bondy also disallowed the petition of Kommel & Rosenberg, attorney who appealed the court decision approving the plan. Petitions of Florence Sullivan for $64,500 and of Ernest W. Stirn, holder of Class A stock, and five of his attorneys for a total of $97,788 were also disallowed.

RKO Cincinnati Changes

The RKO circuit division office in Cincinnati announces the following personnel changes: Norman Linz, manager suburban Paramount and Orpheum, to manager of the downtown RKO Capitol, succeeding James Pendegast, who has been transferred to the Shubert, where Henry Sommers recently resigned to take charge of the Sam Lee circuit in Kentucky; Tom Davis, formerly with the Mary Anderson theatre, in Louisville, and more recently manager of the Libson-White Paramount, in Ashland, Ky., succeeds Mr. Linz; William T. Hastings, manager of the Lyric, moves to the New Grand, and will be replaced by Lake Jones, assistant at the Albee; Joseph Hansberry, assistant at the Orpheum, will fill a similar post at the Grand; Elwood Jones has been transferred from assistant at the Shubert to assistant at the Albee, and Stanley Gerhardstein, formerly chief of service at the Shubert, moves up to assistant manager of that house.

French Film Record

"The Baker's Wife," the Marcel Pagnol comedy from Jean Giono's novel, started its 27th consecutive week at the World theatre, New York, last Tuesday, thereby establishing a new attendance and long run record for French films in the United States, according to the theatre. The previous record holders were "Mayerling" with 25 weeks and "Grand Illusion" with 26 weeks.

Vitaphone Trade Screenings

With over 30 per cent of its short subject product for 1940-41 already completed, Warner Brothers held a special trade showing of the new season's one and two reel Vitaphone short subjects Thursday at the company's home office projection room. Similar screenings will be held in the company's other exchange centers in the next two weeks.

Warn Managers of Swindler

A warning has been issued by the New York Police Department to theatre managers in the metropolitan area, that a woman giving the name of Fawn I. Swanson of Williston Park, L. I., has been obtaining money from theatre managers on the pretext of having lost her purse while in their theatres. The residence address given by the woman in each instance is non-existent, police say.

Production Log Shows 10 in Week

Production fell this week from its peak of two weeks ago, accounting for 10 pictures finished and five started, with 34 shooting, 24 being prepared and 75 being edited. Last week 11 were completed, seven started and 39 were before the cameras, while during the week prior to that, 16 had been finished and the same number started, with 43 shooting.

The week's tabulation:

COMPLETED

MGM
Philadelphia Story
Sky Murder
PARAMOUNT
Arise My Love
RKO
Mexican Spitfire Out West
Wagon Train
ROACH (UA)
Roadshow
UNIVERSAL
Spring Parade
A Little Bit of Heaven
The Pony Post
The Devil's Pipeliine

STARTED

COLUMBIA
Ghost Guns
RKO
The Fargo Kid
No, No, Nanette
REPUBLIC
Melody and Moonlight
Wild Bill Hickok

Of the 34 pictures shooting, Warners and Paramount each accounted for six, followed by MGM with five, Universal with four, RKO with three, Columbia and Twentieth-Fox with two apiece, and Republic with one.

Three short subjects were completed and the same number started.

New DeSylva Musical

B. G. DeSylva, producer and song writer, in Chicago Friday to view the Al Johnson show, "Hold on to Your Hats," said rehearsals for his new musical comedy would start shortly in New York. He said the cast would include Ethel Merman, James Dunn, Allen Jenkins, Arthur Treacher and eight year old Joan Carroll. He is to return to the Paramount lot November 15th to start work on a new Bing Crosby-Bob Hope picture.

New Columbia Series

A new series of four pictures based on the Ellery Queen mystery novels will be released by Columbia. The first, "John Braun's Body," will be placed in production next month. Ralph Bellamy and Charles Grapewin have been signed to play the principal roles, "Ellery Queen" and "Inspector Queen." Larry Darmour will produce.

Join RKO Story Department

Don Gordon, former story editor at Republic, and Ardele Ray, former Twentieth Century-Fox reader, have been named assistants to Collier Young, head of RKO Radio's story department.

New Republic Serial

Republic will make "Dr. Satan," a 15 episode serial, in place of "Superman," previously announced but shelved because of restrictions imposed by copyright owners.

Universal Signs Astaire

Universal has signed Fred Astaire to star in "Special Delivery," which will be produced by Joseph Pasternak and directed by Henry Koster.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Rhythm on the River

(Paramount)

Crosby and Company Amuse

Paramount's managing director of production, William Le Baron, taking charge of this enterprise in person, equipped it with about as many exploitation angles as there are audience-groups to be attracted. To list a few:

Here is Bing Crosby, as a ghost-composer underpaid by a songwriter gone dry, singing two songs alone and two with Mary Martin; another with Lillian Cornell;

Here is Oscar Levant of "Information Please" and the concert stage, as pianist in the service of the rundown hit writer, demonstrating both his keyboard talent and his wit;

Here is Basil Rathbone in a comedy role;

Here are Oscar Shaw of the New York stage and Ken Carpenter of the radio, both enjoying themselves;

Here are John Scott Trotter (Kraft Music Hall) and his band;

And here are five songs by the Johnny Burke-James V. Monaco team and one by Victor Schertzinger, director of this picture as of "Road to Singapore," and all as sure to sell the attraction via repetition on the radio networks as song-numbers always are when Crosby sings them.

Written by Dwight Taylor, from a story by Billy Wilder and Jacques Thery, the film has about it the informality of manner, in acting development, which animated "Road to Singapore." The tale is told of a young man and a girl whose work, music and lyrics respectively, are acquired on salary basis by a once-famous writer of hit songs who maintains his fame by offering the young people's material as his own. Coincidence brings boy and girl together and romance is making steady headway until they discover that they are co-workers in the employ of a master with whom neither wishes to continue. Experiences met in trying to sell their songs independently, with publishers accusing them of aping their former employer's style, occupy the song-spotted sequences intervening before the ultimate happy ending.

Previewed at the Del Mar Turf Club—Bing Crosby, president—115 miles south of Hollywood, and under the stars on a screen rippled by sea breezes, to a trainload of press people transported to the scene for the purpose and following a half-hour broadcast on a national hookup in the further exploitation interest of the production. Applause and laughter of the guests indicated warm approval.—WILLIAM R. WEAVER.

Produced and distributed by Paramount. Producer, William Le Baron. Director, Victor Schertzinger. Screen play by Dwight Taylor. Story by Billy Wilder and Jacques Thery. Five songs by Johnny Burke and James V. Monaco, one by Victor Schertzinger. Photographed by Ted Tetzlaff. Edited by Hugh Bennett. P.C.A. Certificate No. 6326. Release date, September 6, 1940. Running time, when seen at Del Mar, 90 minutes. General audience classification.

CAST

Bob Summers.....Bing Crosby
Cherry Lane.....Mary Martin
Oliver Courtney.....Basil Rathbone
Starbuck.....Oscar Levant
Charlie Goodrich.....Oscar Shaw
Uncle Caleb.....Charley Grapewin
Millie Starling.....Lillian Cornell
Westlake.....William Frawley
Country cousin.....Jean Cagney
Orchestra Leader.....John Scott Trotter
Teddy Gardner, Announcer.....Ken Carpenter

The Great Profile

(Twentieth Century-Fox)

Barrymore Spree

With title and basic situation taken from coast to coast headlines of recent memory, "The Great Profile" affords John Barrymore a chance to play a part as familiar as it appeared satisfying to him—that of himself.

The title, deriving from newspaper accounts as did the "Caliban" of longer ago, was used as descriptive of the actor's travels and exploits with and in behalf of "My Dear Children," the stage play. And the main theme of the film is taken from accounts of that same play, made a commercial success primarily by virtue of Mr. Barrymore's antics and ad libbing on stage.

Here he appears as an actor facing the end of the road due to a disappearance of several days while supposedly acting in a film. Success comes again through a play written by a theatre-crazed young woman, for which backing is guaranteed by the girl's fiance. But the success doesn't hinge on the play, a patently amateur work, but on the drunken antics of the actor, which are interrupted by a period in which he undergoes reform and a milk diet at the hands of the young authoress.

Sharing in the comedy are Gregory Ratoff, as the actor's agent, frenzied by a gambling debt for which he is continually under threat; Mary Beth Hughes, as the actor's wife, a former acrobat; John Payne, Anne Baxter, Lionel Atwill, and Willie Fung, as "Confucius," the long-suffering butler. In post-preview opinion, Mr. Ratoff's contribution to the evening's entertainment was but half a profile behind that of Mr. Barrymore's

The original screen play by Milton Sperling and Hilary Lynn gave ample opportunity for demonstrations of the Barrymore talent of lampooning, by word and gesture, the stage mannerisms at which he himself excels. Audience reaction was in the nature of sustained laughter from the opening credits, backed by the song "Oh, Johnny, How You Can Love," through the story as interpreted by Barrymore eye-rolling and gestures.

Emanating from the Darryl Zanuck side of the studio, the picture was directed by Walter Lange. Raymond Griffith was associate producer.

Previewed at the Village theatre, Westwood, to reaction as noted.—WALTER SELDEN.

Produced and distributed by Twentieth Century-Fox. Produced by Darryl Zanuck. Associate producer, Raymond Griffith. Directed by Walter Lang. Original screen play by Milton Sperling and Hilary Lynn. Director of photography, Ernest Palmer. Film editor, Francis Lyon. P.C.A. Certificate No. 6469. Release date, August 30, 1940. Running time, when seen in Westwood, 78 minutes. General audience classification.

CAST

Evans Garrick.....John Barrymore
Sylvia.....Mary Beth Hughes
Boris Mefoofsky.....Gregory Ratoff
Richard Lansing.....John Payne
Mary Maxwell.....Anne Baxter
Dr. Bruce.....Lionel Atwill
Sylvester.....Edward Brophy
Confucius.....Willie Fung
Understudy.....Joan Valerie
Director.....Charles Lane
Tony.....Marc Lawrence
Miss Perkins.....Cecil Cunningham
Ticket Seller.....Hal K. Dawson
Electrician.....William Pawley
Furniture Man.....Eddie Dunn

The Golden Fleecing

(MGM)

Comedy of Errors

First error in this comedy of errors is made by a junior employee of a life insurance company who sells a $50,000 policy to a supposed business man who is in reality a gangster with a reward offered for his capture dead or alive. Second error is made by the young man in setting out to do what he may about keeping the insured alive, and the third is made by the gangster in forcing the young man to deliver him over to the authorities on agreement that captor will give reward money to captive for purposes of financing an escape plan. From these three errors develop many, all as consequences and with consequence, the end-result being a film that seemed to satisfy a neighborhood-theatre preview audience fully.

Lew Ayres as the salesman and Lloyd Nolan as the gangster have assignments of the kind in which both have acquired their present followings. Rita Johnson is seen as the salesman's sweetheart and Virginia Grey as the gangster's girl, Leon Errol as a would-be composer and Spencer Charters as an up-State New York judge.

Produced by Edgar Selwyn and directed by Leslie Fenton, the picture emphasizes humor throughout. It has freshness of subject material, approach and handling.

Preview at the Uptown theatre, Los Angeles, a playhouse patronized by family trade, with reaction as above noted.—W. R.W.

Produced and distributed by MGM. Producer, Edgar Selwyn. Director, Leslie Fenton. Screen play by S. J. and Laura Perelman and Marion Parsonnet. Story by Lynn Root, Frank Fenton and John Fante. Photographed by Leonard Smith. Edited by Conrad A. Nervig. P.C.A. Certificate No. 6483. Release date, August 16, 1940. Running time, when seen in Los Angeles, 69 minutes. General audience classification.

CAST

Henry Twinkle.....Lew Ayres
Mary Blake.....Rita Johnson
Gus Fender.....Lloyd Nolan
Lila Hanley.....Virginia Grey
"Fatso" Werner.....Nat Pendleton
Uncle Waldo.....Leon Errol
Buckley Sloan.....George Lessey
Pattington.....Richard Carle
Larry Kelly.....Ralph Byrd
"Happy" Dugan.....Marc Lawrence
Charles Engel.....Thurston Hall
Sibley.....James Burke
Justice of Peace.....Spencer Charters
Swallow.....William Demarest

One Crowded Night

(RKO Radio)

Life by the Wayside

A "Grand Hotel" theme cut down to tourist camp proportion is the melodramatic design plotted in this unpretentious but suspenseful wayside thriller. With Cliff Reid as producer and Irving Reis as director, the narrative spins along speedily, if sometimes not too clearly because of the many subplots. The cast is competent and convincing, especially the veteran J. M. Kerrigan as the comical character medicine man and former medico.

If the audience can keep the separate stories apart, it will meet a variety of folk at the Autopia Court, a desert auto camp. One of the waitresses is a lady with a past; another

(*Continued on page* 58)

GOLDWY

COOPER

THE WESTER

SHOWMA

Directed by WILLIAM WYLER • Released Thru

N

NER

NSHIP



PRE-SOLD NATIONALLY . . . .

Advertised to millions thru tie-ups with Chesterfield, Dobbs Hats, Sinclair Oil, Emerson Radios, etc. "Westerner" songs on the air — fashion tie-ups in newspapers and stores — roto breaks on Cooper-Tucker brawl and the Lily Langtry angle. Coast-to-coast radio hook-ups. Fan magazine ads reaching 15,000,000 readers. Redbook "Picture of the Month". All topped by the rousing coast-to-coast news of the Fort Worth World Premiere!

UNITED ARTISTS

SHOWMEN'S REVIEWS OF FEATURES

(*Continued from page* 55)

is the wife of a jailbird who has been innocently sent to prison on a murder charge. To the place comes an expectant mother, who is traveling westward to meet her sailor husband, and an itinerant medicine vendor. Following them closely are her husband, who has deserted his naval post to join his wife, and two bodyguards. Then the jailbird husband arrives and close on his heels are two of his former cronies, the real murderers, intent on silencing him finally. The waitress with a past, who is about to be married that evening to a respectable truck driver, is recognized by the gangsters as a former member of the mob. Put all these people and their predicaments together and you have a nice problem to solve. It is all done excitingly and happily.

Seen at special showing in New York.—JOSEPH F. COUGHLIN.

Produced and distributed by RKO Radio. Executive producer, Lee Marcus. Producer, Cliff Reid. Director, Irving Reis. Story, Ben Holmes. Screen play, Richard Collins and Arnaud d'Usseau. Cameraman, J. Roy Hunt. Art director, Van Nest Polglase. Associate, Lucius Croxton. Wardrobe, Renie. Soundman, John L. Cass. Film editor, Theron Warth. P.C.A. Certificate No. 6373. Release date, August 9, 1940. Running time, 68 minutes. Adult classification.

CAST

Gladys ..... Billie Seward
Joe ..... William Haade
Mae ..... Anne Revere
Jim ..... Paul Guilfoyle
Ma ..... Emma Dunn
Pa ..... George Watts
Vince ..... Dick Hogan
Annie ..... Gale Storm
Lefty ..... Don Costello
Mat ..... Gaylord Pendleton
Matson ..... Charles Lang
Ruth ..... Adele Pearce
Joseph ..... J. M. Kerrigan
Bobby ..... Casey Johnson
McDermot ..... Harry Shannon
Lansing ..... Ferris Taylor

Ladies Must Live

(Warner - First National)

Premarital Mixup

Herewith a lightly compounded mixture dealing with misunderstood motives and a marriage which they almost prevent. Wayne Morris appears as a wealthy gentleman farmer in love with a cafe singer portrayed by Rosemary Lane. His best friend is brought to New York from the middle west to act as best man at the coming ceremony, and interprets the girl's actions, and those of her family, as mercenary.

Roscoe Karns, as the well-meaning friend, finally clears up the situation he has created. Comedy, in addition to that of Mr. Karns, is supplied by Cliff Saum as an Indian Chief butler and valet. Lee Patrick is Karns' wife. Also seen are George Reeves, Ferris Taylor, Lottie Williams and DeWolf Hopper. Two songs are sung by Miss Lane during the picture.

Based on a George M. Cohan play, the screen play was written by Robert E. Kent. Noel Smith directed and William Jacobs was associate producer.

Previewed at the studio.—W. S.

Produced and distributed by Warners-First National. Associate producer William Jacobs. Directed by Noel Smith. Screen play by Robert E. Kent. From the play by George M. Cohan. Photographed by Ted McCord. Film editor, Everett Dodd. P.C.A. Certificate No. 6445. Release date, July 27, 1940. Running time, when seen at the studio, 59 minutes. General audience classification.

CAST

Corey Lake ..... Wayne Morris
Pat Halliday ..... Rosemary Lane
Pete Larrabee ..... Roscoe Karns
Mrs. Larrabee ..... Lee Patrick
George Halliday ..... George Reeves
Paul Halliday ..... Ferris Taylor
Laura Halliday ..... Lottie Williams
Joe Barton ..... DeWolf Hopper
Thunderbird ..... Cliff Saum
Tommy ..... Billy Dawson

Men Against the Sky

(RKO Radio)

Aviation Comedy-Drama

Other pictures have sought to glorify aviation by emphasizing romance and risk. Few have prospered. This picture deals with aviation as an industry, underscoring the importance of construction, technology, test-flight and performance, and it prospered in terms of preview applause indicative of appreciation. Although the story contains no mention of the war, it deals with the airplane in the terms which have become household-words within the past few months and with the men who make and fly them as the kind of men now understood to be engaged in that work.

There is romance in the film but it is subordinated to the humour which surrounds an improvident manufacturer's financing of a new model. There is pathos in the death of a once-famous flier whose addiction to the bottle has brought him low, but this is made secondary to the drama of his interest in his profession. There are no spies intent upon stealing plans and there are no villains save circumstance and coincidence, but there is aviation as it is known today and there is adventure. The combination seemed to please its first beholders mightily.

Richard Dix as the discredited pilot whose comeback ends in death and Wendy Barrie as his sister who champions his cause, head a cast including Kent Taylor as chief engineer of an aviation plant, Edmund Lowe as its inconstant proprietor and Granville Bates in the financier assignment that steals the show when he is on the screen. Produced by Howard Benedict and directed by Leslie Goodwins with credibility and realism their objectives, the film affords showmen opportunity to capitalize on today's interest in plane production by inviting the public to come and see how it's done.

Previewed at the Pantages Theatre, Hollywood, to the response described above.—W. R. W.

Produced and released by RKO-Radio. Howard Benedict, producer. Leslie Goodwins, director. Original story by John Twist. Screenplay by Nathaniel West. P.C.A. No. 6370. Running time when seen in Hollywood, 75 minutes. Release date, September 6, 1940. General audience classification.

CAST

Phil Mercedes ..... Richard Dix
Martin Ames ..... Kent Taylor
Dan McLean ..... Edmund Lowe
Kay Mercedes ..... Wendy Barrie
Allerton ..... Donald Briggs
Grant ..... Grant Withers
Flynn ..... Charles Quigley
Burdett ..... Granville Bates
Sanders ..... Selmer Jackson
Capt. Wallen ..... Terry Belmont
Miss Leclair ..... Jane Woodworth
Nurse ..... Adele Pearce
Judge ..... Ray Gordon
Barker ..... Earl Hodges
Bartender ..... Paul Hurst
Reception Clerk ..... Harry Harvey

River's End

(Warner - First National)

Action Melodrama

Dennis Morgan is chiefly in evidence in this story, based on a James Oliver Curwood novel, as an alleged murderer and also as a sergeant in the Royal Canadian Mounted Police. Posing as the latter at the real sergeant's death, he returns to the town from which he had fled and tracks down the real murderer.

Romantic interest is supplied by Elizabeth Earl. George Tobias is a French-Canadian guide; Steffi Duna is the girl who pursues him by way of comedy relief, and Victor Jory the murderer.

Barry Trivers and Bertram Millhauser wrote the screen play, which was directed by Ray Enright. William Jacobs was associate producer.

Previewed at the studio.—W. S.

Produced and distributed by Warners-First National. Associate producer, William Jacobs. Directed by Ray Enright. Screen play by Barry Trivers and Bertram Millhauser from the novel by James Oliver Curwood. Photographed by Arthur L. Todd. Film editor, Clarence Kolster. P.C.A. Certificate No. 6334. Release date August 1, 1940. Running time, when seen at the studio, 70 minutes. General audience classification.

CAST

John Keith and Sergeant Derry Conniston ..... Dennis Morgan
Linda Conniston ..... Elizabeth Earl
Andy Dijon ..... George Tobias
Norman Talbot ..... Victor Jory
Inspector McDowell ..... James Stephenson
Cheeta ..... Steffi Duna
Frank Crandall ..... Edward Pawley
Constable Jeffers ..... John Ridgely
Constable Kentish ..... Frank Wilcox
Balt ..... David Bruce
Justice ..... Gilbert Emery
Sergeant Cruze ..... Stuart Robinson

Stage to Chino

(RKO Radio)

Western

"Stage to Chino" is a well balanced western with George O'Brien starring. It has action, romance, humor and music and another of the consistently competent performances by O'Brien. The title reference is to the stage coach line between Prescott, and Chino, Ariz., run by a girl. The line carries the U. S. mail and a rival line stoops to nefarious methods to acquire that plum.

O'Brien as "Dan Clark," postal inspector, happens on the scene at an opportune moment and keeping his identity hidden under the usual cowboy regalia, goes to work as a driver for the "McKay Stage Coach," which is the line operated by "Crinne McKay" (Virginia Vale). Constant run-ins with the heavy, "Dude Elliott" (Roy Barcroft), of the rival line, and his cohorts, make for a lot of action.

The Pals of the Golden West, musicians and singers in the western manner, are entertaining and the script has seen to it that their musical numbers in no way hamper the continuity of the story.

Reviewed at the Central theatre, New York. The audience, from all indications, enjoyed themselves.—PAUL C. MOONEY, JR.

Produced and distributed by RKO Radio. Directed by Edward Killy. Story by Norton S. Parker. Screen play by Morton Grant and Arthur V. Jones. P.C.A. Certificate No. 6,344. Running time, 59 minutes. Release date, July 20, 1940. General audience classification.

CAST

Dan Clark ..... George O'Brien
Crinnie ..... Virginia Vale
Boggs ..... Robert Cavanaugh
Dude Elliott ..... Roy Barcroft
Slim ..... William Haade
Charles Lait ..... Carl Stockdale
Bill Heagland ..... Glenn Strange
Pete Branagan ..... Harry Cording
Pedro ..... Martin Carralaga
Wheeler ..... Ethan Laidlaw
Dolan ..... Tom London
and Pals of the Golden West

Ride, Tenderfoot, Ride

(Republic)

Autry, The Executive

Until now westerns, large or small, have followed a standard formula—cowboys of the open prairies riding and fighting hard in the cause of justice. Republic herewith inaugurates a new type, starring Gene Autry, in which Gene gives up the cattle ranches for the comfortable life of a business executive. He is entertained

at palatial estates equipped with swimming pools and bridle paths; has his own large office with a secretary and an office force at his beck and call.

Under the directorial guidance of Frank McDonald the picture is cleverly unwound with many humorous and entertaining situations spicing the action. Gene and "Frog" (Smiley Burnette) after feuding with their boss, a pretty ranch owner and packing company executive, are fired. Gene is notified he has inherited a rival packing concern. The situation develops from there when both executives go to the ranchers with entertainment ranging from brass band parades to chorus girls in the briefest of costumes singing snappy little songs, to entice them to sign with the company. Of course, by good business sense, Gene wins out and also captures the heart of the rival executive.

Mary Lee, who has been seen before in Autry westerns, returns again, this time as the lovesick youngster. Miss Lee has ample opportunity to render her usual enjoyable songs aided, of course, by Gene, Smiley and the Pacemakers. The highlight of the film in comedy is handled by Smiley as the potential clothing customer with excess avoirdupois being fitted by a glib tailor played by Joe Frisco. Warren Hull is seen as the third party in the romance.

Previewed in the Republic projection room in New York where an audience of trade press reviewers seemed to enjoy this type of western and laughed heartily at the Burnette-Frisco comedy scene.—GEORGE SPIRES.

Produced and released by Republic. William Berke, associate producer. Directed by Frank McDonald. Based on an original story by Betty Burbridge and Connie Lee and adapted to the screen by Winston Miller. Production manager, Al Wilson. Photographed by Jack Marta. Film editor, Lester Orlebeck. Musical supervisor, Raoul Kraushaar. P.C.A. Number 6491. Running time, 65 minutes. Release date, September 6, 1940. General audience classification.

CAST

Gene ..... Gene Autry
Frog ..... Smiley Burnette
Ann Randolph ..... June Story
Patsy Randolph ..... Mary Lee
Donald Gregory ..... Warren Hull
Henry Walker ..... Forbes Murray
Martin ..... Joe McGuinn
The Haberdasher ..... Joe Frisco
Miss Spencer ..... Isobel Randolph
The Butler ..... Herbert Clifton
Stewardess ..... Mildred Shay
The Sheriff ..... Si Jenks
Singer ..... Sindy Walker
and
The Pacemakers

Madre a la Fuerza

(Obligatory Mother)

(Bueno Production, Mexico)

Comedy

American exhibitors who like to give their customers a fresh perspective on life abroad, particularly Mexico, might do well with this well played and photographed but thin comedy of the better class people of the Mexican capital. Another attraction is the star, Maria Conesa, Spanish operetta comedienne, who after some four decades on the stage retains her appeal.

The story is weak and much of it is spicy. La Conesa, wealthy spinster, gets into all manner of misunderstandings when she generously takes in a boy baby who is left in a basket at her front door. The mixup involves Maria's suitor, Alfredo del Diestro, capital as a rich medico who has a weakness for trombone playing; Tomas Perrin, La Conesa's good looking nephew, and his sweetheart, Susana Guizar, who is pretty and wears clothes well. The acting is of a high order, but the sound is poor and there could have been better direction.

Reviewed at the Cine Olimpia, Mexico City, which caters to high class Mexican and foreign trade. Americans in the audience were amused. JAMES LOCKHART.

Produced and distributed by Jose Luis Bueno. Directed by Robert O. Quigley. Release date, August 8, 1940. Running time, when seen in Mexico City, 95 minutes. Adult audience classification.

CAST

Tia Carmen ..... Maria Conesa
Tio Gustavo ..... Alfredo del Diestro
Arturo ..... Tomas Perrin
Cristina ..... Susana Guizar

SHORT PRODUCT PLAYING BROADWAY

Week of August 17

CAPITOL
A Way in the Wilderness.. MGM
Young America Flies..... Vitaphone
Little Blabbermouse ..... Vitaphone
Feature: I Love You Again.. MGM

CRITERION
Screen Snapshots, No. 9.... Columbia
Week-End ..... RKO Radio
Feature: Three Faces West.. Republic

MUSIC HALL
The Billposters ..... RKO Radio
Feature: Pride and Prejudice. MGM

PARAMOUNT
Popular Science, No. 1.... Paramount
Diving Demons ..... Paramount
Way Back When a Razzberry Was a Fruit..... Paramount
Feature: The Great McGinty. Paramount

RIALTO
Dempsey vs. Cowboy Luttrell Fight Film..... Amity
Ski Birds ..... MGM
Shakespearean Spinach..... Paramount
Feature: Golden Gloves..... Paramount

ROXY
Billy Mouse's Akwakade.... 20th Cent.-Fox
Vacation Time ..... 20th Cent.-Fox
Unveiling Algeria..... 20th Cent.-Fox
Feature: The Return of Frank James ..... 20th Cent.-Fox

STRAND
Shark Hunting ..... Vitaphone
Bear's Tale..... Vitaphone
Feature: The Sea Hawk..... Warner Bros.

March of Time, No. 13

(RKO Radio)

Gateways to Panama

The makers of the March of Time have turned their camera southward to the danger spots of the Caribbean. Because of the belief of some competent army authorities that the real threat to the United States will come from an attempt by Nazi forces either to seize the European holdings in this area or through infiltration in the South American countries, there has been instituted a vast defense program not only in the Canal territory but also in the other insular United States holdings. Besides glimpses of this rearmament activity, there are sequences devoted to an inspection of the Dutch West Indies, the British Bahamas and its new Governor General, and a look at French Guiana, especially the famed penal colony, Devil's Island. It is contended that Hitler has plans for using the discontented prisoners to foster the Germanic conquest of the Western hemisphere. The study is again graced by intelligent commentary and editing. Camerawork, especially sea and island scenes, is superb.—Running time, 20 minutes.

Puttin' on the Act

(Fleischer-Paramount)

Popeye Cartoon

Even Popeye can do imitations and here demonstrates his ability by aping Jimmy Durante, Stan Laurel and Groucho Marx. The demonstrations result when Olive Oyl shows Popeye a newspaper heralding the return of vaudeville. Popeye and Olive rehearse their routine but Sweetpea, the baby, puts the damper on their enthusiasm by pointing out that the newspaper is several decades old. Running time, 7 minutes.

Unusual Occupations L9-6

(Paramount)

Six Items

Some six items, combining both hobbies and businesses, are shown in this issue of the series. In New Hampshire a Mrs. Milton Seeley operates kennels, where she trains polar sledge dogs; a man in Nebraska sculptures in steel by acetylene torch; a department of the U. S. Treasury redeems mutilated currency; a man in California operates his own miniature, radio-controlled battle fleet; a man in New York collects freak timepieces, and a pilot flies mail by autogiro from Camden to Philadelphia. The subject, in color, is interesting and varied. Running time, 11 minutes.

Snubbed by a Snob

(Fleischer-Paramount)

Hunky and Spunky

Cleverly constructed and executed by the Max Fleischer studio this color cartoon tells of the experiences of the two donkeys, Hunky and Spunky. Spunky, a democratic soul, comes upon a small aristocratic colt but Spunky's overtures are of little avail. Spunky follows the colt out to the pastures at a discreet distance but comes a-running when the colt is menaced by a ferocious bull. The sequences with the bull are very funny and the subject is good entertainment. Running time, 7 minutes.

Doing Impossikible Stunts

(Fleischer-Paramount)

Popeye Cartoon

Popeye shares honors here with the baby Sweetpea in the matter of muscles and superhuman strength. Popeye having gained the ear, and eye, of a casting director, is showing daredevil stunts of himself on the screen. Popeye is looking for a screen contract. Into the projection room unnoticed comes Sweetpea with a reel of film which he switches with one of Popeye's. As is to be expected Sweetpea is the hero of the reel and it is he who is signed to a contract forthwith. Running time, 7 minutes.

The Fulla Bluff Man

(Fleischer-Paramount)

Stone Age Cartoon

This travesty on a method of salesmanship as indulged in by a brush company has the ace salesman of prehistoric times, Stone E. Broke, showing how it was done in the stone age. At first the salesman has his troubles selling carpet sweepers but he hits his stride when he provokes a street brawl and then proceeds to sell the battlers shillalahs. The brawl spreads, the shillalah sales increase and soon his stock is sold out but the salesman cannot help but gloat a bit causing a general rush in his direction as the brawlers realize Stone E. Broke is the cause of it all. Running time, 7 minutes.

"Britain at Bay"

(Ministry of Information)

War Documentary

Made under the Ministry's film propaganda scheme this is no more than a pithy and concise flirtation with the idea of national defense. Showing what is being done by the Services, by the Civil Defence groups, and by the factory workers, it is, surprisingly in so short a space, a moving and nobly tuned effort, not only by its imagery and editing, but by its commentary, finely conceived and simply spoken by novelist J. B. Priestley. Here is the honest English voice which speaks for all England. The "We shall fight on the beaches . . ." peroration quoted from Prime Minister Churchill is moving by its delivery and its inspiring pictorial expression.—Running time, 7 minutes.—A. F.

MUSICIANS GET ACTORS' HELP AGAINST PETRILLO

Tibbett and Jaffe Ask Screen Guild's Aid in Resisting the Demands of the Federation

The Associated Actors and Artistes of America, parent actors' union, prepared this week again to defend its members. The battle is that brewing between its American Guild of Musical Artists, headed by Lawrence Tibbett, and the powerful American Federation of Musicians, led by James C. Petrillo.

This week and last, Four A's member unions met to consider what aid they could give, if any, to the guild. On Monday, Mr. Tibbett and Henry Jaffe, Four A's attorney, left New York by airplane for Hollywood to solicit support from the Screen Actors Guild, which contributed largely to the victory which the actors' unions scored last summer over the International Alliance of Theatrical Stage Employees, whose organizing efforts, like those of the musicians' federation seemed to be an athwart acting endeavor. The Actors Guild in Hollywood late Tuesday voted support to Mr. Tibbett's Guild in opposing "encroachment on its jurisdiction," but did not take a stand on specific differences between the Petrillo and the Tibbett groups. Actors' Equity officers in New York expressed similar sentiments.

Tibbett, Petrillo Meet

Mr. Tibbett and Mr. Petrillo met in New York last week, said things which presaged a settlement and a compromise, but disclosed no terms. They were to meet again this week, also in New York.

Mr. Petrillo, several weeks ago, ordered the instrumentalists belonging to the musicians' guild, to join his federation by September 2nd, threatening debarment from radio, screen, and virtually any form of organized entertainment if they did not. Though the instrumentalists and the guild officials regard this as an infringement of jurisdiction of the Four A's, and an attempt to eliminate the four-year-old guild, Mr. Petrillo in interviews to the press declared that, instead, the guild represented an invasion of the federation's jurisdiction; that the instrumentalists, who include personalities such as Jose Iturbi, Jascha Heifetz, and Efrem Zimbalist, were "musicians," and that all musicians belonged in the federation.

He added a denial of rumors in actors' circles that his decision to add a comparatively few instrumentalists to the estimated 157,000 members of his federation, had been dictated, or suggested, by George Browne, president of the IATSE.

It was the IATSE and Mr. Browne, whom the Four A's repulsed in the battle of Atlantic City last summer.

Members of the musicians' guild told the press this week they did not want to be under Mr. Petrillo.

Mr. Petrillo also is attempting to unionize the Boston Symphony Orchestra. He has ordered the records division of the Radio Corporation of America, at Camden, New Jersey, not to make any more recordings of this unit after Labor Day. The order will be obeyed because of contracts by the federation with the company. Mr. Petrillo has also caused the orchestra to be banned from radio.

A third issue in which Petrillo is interested, and which more directly concerns the film industry, is the strike by the Philadelphia musicians' local, No. 77, against the Warner circuit in that city. The strike is nine months old. Mr. Petrillo met with Warner labor contact Frank Phelps several weeks ago, with no settlement resulting, and he met again last week with Joseph Bernhard, general manager of the circuit.

Chicago Operators Contract

Officials of the Chicago projectionists' union expected to start negotiating with the city's theatre owners this week on a new contract, effective September 1st. It was anticipated that present contracts might be extended for one year.

Taxes, and other business factors, are understood to have interfered with an agreement between Cincinnati projectionists and theatre men, on new wage scales to become effective September 1st. Negotiations have been on for several weeks.

Local No. 10 of the IATSE, of Buffalo, celebrated its 50th anniversary Monday night, at the Hotel Statler, in that city. There was an informal stag dinner.

Television Standards Committee Meets

The National Television Systems Committee, organized last month to obtain agreement on television standards from all patent holders and manufacturers in the field, will have its first sub-committees in session by early September, it was agreed on Wednesday, at a preliminary conference of panel chairmen at the Hotel Roosevelt, in New York City.

The Committee's object is to establish standards acceptable to all in the field, so that the Federal Communications Commission will grant full commercialization rights to television, without the intra-industry squabbles which have arisen in the past. It is expected that the conferences will be completed by January 1st.

Convention in Hollywood

What was described as a "first national television convention" was to open Thursday at the Roosevelt Hotel, Hollywood, and continue through Saturday. The program listed 21 speakers. The meeting was sponsored by the Television Engineers Institute, an organization headed by George Seward, retired engineer, who calls his interest in television "purely academic."

Set Film Course

Harold W. (Chick) Evens, manager of the Loew's State in St. Louis, and Colvin McPherson, motion picture critic of the St. Louis *Post-Dispatch,* have been invited to conduct a series of lectures on the motion picture industry at the Washington University Adult Study Center next fall. The series will be entitled, "Movie Parade," and will feature from time to time visiting film celebrities and exhibition of old silent films.

Theatre Group in War Relief Drive

Plans for an intensive campaign for money and relief materials were formulated at a meeting of the executive board of the American Theatre Wing of the Allied Relief Fund in New York Wednesday, August 14th. The drive, to be conducted this fall, will include the collection of small donations from New York theatre audiences, a method which netted $370 at six summer theatres.

$25,000 Raised

A summary of the work done in the summer by the Theatre Wing, which is under the chairmanship of Rachel Crothers, shows a total of nearly $25,000 in cash raised or donated. 230 cases of clothing and bedding supplies shipped to England, and an unestimated amount of food and material donated for conversion into relief supplies.

Miss Mildred Morris, assistant secretary of the organization, said the money collected thus far by the organization represented entirely spontaneous contributions. The only money raising schemes, besides the summer theatre collections, have been a few scattered benefits to provide enough money to maintain the workshop and offices.

Miss Morris said the children from the British Actors Orphanage would arrive in this country toward the end of this month to remain for the duration of the war. The evacuation of these children, she said, is under the sponsorship of Dame May Whitty and they will be under her care in California when they arrive. It is reported, Miss Morris added, that Douglas Fairbanks, Jr., has underwritten the financial end of the project, which amounts to $30,000 yearly for the children's support.

United Artists Corporation has been authorized to make a substantial contribution to Joseph P. Kennedy, Ambassador to the Court of St. James, covering one or more Red Cross ambulances, on behalf of five of the company's independent producers, Alexander Korda, David O. Selznick, Walter Wanger, Hal Roach and Edward Small. Samuel Goldwyn has already made a Red Cross contribution through Ambassador Kennedy and Charles Chaplin has contributed to various British relief organizations including the Red Cross and the British Actors Orphanage Fund, the company said.

Monogram Buys Into Franchise

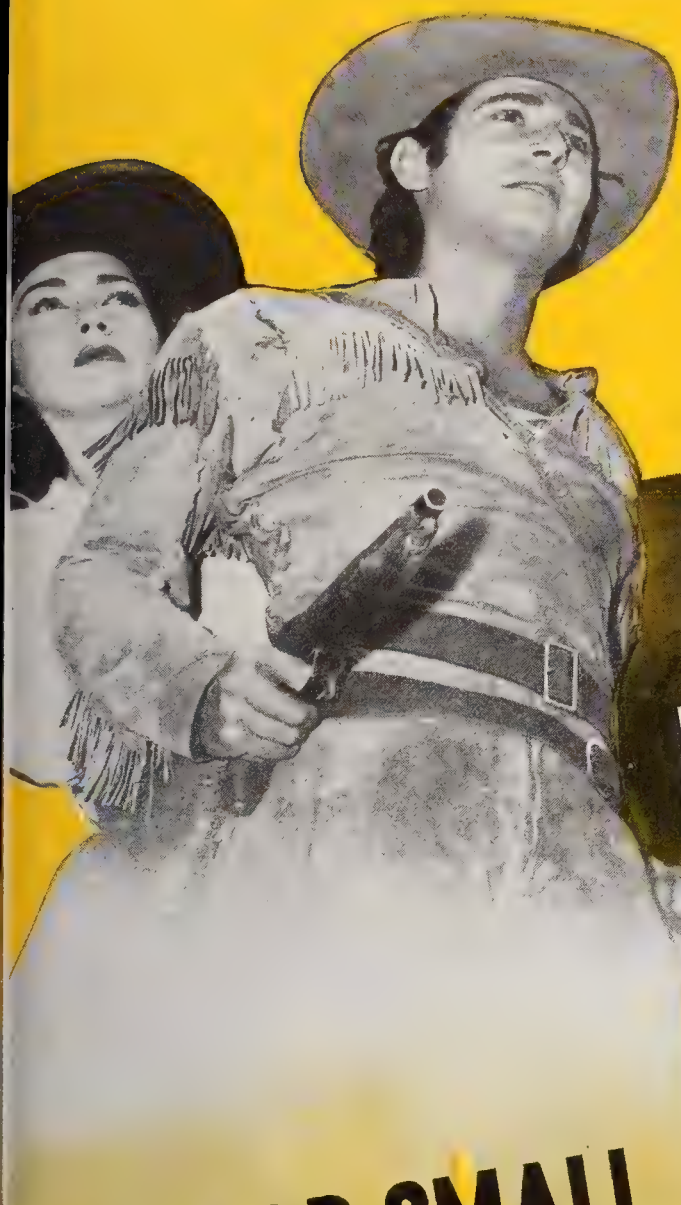
Monogram Pictures has purchased the interests of A. M. Goldstein in Monogram Pictures of the Northwest, Inc., distributors for the company in Seattle, Washington, and Portland, Oregon. The producing company will operate the exchanges with Monogram Pictures of California, president of which is Howard Stubbins. W. Ray Johnston, president of Monogram, will become a member of the board of the Northwest exchanges.

Staunton Union Elects

At the annual election of officers of Staunton, Va., Local No. 572, IATSE, held Sunday, August 18th, the following men were elected: Lewis Rodgers, Lexington, president and business agent; Herman H. Diehl, Jr., Covington, vice-president; Donald Pattee, Harrisonburg, financial and corresponding secretary; Anthony Peduto, Staunton, treasurer, and Raymond Bowers, Clifton Forge, sergeant-at-arms. All officers were reelected with the exception of Mr. Diehl, who succeeds Weldon Holsinger of Staunton.

He'll Make History Again August 26th!

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DANA ANDREWS • WARD BOND
HAROLD HUBER • C. HENRY GORDON



ected by George B. Seitz · Original screenplay by George Bruce · Based upon a story by Evelyn Wells · **Released thru UNITED ARTISTS**

IN THE BRITISH STUDIOS

by AUBREY FLANAGAN
in London

The notes on this page were mailed from London August 10th.

At Shepherd's Bush

With the Crazy Gang film, "Gas Bags," out of the way, work at Shepherds Bush Studios has now been concentrated exclusively on the Twentieth Century Production "Inspector Hornleigh Goes To It," in which the Gordon Harker-Alistair Sim duo, as the famous Inspector and his mate Bingham, are once again in the lead. The story is a Fifth Column subject, with Hornleigh caught up in a net-work of espionage, in the unravelling of which he adopts the make-up of the schoolmaster's cap and gown, a bizarre note for Harker.

The film is being directed by Walter Forde, with the Maurice Ostrer-Edward Black team producing.

Phyllis Calvert, Edward Chapman, Percy Walsh and Richard Cooper are included in the cast.

Team Dissolved

War exigencies seemed likely to break up the highly popular partnership of Charters-Caldecott-Basil Radford and Naughton Wayne—the cricket crazy Englishman of "Lady Vanishes" and "Gestapo" (now called for British consumption "Night Train to Munich") and "Crooks' Tour."

Basil Radford has taken a commission in his old regiment, the South Staffordshires, and it was feared that his film work would have to cease. Maurice Ostrer, however, is hoping to make arrangements with the War Office whereby Radford will be given time off to make another film with Naughton Wayne in the near future.

'This England' Lead

It is expected that Constance Cummings will play the lead in the new British National picture "This England," which David Macdonald is directing for John Corfield.

The script calls for a leading lady who can be at her ease in the costumes of the Roman, Norman, Elizabethan and modern periods, and it was decided that Miss Cummings fills the bill.

Among the experts engaged on the film is the noted historian, Dr. Beard, who will be in charge of research. Duncan Sutherland will be art director and the music will be by Richard Addinsell and Muir Matheson.

▽

Music for "Freedom Radio," the Two Cities production for Columbia release, has been composed by Nicholas Brodsky and Muir Matheson has selected one hundred musicians from the London Philharmonic and London Symphony Orchestras to record it.

▽

Due to return to the screen shortly, after an absence of some months, is schoolmaster-comedian Will Hay, who will make a picture at Ealing for Michael Balcon.

No final decision has been taken as to what the picture will be, but rumor associates Will Hay with a film based on "Knights of the Round Table."

BEST SELLERS AND RENTERS

"Through the House Door," by Helen Hull, led the listing of Best Sellers of fiction in the period June 17th to July 15th, and "How Green Was My Valley," by Richard Llewellyn, led the Best Renters listing for the period, according to The Retail Bookseller, *house organ of The Baker & Taylor Company, New York.*

Ten Best Sellers

(Based upon a count of sales from June 17th to July 15th)

1. Through the House Door, by Helen Hull.
2. Stars on the Sea, by F. Van Wyck Mason.
3. World's End, by Upton Sinclair.
4. Master-at-Arms, by Rafael Sabatini.
5. Legacy, by Charles Bonner.
6. How Green Was My Valley, by Richard Llewellyn.
7. The Vantage Point, by Hilda Morris.
8. Quietly My Captain Waits, by Evelyn Eaton.
9. Rose Galbraith, by Grace Livingston Hill.
10. Someday I'll Find You, by Margaret Widemer.

Ten Best Renters

(Based on nationwide reports)

1. How Green Was My Valley, by Richard Llewellyn.
2. Night in Bombay, by Louis Bromfield.
3. Kings Row, by Henry Bellamann.
4. Mr. Skeffington, by Elizabeth.
5. Stars on the Sea, by F. Van Wyck Mason.
6. Kitty Foyle, by Christopher Morley.
7. Quietly My Captain Waits, by Evelyn Eaton.
8. Chad Hanna, by Walter D. Edmonds.
9. Native Son, by Richard Wright.
10. The Bird in the Tree, by Elizabeth Goudge.

Salvation Army

The Albert Hall, noted concert hall and scene of revivals, demonstrations and political meetings in London, was used as a location for one of the biggest scenes in Gabrial Pascal's production of Shaw's "Major Barbara." What was probably the largest crowd of artists since the War packed into the Kensington hall dressed as members of the Salvation Army. They played the part of Salvationists at a revival meeting. More than five hundred of these were chosen personally by Pascal and several days were used for the auditions.

Bent upon getting the best possible out of every line, Producer Gabrial Pascal has employed well known stage stars to play single line roles in the film. Among those who have one-line parts is Ronald Squire, who makes a brief appearance as a butler. Other fleeting appearances are by Edward Rigby, Wally Patch and Edward Shiner.

Lawson as Ash

Wilfrid Lawson has been chosen to play the part of Churdles Ash, grizzled old woman-hating farm hand in the Eden Phillpotts comedy of Devon, "The Farmer's Wife," which is being produced by Associated British at Welwyn.

"The Farmer's Wife" was one of the most successful London stage plays of its time and is still a subject with English repertory companies.

Direction of the film is shared by Leslie Arliss and Norman Lee who have worked collaboratively on the script.

Basil Sydney has the role of a farmer who finds widowerhood irksome, and Norah Swinborne that of Araminta. Enid Stamp Taylor is a barmaid, Viola Lyel is a finicky spinster and Betty Warren a wealthy hunting and shooting widow. Patricia Roc and Bunty Payne are the farmer's daughters.

▽

Back to the screen after five years' absence come Dorothy Hyson, as leading lady to George Formby in the new Ealing production "Spare a Copper," which Michael Balcon is producing with John Paddy Carstairs in directorial charge.

The last film Miss Hyson made was the Ealing "Sing as We Go." She has come back to the screen following the mobilization of her husband, Robert Douglas, into the Fleet Air Arm.

▽

Steve Pallos has been named to the board of directors of United Artists, representing Alexander Korda. Mr. Pallos was general manager for Mr. Korda in England. Emanuel Silverstone, eastern representative and board member for Mr. Korda prior to Mr. Pallos' appointment, will continue to sit in at directors' meetings.

British Circuits Set New Minimum Admission Scales

by AUBREY FLANAGAN
in London

English theatre circuits this week made known through the Cinematograph Exhibitors Association their new agreement on a new scale of admissions, to become effective October 6th.

Range Given

Substantiating forecasts of the new scale published in MOTION PICTURE HERALD, the minimum admission is disclosed at nine-pence, with one shilling, two-pence, and one shilling, nine-pence as the chief prices in first run theatres. The scale also includes price of one shilling, one shilling, six-pence and two shillings, six-pence. Prices in individual situations are to be selected from this range of six different prices.

Theatres now operating on a scale of six-pence, nine-pence and one shilling will operate under the new policy with eight-pence, one shilling, and one shilling, two-pence. Other areas now using a six-pence minimum will change to a minimum of eight-pence or nine-pence.

In situations where only one of the circuits is represented, an agreement will be reached with the local independent operators.

This new scale will form the basis for immediate discussions in local C.E.A. groups, and is expected to meet with considerable opposition in some independent exhibitor quarters.

Film Commission Planned

Carefully screened backstage movements on the part of the British Board of Trade and financial interests here seem to indicate that the Government is completing plans for the formation in the near future of a Film Industry Commission.

Following the appearance on July 17th of Sir Andrew Duncan, president of the Board of Trade, at a Films Council meeting, when he said he favored such a commission, a secret committee has been at work. Duncan asked the council to appoint members to collaborate with the Board of Trade in framing legislation designed to establish a Films Credit Bank.

It is believed that the committee includes, among others, Arthur W. Jarratt, for exhibitors; Capt. Richard Norton, for producers; Francis W. Baker, for distributors; George H. Elvin, labor; Simon Rowson, trade expert.

Despite the secrecy attached to the proceedings, it is understood in informed quarters that legislation is being developed leading to the formation of a film commission. It is believed further that Duncan was influenced by the original film report of Lord Moyne's committee, which favored the control of the industry by a select body with control of foreign film investments here, rental terms, admissions and other phases of operation.

Headed by Fayette Allport, representative here of the Motion Picture Producers and Distributors of America, a deputation of American film men today presented to U. S. Ambassador to England Joseph P. Kennedy, a check for £16,000 ($64,000).

The money, the contribution of American companies operating in England, will be used to assist organizations working to relieve and protect the English civilian population.

Roberts with RKO

Don Roberts has joined RKO's publicity department to handle the unit work on Orson Welles' "Citizen Kane."

INDUSTRY IN CANADA SETS WAR AID GROUP

Pioneers Group Sponsor of Move to Organize War Work and Charity Shows

The Canadian Picture Pioneers, sponsor of the "Win the War" campaign in the Dominion, is backing the Canadian Motion Picture Industry's War Service Committee for the organizing of all branches of the industry in Canada to cooperate with the Government in war work and charities.

Officers Named

The chairman of the new committee is N. L. Nathanson, president of Famous Players-Canadian. Other officers are Ray Lewis, secretary-treasurer, and Leo Devaney in charge of publicity. Also on the committee are Clair Hague, president of the Pioneers; Oscar Hanson, Nat Taylor, Harry Alexander, Colonel John Cooper, J. J. Fitzgibbons and Louis Rosenfeld, with Jim O'Loghlin and Haskel Masters, alternate members.

The committee is considering, among other things, methods of providing for refugee children of film people in Great Britain. Offers to accommodate children of British screen stars and executives have been made by Mr. Hanson and Paul Nathanson, son of N. L. Nathanson.

The Canadian Picture Pioneers is considering plans for Canadian tours of Hollywood and British stars to raise funds for the Red Cross and otherwise; the presentation of plays and vaudeville shows, and a rodeo late in September featuring Gene Autry at the Circle M Ranch, near Toronto, which is owned by Charles Mavety.

Columbia Office in St. John

An important change in the distribution lineup in St. John, N. B., is the establishment of an exchange for Columbia. This will cover the maritime provinces and Newfoundland. For many years, Maritime Films, an independent exchange operated jointly by Mitchell Bernstein and Joseph Lieberman has distributed for Columbia in the territory. Maritime Films will be dissolved. Mr. Lieberman will manage the new Columbia exchange and Mr. Bernstein will devote all his attention to a circuit which two partners have operated in recent years, located princially along both sides of the Canadian-U. S. border, at Hartland, Andover, Edmundston, on the Canadian side and Madawaska and Van Buren, on the U. S. side.

Columbia joins RKO, United Artists, Twentieth Century-Fox, Warner Brothers, Universal-Empire and Paramount in maintaining exchanges in St. John. Metro-Goldwyn-Mayer markets its films through Regal Films, affiliated with Famous Players-Canadian.

125 French Films on Hand

France Film Company, Montreal, exclusive distributor of French films in Canada, has on hand 125 French pictures, equal to the average production program of one year, according to the company.

It has been suggested that the company produce French pictures in Quebec Province, but J. M. de Roussy, commercial director, says that lack of outstanding actors as well as financial backing would render such an enterprise unprofitable. Mr. de Roussy believes that French production will continue either in Paris or in the unoccupied area presided over by Marshal Petain.

Marcus Loew's Theatres, Ltd., owners of the Loew's and Uptown theatres in Toronto, reports operations for the first 11 months of the current fiscal year were on a par or slightly ahead of the same period, ending August 31, 1939, last year.

The results for the full year, despite increased taxation, are expected to closely approximate last year when net earnings were equal to $18.51 a share on 7 per cent $100 par preference stock.

Sunday Entertainment

While exhibitors and soldier welfare organizations in Canada find themselves balked in their efforts to provide Sunday entertainment for soldiers, sailors and airmen, there is one stretch on the international border enjoying immunity from the Sunday ban.

This is a bilingual section comprising northern Aroostock County, Maine, and Victoria and Madawaska Counties, New Brunswick.

Sunday operation, afternoon and night, is permitted in Edmundston, N. B., and Madawaska, Me., pulp and paper mill towns. The same applies to St. Leonard, N. B. and Van Buren, Me., twin towns down river, and also connected by an international bridge. Other centers in the same belt where theatres are open on Sunday are Caribou, Fort Kent, Fort Fairfield, on the Maine side, and Grand Falls, with Perth-Andover, on the New Brunswick side.

In most of the spots, the populations are chiefly of French descent, and both French and English are spoken.

Bagnall Joins Korda

George L. Bagnall, former Paramount vice-president and studio manager, has been appointed general manager of Alexander Korda Productions. The negotiations were begun after Mr. Bagnall left Paramount recently. The appointment is in preparation for Mr. Korda's Hollywood production program, in which S. A. Klune, on loan from Selznick International, and Zoltan Korda will also figure.

Plans European Visit

Fred W. Lange, Continental European manager for Paramount, is planning to return to the Continent to check up on Paramount properties there and explore the possibilities of more business. Mr. Lange's plans for departure will be determined by future developments abroad. He returned to New York from Europe about a month ago and has been at the home office since.

ERPI Foreign Installations

The foreign department of Electrical Research Products, Inc., reports business "as usual" despite the war. The company has recently installed Western Electric sound equipment in the Dominican Republic for the first time, at the new Capitol theatre in Ciudad Trujillo. The company also installed equipment recently in the Teatro Odeon, Guayaquil, Ecuador; a theatre in Afganistan, and the Teatro Municipal, Asuncion, in Paraguay, among others.

Latin American Figures

Warner Brothers plan to make a series of short subjects dealing with Latin American historical figures. The series is expected to foster goodwill getween the United States and South American republics.

What a riot of

laughs and romance!

Boxoffice says:
"A CINCH SMASH."

Film Daily says:
"ROLLS UP HEAVY TOTAL OF LAUGHS."

Daily Variety says:
"THE RONALD COLMAN-GINGER ROGERS COMBINATION A FIRST-TIME PAIRING, INSURES HEFTY APPEAL."

M. P. Herald says:
"RONALD COLMAN IN THE PINK AND GINGER ROGERS SURPASSING HERSELF IN THE FIELD OF HUMOR."

Hollywood Reporter says:
"B.O. HIT IN SMART LIGHT COMEDY VEIN . . . EASILY TOPPING RKO'S PROGRAM THUS FAR."

THE FIRST OF THE NEW PARADE OF BIG HIT SHOWS FROM RKO RADIO

Ronald COLMAN • *Ginger* ROGERS

LUCKY PARTNERS

WITH

SPRING BYINGTON • JACK CARSON
CECILIA LOFTUS • HARRY DAVENPORT • HUGH O'CONNELL

HARRY EDINGTON *Executive Producer* • *Directed by* **LEWIS MILESTONE**
Produced by **GEORGE HAIGHT**

SCREEN PLAY BY ALLAN SCOTT & JOHN VAN DRUTEN • ADAPTED FROM THE STORY, "BONNE CHANCE" BY SACHA GUITRY

RKO RADIO PICTURES

PARAMOUNT UNITS WILL EXPAND IN TELEVISION

Balaban & Katz Station in Chicago Plans Relay Unit; Mobile Set for Coast

Balaban & Katz, Paramount theatre affiliate in Chicago which has a Federal Communications Commission construction permit for a television station in Chicago, has filed an application for a relay transmitter for that city, to operate in the 204-210 and 210-216 mc channels (television channels Nos. 11 and 12), with 250 watts power.

Television Productions, Inc., Paramount West Coast television company which also has received a license for a station, at Los Angeles, has made an application for a mobile unit to operate on the 180-186 and 186-192mc bands (channels Nos. 9 and 10).

Although Television Productions has received a construction permit for Los Angeles and requested permission to use a mobile unit which transmits outside programs to the main station at the Paramount studio it was said at the studio that no one there had any knowledge of the television plans other than a long-standing tentative provision for a television station in the proposed new studio.

Television Group Meets

Officers of the National Television Systems Committee, formed July 31st under the sponsorship of the Radio Manufacturers Association and with the cooperation of the Federal Communications Commission, met at the Hotel Roosevelt in New York City on Wednesday. Reports from the chairmen of the nine subcommittees were heard. An effort is being made to complete the study and make a final report by the first of the year, if possible. W. R. G. Baker, is chairman and Virgil M. Graham is secretary of the all-industry committee.

The television industry committee has been completed with the appointment of Ray H. Manson of Stromberg-Carlson, Dr. Ralph Brown, Bell Telephone Laboratories and Paul R. Raibourn, Paramount's television coordinator.

Dr. Alfred N. Goldsmith is chairman of Panel 2 of the National Television Systems Committee, the sub-committee on subjective aspects. This committee, comprising experts in psychology, optics, photography, ophthalmology, biophysics, electrical and radio engineering, physiology and advanced physics, will study television from the viewpoint of the audience and attempt to find out what standards will be most acceptable to one viewing a television picture. Investigations of a similar nature have already been begun by the special committee on television of the Institute of Radio Engineers which also is headed by Dr. Goldsmith.

Curb Listing Sought

Majestic Radio & Television Corporation which has emerged from reorganization under a plan which gave control to the Allen B. DuMont Laboratories, Paramount affiliate, will apply for a listing of the new preferred and common stock on the New York Curb Exchange. New capitalization includes 80,000 shares of no par value preferred stock; 1,500,000 shares of common with a par value of one cent per share and $165,000 in ten year, five percent sinking fund debentures.

The new National Broadcasting Company building in downtown San Francisco on which construction is scheduled to start shortly has been designed to include space for television, according to Al Nelson, manager of KPO-KGO. The new structure will be five stories high and windowless. There will be ten studios for broadcasting, the largest capable of seating 500 persons.

Television Permits Granted

The Federal Communications Commission has authorized construction of a television station in Philadelphia by WCAU Broadcasting Company, an affiliate of the Columbia Broadcasting System. The new television station will operate on the 84-90 mc band with a power of 1,000 watts. The station will experiment with various standards, from 441 to 729 lines and from 15 to 30 frames. Research will include tests with FM and AM and a comparison of vertical and horizontal polarization.

Experimental stations were also authorized for Purdue University, West Lafayette, Ind., and the State University of Iowa, Iowa City. The Purdue station will operate on the 66-72 mc band with a power of 750 watts and the Iowa station on both the 50-56 and 210-216 mc channels with 100 watts visual only. Both universities have been active in television work.

Army Tests Television

Field tests are being conducted in the vicinity of Ogdensburg, New York, by Allen B. Dumont Laboratories with the cooperation of the United States Army for the purpose of determining possible military uses for television. Mr. DuMont said that several transmitters were being used and that a full staff of television engineers was at the First Army maneuvers. At 515 Madison Avenue where the new DuMont television station is being constructed it was reported that the entire staff was at Ogdensburg.

The New York *Times* reported last September that devices based on television principles had been patented which it was claimed could detect enemy planes, dirigibles, submarines, mines and enable pilots to "see" the terrain below while lurking behind clouds. It was said that, according to the patents, enemy guns hidden behind masonry and embankments could be detected.

No indication was given about the military uses found for the DuMont portable television equipment at the Ogdensburg maneuvers.

Power Increase Granted

A five-fold increase in night signal power, from 1,000 watts to 5,000 watts, has been granted radio station KHJ in Los Angeles, it was announced this week. Lewis Allen Weiss, vice-president and general manager of the Don Lee network, of which KHJ is the key Southern California outlet, in addition to announcing the raise granted by the FCC, said that work would now start on two new directional antennae. Based on a 13-acre plot, the antennae will be 300 feet in height and 275 feet apart, while the present towers will be used for short-wave work on completion of the new ones.

LOHR WRITES BOOK ON TELEVISION

Lenox R. Lohr, former president of the National Broadcasting Company, has written a book called "Television Broadcasting", published by McGraw-Hill, in which the relation of motion pictures to television is discussed. David Sarnoff, president of the Radio Corporation of America, contributed the foreword.

"Motion picture film should take an important place in television programming," Mr. Lohr said. "Film used in television has all the advantages that it does in motion picture theatres and certain additional uses."

It was pointed out that from an economic viewpoint it is better to use films rather than live talent shows. Mr. Lohr granted that current runs of motion pictures should not go to television but, he said, "The third and fourth runs might be taken on a nationwide television hookup, speeding up the capital turnover on the film to about six months or less."

Museum Planning Griffith Exhibit

The Museum of Modern Art, New York, starting October 29th will hold an exhibition of the work of David Wark Griffith, pioneer film director. The exhibit, titled "Two Great Americans," also will show the work of Frank Lloyd Wright, architect. The Museum had originally planned to include, under the title "Three Great Americans," the work of Alfred Stieglitz, noted photographer. The Stieglitz exhibition has been postponed because of the ill health of the artist.

The Griffith exhibition, besides tracing Mr. Griffith's career, will contain a pictorial analysis, step by step, of sequences from two of his films—one early and one more mature—so that his actual technique may be studied closely. Documents, photographs and other material drawn from the Museum's Film Library collection will be supplemented by the continuous projection of film in the gallery and by the showing of a cycle of films in the Museum auditorium.

World Sets Group of Ten for New Season

"Time in the Sun," produced by Marie Seton from the film photographed and directed by the Eisenstein-Tisse expedition into Mexico, will be the first release of a group of 10 new films which World Pictures Corporation will distribute as part of their 1940-41 program.

Others are "Hatred" and "The Patriot," both starring Harry Baur; "The Night of the Mayans," "Shark Woman," produced by B. F. Zeidman; "Annie Laurie," with Will Fyffe; "Monkey into Man," produced under the supervision of Julian Huxley; the reissue of "The Life and Loves of Beethoven," "Humanity," an exploitation film on the world crisis, and "Students of Crime," by the authors of the stage play, "Ladies in Retirement."

Start Yiddish Feature

Mathilda Seiden, film director, has begun work on "Three Daughters," the third of a series of four Yiddish pictures which she is directing for the Cinema Service Corporation. It is being made at the Cinema Service studios at Palisade, N. J.

Ballots Sought On Sunday Shows In Pennsylvania

Because of the presidential campaign, the Sunday film advocates in Pennsylvania will wage only seven local option fights this November in the state. Church interests originally intended to put the Sunday picture issue on the ballot in 325 Pennsylvania communities.

The Reverend William B. Forney, general secretary of the Lord's Day Alliance of Pennsylvania, said his organization had advised church people of the opportunity for a vote this year, but replies are said to be slow in reaching Philadelphia headquarters. The church forces of the state will confine their efforts to only three key cities, Reading, Lock Haven and Easton. Film interests will try to get Sunday films for Harrisburg, Bethlehem, Williamsport and perhaps Lancaster.

Five years ago, 167 municipalities favored Sunday movies and 158 opposed them.

Unions Back Sunday Films

Clyde Stewart, chairman of the Harrisburg Building Trades Council, said last week that all American Federation of Labor unions in Harrisburg, Pa., would be lined up in favor of Sunday films at the November election. He said all the 17 craft unions in the council were ready and anxious to aid in getting Sunday films.

A united stand against the proposed legalization of Sunday films in every community in which it becomes an issue will be made by 10,000 Bible classes in Pennsylvania, said Arthur R. Bodmer, head of adult work of the Pennsylvania State Sabbath School Association.

The Association played an important role in defeating Sunday films in Harrisburg in 1935 when voters opposed the issue more than two to one.

The Beaver Falls city council has approved a petition, signed by 256 qualified voters, asking that Sunday films be put on the ballot for the November election. Voters disapproved Sunday films in 1935.

K. L. Shirk, district attorney of Lancaster, Pa., has warned operators of Sunday films and vaudeville shows in parks, etc., that his office expects Sabbath observance in the future, and that it will attempt to enforce the Sunday laws.

Abington Township, adjoining Philadelphia, is assured the opportunity to vote in the November election on the question of Sunday films, now banned in the community. A petition signed by 1,243 residents was forwarded to the county commissioners.

Mohawk Sets Several Distribution Deals

J. S. Berkson, in charge of sales for Mohawk Films, which is distributing a group of 19 pictures acquired from Grand National, reports that the company has concluded several distribution deals throughout the country.

Among the exchanges involved in the deals and the territories sold to each are: Principal Film Exchange, Greater New York and New Jersey; Pam-O-Film Exchange, Buffalo and Albany; Imperial Pictures, Chicago, Indianapolis, Milwaukee and Wisconsin; Sack Amusement Enterprises, Charlotte, Dallas and Atlanta; Atlantic Pictures, New Orleans, and Excellent Pictures, Detroit.

AFM FIGHTS THEATRE ON SLOT MACHINES

Possible Punitive Action Would Come Through Aid of IATSE Which Asks Investigation

Labor's concern and possible opposition to the well-heralded new industry, "nickel-in-the-slot-movies" was expressed this week by actors' unions which formulated codes to govern members appearing in films for the new medium, and by musicians who objected to the use of a nickel phonograph in the lounge of a theatre.

IATSE Interference Seen

In the latter instance, the machine was being used in Nat Bernstein's State theatre, Elkhart, Ind., the patrons being entitled to use it upon payment of admission. Harry Geiss, president of the musicians' local, No. 192, protested to Mr. Bernstein, who replied that the theatre had no contract with the musicians.

The Geiss protest was forwarded to James C. Petrillo, head of the American Federation of Musicians, the local's spokesman said, but Mr. Petrillo, interviewed in New York last week, declared the matter had not been brought to his attention, and added that national action against theatres using music machines was not immediately contemplated by the AFM.

Punitive action by the AFM against the State would probably take the form of a request from the IATSE, with whom the federation has a working agreement, for assistance. Mr. Bernstein last week, through the local IATSE, asked that international's executive board in Chicago, to send a representative to investigate the situation, and said he would abide by this representative's decision.

Temporary Pact Considered

The Actors Equity, the American Guild of Variety Artists, the American Federation of Radio Artists, and other members of the Associated Actors and Artistes of America are considering a "temporary agreement" between the Screen Actors Guild and the companies producing for the nickel-movie machines. The agreement was made temporary in lieu of greater knowledge by the screen actors union of the machines' possibilities, and the producers' methods of operation.

The letter from the SAG, to a producing company, Peck-Umann, and constituting the agreement, follows, in part:

"Because of the fact that this work is so new, we are agreed it would be unfair to prospective employers or prospective actors to attempt to negotiate a complete agreement . . . at this time. We, therefore, agree that you may proceed to make what you call test productions, which, if satisfactory, may be later sold by you, and that you may contract with artists for such work upon such terms as you desire save and except for the limitations hereinafter set forth."

Sets Wage Scales

The letter designates members in good standing in the SAG, the Actors Equity, American Federation of Radio Artists, American Guild of Musical Artists, and American Guild of Variety Artists, as "eligible" for the type work, without joining any other branch of the Four A's. It then requires the producer to agree to pay artists not less than $25 per day, and extras not less than the scales provided for in the Producers-Screen Actors Guild Basic Minimum Contract for 1937, and that he keep the guild supplied with "all data as to artists used, time they worked, wages paid, together with any other information which might be useful towards the end that both the employer and the incorporated guild shall have a foundation for the negotiations of a general contract covering this field."

Globe Finishes Eight

James Roosevelt's Globe Productions has completed eight short subjects for the coin operated movie machines which are now being manufactured by the Mills Novelty Company of Chicago; and Mr. Roosevelt this week announced that the pictures would be shown publicly for the first time, in Hollywood, on September 16th.

Michigan Phonovision

Michigan Phonovision Distributors has been incorporated, with a capital of $100,000 and offices in Detroit. Officers are Don Kelsey, vice-president and general manager; John Gorsuch, president; Walter Probst, secretary. Herbert Bauer is handling publicity.

In the same city, it is reported that Jacob Schreiber, former circuit operator, is planning to enter the coin-movie-machine field.

Cohn Buys More Columbia Stock

Only one film-stock transaction will be shown in the final summary of transactions of officers and directors of corporations in the securities of their companies in June, to be issued Friday by the Securities and Exchange Commission at Washington. That transaction was the acquisition of 600 shares of Columbia Pictures common stock by Harry Cohn, president, in Hollywood. The June report was accompanied by returns for previous months showing acquisitions of 200 shares in December and 100 shares in February, which brought Mr. Cohn's holdings at the close of June to 74,049 shares held direct and 2,160 shares held through a separate account.

Back reports also were filed by Paul G. Brown, Boca Raton, Fla., Universal Corporation director, showing the acquisition of 700 common voting trust certificates in November and 2,000 in December, 1939, and 1,000 in May, 1940, giving him at the end of that month 13,600 held direct, in addition to 26,500 held through the Standard Capital Company.

J. Miller Walker, New York, officer, held 155 warrants for RKO common stock when the company's registration became effective June 14th, it was reported. O. R. McMahon, New York, officer, and Raymond Bill, New York, director, held no equity securities.

Loew's Gets "Daltons"

Universal has sold "When the Daltons Rode" to the Loew's New York circuit in a deal which will give the picture its first New York showings in 12 theatres simultaneously. The film opened at Loew's State, Thursday, August 22nd, for a minimum engagement of a week, and in 11 Loew's neighborhood houses on the same day.

Stein Back at U. A.

Ed Stein, former Samuel Goldwyn publicity representative, has returned to United Artists for a special assignment.

Monogram Will Move New York Office to Coast

At a special meeting of the board of directors of Monogram Pictures Corporation, held Friday, August 16th, at the company's headquarters in the RKO Building, Rockefeller Center, a decision was reached to move the home offices of the organization to the west coast. Only the foreign department, under Norton V. Ritchey, will continue to function in the east, making its headquarters at the New York exchange in the Film Center Building. The move is expected to be completed in 90 days.

The board set October 2nd for the annual stockholders' meeting. Attending the session were Mr. Johnston, O. Henry Briggs, Trem Carr, Scott R. Dunlap, Thomas P. Loach, Steve Broidy, John Mangham, J. A. Sisto and Col. T. C. Davis. Mr. Carr and Mr. Dunlap left for the coast following the meeting.

Mr. Johnston, who arrived in New York from the coast last week for the meeting, said 17 pictures were completed and work on seven others was started during his stay at the studio.

The completed product includes "Queen of the Yukon," with Charles Bickford and Irene Rick; "The Ape," with Boris Karloff; "Up in the Air," with Frankie Darro; "That Gang of Mine," with the East Side Kids; "Gypsy Cavalier," in color; "Drums of the Desert" and "Phantom of Chinatown."

RCA Signs Deals

RCA Manufacturing Company signed sound service contracts with a score of independents in July, according to W. L. Jones, national service manager. The theatres include the Lakeside, Rangeley, Me.; Stratton, Middletown, N. Y.; Delmore, Avonmore, Pa.; Cinema, Atlantic City, N. J.; Westport, Baltimore, Md.; Grand, Lebanon, Ohio; New Royal, Evansville, Ind.; Belmont and Talbot, Indianapolis, Ind.; Palace, Jacksboro, Tex.; Carnation, Sulphur Springs, Tex.; Garby, Clarion, Pa.; Williston, Mineola, N. Y.; Star, Glassport, Pa.; Mayfair, Philadelphia, Pa.; Stonehurst, Upper Darby, Pa.; Haversham, Clarksville, Ga.; Riverside Auto, Columbus, Ohio, and Fenway, Fenimore, Wis.

Patchen in New Post

E. A. Patchen, until recently advertising manager for Standard Theatres Corporation in Oklahoma City, Okla., has been named manager of the Chief theatre in Pueblo, Col. The Chief is a unit of Westland Theatres in Colorado.

Form Supply Company

E. W. Foster, northwest distributor for International seats and Charles Creamer, formerly in charge of sound and equipment for Elliott Film Company, have formed a company to handle distribution in Minnesota, the Dakotas and western Wisconsin of a complete line of theatre supplies and equipment. Offices will be in Minneapolis.

Philadelphia Federation Modifies Preview Policy

The Philadelphia Federation of Women's Clubs and Allied Organizations, aiming for greater co-operation with exhibitors and exchanges, has suggested that pictures be submitted for screening which are worth while although they may not have popular appeal. Representing 101 active clubs with a roll call of more than 150,000, the Federation seeks several previews a year for the various motion picture groups, whose approval would mean support and public endorsement for the feature.

In the past, exhibitors and exchangemen were no little annoyed by the many women's clubs asking for previews on only the top pictures, especially those with big stars featured, invariably those that did not need the type of exploitation the groups could offer. By asking that they be allowed to cooperate on shows which have merit but lack direct box office appeal, it sets a precedent most welcomed by the exhibitors and exchanges.

Mrs. Harry B. Miller was appointed chairman of the Federation's Motion Picture Department.

IN NEWSREELS

MOVIETONE NEWS—No. 98, Vol. 22.—President visits Newport Torpedo Base and New London Submarine Base....Willkie Host to Elliott Roosevelt, Alf Landon and Mary Pickford....South Carolina gale leaves wreckage....Shrimp fishing fleet blessed ....France demobilizes army....Petain talks with farmer....Churchill tours defenses....Italian prisoners of war....Canadian reinforcements....Fall hat fashions....Lew Lehr....Golf....Harness racing.

MOVIETONE NEWS—No. 99, Vol. 22.—President and Canadian Prime Minister visit New York war games ....Willkie in acceptance speech at Elwood, Ind..... Bullitt at Philadelphia....Duke of Windsor becomes Governor of the Bahamas....Demonstrate parachute that floats plane to ground....Racing at Saratoga ....Gold Cup Regatta....Lew Lehr.

NEWS OF THE DAY—No. 296, Vol. 11.—British preparations for blitzkreig; Churchill on defense tour ....France demobilizes army....Knox urges selective service....Roosevelt visits New London base....Sheep round-up....Monkeys perform as bricklayers....Old and modern bathing costumes modeled at New York Fair....Hambletonian harness race.

NEWS OF THE DAY—No. 297, Vol. 11.—Willkie formally accepts Republican nomination....Roosevelt discusses Canadian defense with Canadian Prime Minister....Bullitt warns of dangers to America in Philadelphia speech....Windsors arrive in Nassau ....Bag Nazi raider in England....Jalopy derby at Albany.

PARAMOUNT NEWS No. 101.—President concludes New England defense inspection...Willkie host to Landon, Hoover, Elliott Roosevelt, General Johnson and Mary Pickford....Hurricane leaves wreckage in Georgia, South Carolina....Cudahy arrives to report to State Department....War aid rally in Brooklyn....French army demobilizes....Prepare for All-Star football game....Classic harness race won by Spencer Scott.

PARAMOUNT NEWS—No. 102.—Willkie accepts Republican nomination in Elwood, Ind.....Gold Cup Regatta....National women swimming meet.... Windsors hailed in Nassau....Roosevelt discusses defense pact with Canadian Prime Minister....Ku Klux Klan rallies with Bundsmen....Bullitt's address in Philadelphia.

RKO PATHE NEWS—No. 113, Vol. 11.—Southern gale leaves millions in damage....Willkie host to Landon, General Johnson and Elliott Roosevelt....First French troops demobilized....Troops rehearse battle of Britain....Cudahy arrives for report to State Department....Japanese admiral tours Phillipines.... Spencer Scott wins Hambletonian.

RKO PATHE NEWS—No. 114, Vol. 11.—Willkie formally accepts nomination in the overflow town of Elwood....Roosevelt and Mackenzie King visit New York war games, discuss defense pact....Bullitt warns America in Philadelphia speech....Windsors takes oath of office in Nassau.

UNIVERSAL NEWSREEL—No. 902, Vol. 12.—British troops demonstrate preparedness....British mosquito fleet patrols the coast....Petain in Vichy....French demobilize army....Roosevelt concludes New England tour....Southern hurricane leaves wreckage.... Ambassador Cudahy home....Bless shrimp fleet in Barataria, La.....Spencer Scott wins Hambletonian.

UNIVERSAL NEWSREEL—No. 903, Vol. 12.—Willkie hits at President's foreign policy in acceptance speech ....President and Mackenzie King visit war games, discuss Canadian—U. S. defense pact....Duke of Windsor takes oath of office in Nassau....Parachute plane tried out....Gold Cup Regatta.

Business Managers Of Independent Producers Organize

Culminating the plan inaugurated several months ago, business managers of independent Hollywood producers met Thursday, August 15th, at the Hollywood Athletic Club to establish their own group along lines similar to the Motion Picture Producers Association.

"Protection" Is Aim

Members have pointed out that with the recent increase in the number of leading independents producing for major release, there is a need for some sort of association devoted exclusively to what group members define as "protection and advancement of our interests."

The organization is expected to meet monthly to discuss problems covering all phases of production. Strictly informal in setup, the organization is to have no officers, but merely a presiding chairman. The Producers Association has invited representatives of the group to attend its meetings.

Included in the independents' group are Daniel O'Shea, David Selznick; C. W. Thornton, Edward Small; Barney Briskin, Sol Lesser; Henry Henigson, Globe; William Holman, Frank Capra; Marvin Ezell, Samuel Goldwyn; Clarence Erikson, Walter Wanger; Stanley Kramer, Loew-Lewin; George Bagnall, Alexander Korda; Jack Skirball, Frank Lloyd; Sidney Van Buren, Hal Roach. With the completion of his production arrangements, Howard Hughes also is slated to be represented. Mr. Holman is chairman of the group.

National Decency Legion Classifies Seven Films

Of seven pictures reviewed and classified by the National Legion of Decency in its listing for the current week three were approved for general patronage, three were listed as unobjectionable for adults and one was condemned. The films and their classification follow.

Class A-1, Unobjectionable for General Patronage: "Golden Fleecing," "Rhythm on the River," "The Secret Seven." Class A-2, Unobjectionable for Adults: "Boom Town," "One Crowded Night," "The Return of Frank James." Class C, Condemned: "Sinful Daughters."

—

The Better Films Council of Chicago has recommended the following pictures as family type: "Andy Hardy Meet Debutante," "Florian," "Passport to Alcatraz," "Pride and Prejudice," "Song of the Road," "Untamed," "Wagons Westward," "You're Not So Tough."

The Council listed as mature the following: "Brother Orchid," "Isle of Doomed Men," "Maryland," "One Million B. C.," "Our Town," "Private Affairs," "South of Pago Pago," "When the Daltons Rode" and "The Whirlpool." About the last named picture the Council says: The theme of this film is not one to be recommended for picturization."

The list was compiled by Mrs. Charles R. Holton, vice-president of the Council.

RKO in Circuit Deal

The Robb and Rowley circuit, of Texas, has signed, with RKO, for all of its 1940-41 features and short subjects.

IN COURTS

United Artists Sued Over 'Emperor Jones'

A suit for $250,000 damages has been instituted against United Artists by John Krimsky and Gifford Cochran, Inc., on the charge that United Artists failed to devote its best efforts to the distribution of "Emperor Jones," produced by Krimsky-Cochran. They also ask $8,500 in income from England which they maintain was withheld by UA, and a ruling by the court voiding a statement they signed last February that UA had performed all conditions under the distribution contract for the film.

In the request that the February agreement be voided the complaint states that on December 22, 1939, shortly before the expiration of UA's seven year contract for handling the film, the owners asked release from the pact so that they could arrange with a third party for reissuing the picture. The complaint charges that the statement was signed at the demand of UA, in lieu of obtaining the picture for the third party already contracted.

"Doped Youth" Action

Mayor Arthur B. Langlie and the Seattle Board of Theatre Supervisors have been cited in superior court there to show cause why they should not be restrained from interfering with the showing of "Doped Youth," a state right film being distributed there by Clarence Wicks. The film was booked recently for a week's run at John Danz's Colonial theatre, but was ordered stopped at the end of the first day's run. Mr. Wicks contends the film is of an educational nature while the censors claim the theme is offensive.

Malco Theatres Upheld

J. B. Ward, chancellor, of Russellville, Ark., has upheld the Malco Theatres, Inc., owners of the Rialto at Morrilton, Ark., in a suit in Conway chancery court to restrain the city of Morrilton from enforcing an ordinance which would limit the number of theatres one person or firm may operate at Morrilton. The theatre also is seeking to prevent the city from enforcing an ordinance providing a license fee of $100 in addition to an annual tax of 40 cents a chair on all chairs in excess of 300.

Ruling on Ohio Tax

The internal Revenue Bureau has ruled that when the total admission price of 21 cents includes the Ohio three per cent gross tax, no federal tax need be added. However, signs must clearly indicate an established price of .2037; Ohio tax, .0063, total admission 21 cents. The Ohio Tax Commission had previously ruled that theatres using those prices are exempt from the 10 per cent federal tax.

Seek Tax Cut

Reductions in 1941 assessments are being sought by three theatres in Rochester, N. Y. The RKO Palace seeks a cut from $828,000 to $532,000 and the RKO Temple from $469,700 to $350,000. Loew's Rochester is seeking a reduction from $1,074,200 to $850,000.

Tiffany Accounting Sought by Cruze

Requests for more specific bills of particulars have been granted in part by the circuit court in Detroit in twin suits for $1,014,673.76 filed by James Cruze Productions, growing out of the old Tiffany Productions. The suits are against Lay Improvement Company, said to be the owner of all common stock of Tiffany, and against L. A. Young, of Detroit, who was understood to be the principal figure in Tiffany.

The bill charges that under agreement of August, 1930, Tiffany was to take 10 Cruze pictures for distribution, that it has distributed and is continuing to distribute six of these, namely, "She Got What She Wanted," "Salvation Nell," "Race Track," "Women Go on Forever," "Hell Bound" and "Command Performance," but failed to make adequate accunting to Cruze Productions.

File UA Action

A suit for $5,000 damages has been filed against United Artists in New York supreme court on charges that an old Russian song was used without permission in "We Live Again," made by Samuel Goldwyn in 1934. The picture was based on the Tolstoy novel, "Resurrection." Serge Adelheim brought the suit. He charges the words and music of "Molchi, Grust, Molchi," on which he claims he owns the copyright, were used in the film.

Fleischer Seeks Tax Relief

Fleischer Studios, Inc., has filed a circuit court action in Miami, Fla., seeking relief from $1,243.80 in taxes. The complaint points out that in 1933 the state of Florida adopted a constitutional amendment exempting all motion picture studios coming into Florida from taxation for 15 years.

Judell Assets Sold

Assets of Judell Film Exchanges in Chicago, St. Louis and Milwaukee have been sold to Screen Attractions Corporation of New York for $2,000. The sale was conducted by A. Cohen, federal court referee.

Brady Defeated

Edward M. Brady, representative in the Missouri legislature, who was involved in the recent trial of the Motion Picture Operators' Union in St. Louis, was defeated for renomination on the Democratic ticket in the primary Tuesday, August 6th.

Mr. Brady ran fifth in a contest that saw four nominated for his office. He was indicted with John P. Nick, ousted head of the union, but was acquitted by the late Judge Thomas H. Rowe.

Republic Seeks Dismissal

Republic Pictures Corporation and Republic Productions, Inc., has applied to Edward J. Conger, federal judge, in New York, for an order dismissing the suit of Marquis James, who claims plagiarism of his book, "The Raven, a Biography of Sam Houston," in the Republic film, "Man of Conquest."

Renews Altec Service

Alex Schreiber, president of Associated Theatres, Inc., has renewed service contracts with Altec Service Corporation to cover all Associated theatres in Detroit, Highland Park, Flint, Wyandotte, Farmington and Trenton, Mich.

OBITUARIES

Gene Morgan Dies, Screen Comedian

Gene Morgan, screen comedian and master of ceremonies, died of a heart attack in Hollywood August 15th. Born in Montgomery, Ala., he appeared in vaudeville in this country and in Australia and in 1924 joined West Coast Theatres becoming master of ceremonies. Subsequently he played in several silent Hal Roach comedies and in Universal, Vitaphone and Columbia short subjects.

He appeared also in many feature pictures including "Elmer the Great," "Mr. Deeds Goes to Town," "Meet Nero Wolfe," "Make Way for Tomorrow" and "Who Killed Gail Preston?"

Funeral services were held Saturday, August 17th, in the Little Chapel of the Dawn in Santa Monica, Cal.

George C. Pearce Dead

George C. Pearce, actor, 76, died August 12th at Cedars of Lebanon Hospital in Los Angeles. A stage and light opera performer, he entered motion pictures in 1920. His last film role was in Columbia's "You Can't Take It With You."

Frank Williams

Frank Williams, 58, who managed theatres in Green Bay, Appleton, Marinette, Racine and Calumet, Mich., many years ago, died in Milwaukee August 12th.

Charles Antram

Charles W. Antram, 72, former partner in the operation of the Lyric theatre in Canton, Ohio, died at his home in North Georgetown, near Canton, August 17th.

Columbia Incorporates

Columbia Pictures of Puerto Rico has been incorporated at Dover, Del., to deal in motion pictures. The company listed a capital of $2,000 par $10. The incorporators were: Maurice Burnett, Ridgefield, N. J.; Max Seligman, New York City, and Richard Philpott, Long Island, N. Y.

Higher Fair Attendance

The San Francisco World's Fair has past the 3,500,000 attendance mark, nearly 20 per cent ahead of the figures for the same period of 1939. "The Aquacade," "American Cavalcade" and "Folies Bergere" continue to be the three most popular attractions at the Fair.

Drive-In To Open Near Pittsburgh

George Davis, manager of a new Drive-In theatre to be opened this month near South Park, suburb of Pittsburgh, announced that third-run product of United Artists, Columbia and Universal will be shown. The theatre, financed mainly by Norbert Stern, loan company executive, is constructed to accommodate 400 automobiles. Mr. Davis operates a dozen other theatres.

Levy Named Salesman

Lester Levy has been appointed a salesman in the Monogram exchange in St. Louis.

The Great American

With MOTION PICTURE DAILY That:

"HE STAYED FO

IS "A SURE-FI

THE TROUBLED

MILTON ARTHUR, *Cabart Theatres, Los Angeles* • **MIKE BARD, HARRY HOLLANDER,** *Colorado Corporation, Los Angeles* • **CARL BUERMELE,** *Co-operative Circuit, Detroit* • **OSCAR COBLENTZ,** *Alpha Theatre, Catonsville, Md.* • **SAM DEMBOW, Jr.,** *Paramount Theatres* • **JOHN HARRIS,** *Harris-Alvin Theatre, Pittsburgh* • **CHARLES HAYMAN,** *Lafayette Theatre, Buffalo* • **WILLIAM HENDERSON,** *Frank Durkee's Circuit, Baltimore* • **ED HINCHEY,** *Warner Bros. Circuit*

Just a few of the hundred

Showman Agrees

R BREAKFAST"

RE CURE FOR

BOX-OFFICE!"

BERT JACOCKS, *Warner Bros., Boston* • **MAX LEVENSON,** *Levenson Circuit, Boston* • **FRED MEYERS,** *R. K. O. Theatres* • **RAY MOON,** *Mutual Circuit, Detroit* • **RODNEY PANTAGES,** *Pantages Theatre, Hollywood* • **EUGENE PICKER,** *Loew's Theatres, Inc.* **I. M. RAPPAPORT,** *Hippodrome Theatre, Baltimore* • **HERMAN RIFKIN,** *Rifkin Circuit, Boston* • **MIKE ROSENBERG,** *Principal Theatres, Los Angeles* • **MARTIN TOOHEY,** *Pawtucket*

. . MORE ON REQUEST!

COLUMBIA PICTURES

WHAT THE PICTURE DID FOR ME

Columbia

AMAZING MR. WILLIAMS, THE: Melvyn Douglas, Joan Blondell—We enjoyed a nice first of the week business considering war and heat.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

BLIND ALLEY: Chester Morris, Ralph Bellamy—Double billed this one week-end which was very hot. Did normal business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

FRONTIER OF '49: Bill Elliott—This boy is no Bill Boyd or Autry but the crowd cheered this picture and enjoyed it. Business only fair. Too hot.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MEN WITHOUT SOULS: John Litel, Rochelle Hudson—We ran this with Columbia's "The Lone Wolf Strikes" as a double feature bill. I suppose these are both supposed to be "B" pictures but the box office report looks more like "C" or "D". However, as the show came just after a spasm of Carnival and Tent-show had cleaned the community, the best of shows would not have done much good. Running time, 62 minutes. Played July 25-26.—Dr. G. A. Van Fradenburg, Valley Theatre, Manassa, Colo. Farming community patronage.

PASSPORT TO ALCATRAZ: Jack Holt, Noah Beery, Jr.—This is the poorest recorded picture we have run in many a moon. Just nothing to it. Skip it. Running time, 60 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

TOO MANY HUSBANDS: Jean Arthur, Fred MacMurray, Melvyn Douglas—The basis of the story is not bad but it seemed to me that a more satisfying picture should have grown out of it. I would say that it is a serious drama tinctured with too much comedy of the hokum variety. It just barely gets by. Running time, 84 minutes. Played July 27-28.—Dr. G. A. Van Fradenburg, Valley Theatre, Manassa, Colo. Farming community patronage.

First National

ALL THIS AND HEAVEN, TOO: Bette Davis, Charles Boyer, Jeffrey Lynn, Virginia Weidler, Barbara O'Neil—For women, for women only. That's the way we thought we must have advertised it because that's the most of what we saw for this week. Which goes without saying the matinee business was best of all. The feminine trade almost without exception were walking billboards and reception was excellent. Men folks' attitude didn't matter much in this instance. Running time, 140 minutes. Played July 25-31.—Bert Stern, Criterion Theatre, Oklahoma City, Okla. General patronage.

CASTLE ON THE HUDSON: John Garfield, Pat O'Brien, Ann Sheridan, Burgess Meredith—This is a very fine picture, although Warners are using too many prison and gangster pictures. The public are getting fed up on them. Garfield, Sheridan and O'Brien are perfect in this, however. Running time, 76 minutes. Played July 5-6.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

FIGHTING 69TH: James Cagney, Pat O'Brien, George Brent, Jeffrey Lynn, Dennis Morgan, Alan Hale—A fine picture. Very timely. Cagney, O'Brien and Brent were great in this. Running time, 90 minutes. Played August 2-3.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

LADIES MUST LIVE: Wayne Morris, Rosemary Lane—Small picture which pleased on family night. Running time, 70 minutes. Played August 6.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

THREE CHEERS FOR THE IRISH: Priscilla Lane, Dennis Morgan, Thomas Mitchell—A nice picture. Weather too hot to get big crowd. Those who came liked the picture. Running time. 100 minutes. Played July 19-20.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

THREE CHEERS FOR THE IRISH: Priscilla Lane, Dennis Morgan, Thomas Mitchell—Good production. Well balanced picture with very good performances by Priscilla Lane and Dennis Morgan. Patrons said very good. Box office not so hot. Running time, 100 minutes. Played June 21-22.—Everett Clapp, American Theatre, Sidell, Ill. Rural and small town patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

'TIL WE MEET AGAIN: Merle Oberon, George Brent, Pat O'Brien, Geraldine Fitzgerald—Very good picture but did not draw here. More suitable for class or large city patronage. Those sad ones always flop for me. Regardless of how good the picture may be rural theatres shouldn't have to play pictures like this. They are definitely for the cities and why not let the cities have them. Running time, 100 minutes. Played July 21-22.—Everett Clapp, American Theatre, Sidell, Ill. Rural and small town patronage.

Metro-Goldwyn-Mayer

FORTY LITTLE MOTHERS: Eddie Cantor, Rita Johnson, Bonita Granville, Judith Anderson—This was an entirely different Cantor picture with plenty of laughs and also plenty of seriousness. That fellow really has the job in hand. This one should go in most any spot.—J. R. Wills, Loma Theatre, Socorro, N. M. General patronage.

FORTY LITTLE MOTHERS: Eddie Cantor, Nydia Westman, Rita Johnson, Bonita Granville, Judith Anderson, Margaret Early, Baby Quintanilla—Kept the audience laughing from start to finish and pleased one hundred per cent. Judith Anderson and Nydia Westman are very good and Margaret Early and her southern accent are great. Hope this little lady gets more, bigger and better parts. The baby is almost too good to be true. A few more like this one and I might keep out of the bread line. Running time, 90 minutes. Played July 19-21.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

STRANGE CARGO: Clark Gable, Joan Crawford, Peter Lorre, Ian Hunter—Altogether too strange for a small town and not even Clark Gable and Joan Crawford could put it over. Excellent cast, good production but too depressing. Ian Hunter steals the show. Out here where it never rains and we haven't raised a crop in ten years they go to a show to be entertained and to laugh so this one fell with a dull sickening thud. Running time, 113 minutes. Played July 12-14.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

SUSAN AND GOD: Joan Crawford, Fredric March, Rita Quigley, Rita Hayworth, Ruth Hussey, John Carroll, Bruce Cabot, Rose Hobart—Just no dice. Those who saw the picture liked it but they were few and far between. Would suggest cancelling. Running time, 115 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SWEETHEARTS: Jeanette MacDonald, Nelson Eddy—This was much enjoyed by my women patrons and can recommend it as very good. Running time, 100 minutes. Played August 1.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

20 MULE TEAM: Wallace Beery, Leo Carrillo, Marjorie Rambeau—This is essentially a western picture but quite different from the usual variety and while it can hardly be classed as a super production Wallace Beery makes it quite satisfactory screen material and it will do well enough at the box office. Running time. 83 minutes. Played August 3-4.—Dr. G. A. Van Fradenburg, Valley Theatre, Manassa, Colo. Farming community patronage.

WOMEN, THE: Joan Crawford, Norman Shearer, Rosalind Russell, Paulette Goddard, Mary Boland, Joan Fontaine, Virginia Weidler—Decidedly not a small town picture. Did not take in film rental. Could not recommend this for a rural community. Running time, 130 minutes. Played July 25.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

YOUNG TOM EDISON: Mickey Rooney, Virginia Weidler, Fay Bainter, George Bancroft—A great show. Metro admits it but it did not bring out the S.R.O. sign here. Mickey gives his usual fine performance. Virginia Weidler is great. Supporting cast good but they do not like that type of show. About a fourth as good at the box office as Jesse James. If they pay to see a biography, they want it thrilling. This one will probably please, if you can get them in. Running time, 86 minutes. Played July 26-28.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

Monogram

MUTINY IN THE BIG HOUSE: Charles Bickford.—Didn't do well on this one. Business below par mid-week.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SON OF THE NAVY: James Dunn, Jean Parker, Martin Spellman—Not a bad story but I would hardly say that the picture can be rated above a "B" rating. It seems rather obvious that but little money was expended on the picture, though I would rather see that than see evidence of gobs of it being literally thrown away. On the whole, I call this fairly good entertainment. Running time, 72 minutes. Played August 1-2.—Dr. G. A. Van Fradenburg, Valley Theatre, Manassa, Colo. Farming community patronage.

Paramount

BUCK BENNY RIDES AGAIN: Jack Benny, Eddie "Rochester" Anderson, Ellen Drew, Andy Devine—This will help you forget some of the lemons you have played. Completely satisfied my patrons, the box office and the little boy who pays the film rental. Very good performances by Benny, Devine and "Rochester." And again I say make more features like this and give them extra playing time. Running time, 85 minutes. Played June 30-July 1.—Everett Clapp, American Theatre, Sidell, Ill. Rural and small town patronage.

GHOST BREAKERS, THE: Bob Hope, Paulette Goddard—A splendid ghost story. Snappy dialogue, some of which is lost because the audience laughed loud and long. Because of the comedy the children left without the "scarey feeling" that many ghost pictures give. Business excellent. Played August 8-9.—Mrs. W. J. Carter, New Maxine Theatre, Croswell, Mich. General patronage.

QUEEN OF THE MOB: Ralph Bellamy, Jean Cagney, Blanche Yurka, William Henry—This is a fine Paramount picture. Paramount, naturally meaning good but then what I mean is it really hits the spot for that double bill on the action program, Saturdays, in support of the western. It has plenty of action and is something different. Double bill it, though. Played August 3.—J. R. Wills, Loma Theatre, Socorro, N. M. General patronage.

REMEMBER THE NIGHT: Fred MacMurray, Barbara Stanwyck, Beulah Bondi, Elizabeth Patterson—With a depressing world around us, this picture filled the spot providing fine entertainment in its simplicity and down-to-earth appeal. We were glad we played this and so were our patrons. Fred MacMurray and Barbara Stanwyck, with the cast, are excellent. Running time, 94 minutes. Played July 4-6.—John Grabenstein, Liberty Theatre, Eustis, Neb. Rural and small town patronage.

ROAD TO SINGAPORE: Bing Crosby, Bob Hope, Dorothy Lamour—I'll add to everyone's report of this feature by saying "very good picture and very good business." Regardless of how good a feature may be it seems to take a good cast to assure anything like an even break at the box office. I'd rather play a picture like this an extra day and eliminate some of the productions without name casts, even though some of them may be satisfactory, if I could get the public to see them. Running time, 85 minutes. Played June 23-24.—Everett Clapp, American Theatre, Sidell, Ill. Rural and small town patronage.

SIDEWALKS OF LONDON: Vivien Leigh, Charles Laughton—Don't report on pictures very often but when I play one that I feel a report might be of especial benefit can't resist. Here we have two

(Continued on page 74)

SCATTERBRAIN

A SCREAMINGLY FUNNY JAMBOREE OF GAIETY AND MUSIC



JUDY CANOVA • *Alan* **MOWBRAY** • *Ruth* **DONNELLY** • *Joseph* **CAWTHORN** • *Eddie* **FOY, JR.** • *Billy* **GILBERT**

WALLACE FORD • ISABEL JEWELL • LUIS ALBERNI • EMMETT LYNN • JIMMY STARR • CAL SHRUM'S GANG

MATTY MALNECK AND HIS ORCHESTRA

A REPUBLIC PICTURE

(Continued from page 72)

very fine and popular box office stars in a picture that any way you look at it can't fail to do them serious harm at any box office. Why a producer will take chances with the standing of stars like these by giving them roles in story of this kind is beyond my comprehension. Very poor entertainment. Patrons told me so and some walkouts. Box office receipts off 50 per cent more than second night. Running time, 84 minutes. Played August 5-6.—J. K. Buckner, Palace Theatre, Grapevine, Texas. Small town and rural patronage.

TYPHOON: Dorothy Lamour, Robert Preston, Lynne Overman—When the third day holds up in a small town in August weather, the feature must be all right. Color (and Dotty) very beautiful. Lynne Overman stole the picture with his wisecracking. Public definitely like the kind of gags in this picture. Personally thought the scenes were a little jerky, perhaps made necessary in filming the typhoon. For once the public agree with me that we had something here. Running time, 71 minutes. Played August 4-6.—Everett Clapp, American Theatre, Sidell, Ill. Rural and small town patronage.

Republic

DARK COMMAND: John Wayne, Claire Trevor, Walter Pidgeon—Why, oh, why, didn't I book this feature for Saturday night? Really a very good picture but box office considerably below average. Just one of those they won't come to see. Some one tell me the reason. Believe the fact that the picture was dark hurt it some. Running time, 94 minutes. Played July 4-5.—Everett Clapp, American Theatre, Sidell, Ill. Rural and small town patronage.

CARSON CITY KID: Roy Rogers, George "Gabby" Hayes, Bob Steele, Pauline Moore—Roy is a fine lad and my patronage which is as a rule for westerns takes Rogers and Autry but many enjoyed this one better than our last Autry. It hits a level on this type of product. Played August 3.—J. R. Wills, Loma Theatre, Socorro, N. M. General patronage.

GAUCHO SERENADE: Gene Autry, Smiley Burnette, June Storey, Mary Lee—One of the better Autry's I have played. Not so much western as musical comedy. This series have never grossed as much for me as they seem to for other exhibitors. Mary Lee is coming fast. Running time, 66 minutes. Played July 26-27.—Everett Clapp, American Theatre, Sidell, Ill. Rural and small town patronage.

GIRL FROM GOD'S COUNTRY: Chester Morris, Jane Wyatt, Charles Bickford—Good snow picture which did all right on Sunday-Monday date. This is as good as most of those from the majors. Running time, 70 minutes. Played August 11-12.—E. M. Freiburger, Paramount Theatre, Paramount Theatre, Dewey, Okla. Small town patronage.

IN OLD MISSOURI: Weaver Brothers and Elviry—This was my first of this series and it was very well received. This is what I call good old everyday comedy and believe the series will be very good at the box office, although this one was slightly below average. The picture makes no pretense at being anything other than entertaining comedy and probably for that reason succeeds. Running time, 67 minutes. Played June 14-15.—Everett Clapp, American Theatre, Sidell, Ill. Rural and small town patronage.

VILLAGE BARN DANCE: Lulu Belle and Scotty, Richard Cromwell, Doris Day—This is really a good little picture. Nothing stupendous but enjoyable entertainment for everyone. The story is not overly strong but is more than made up for by a continuous line of comedy. Box office better than average. Running time, 74 minutes. Played June 9-10.—Everett Clapp, American Theatre, Sidell, Ill. Rural and small town patronage.

Twentieth Century-Fox

BLUE BIRD, THE: Shirley Temple, Spring Byington—A very beautiful picture which pleased about fifty per cent of the crowd. Many came thinking it was Shirley's last picture and went away hoping that it was. Running time, 83 minutes. Played August 10-11.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

DAY-TIME WIFE: Tyrone Power, Linda Darnell, Warren William, Binnie Barnes—This was a winner. One of the best comedies we have had. 100% liked by the crowd and they really came out the second night. Running time, 72 minutes. Played July 26-27.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

GRAPES OF WRATH, THE: Henry Fonda, Jane Darwell, John Carradine, Dorris Bowdon, Charley Grapewin—A splendid picture. Excellent photography and sound. It is not the sordid, depressing story of the book. The dialogue is clean and the splendid spirit of the Joad family in spite of hardships makes an excellent, entertaining picture. Played to better than average business with good comment from many. Running time, 127 minutes. Played July 7-8.—Mrs. W. J. Carter, New Maxine Theatre, Croswell, Mich. General patronage.

NEW AND PRODIGAL CONTRIBUTORS

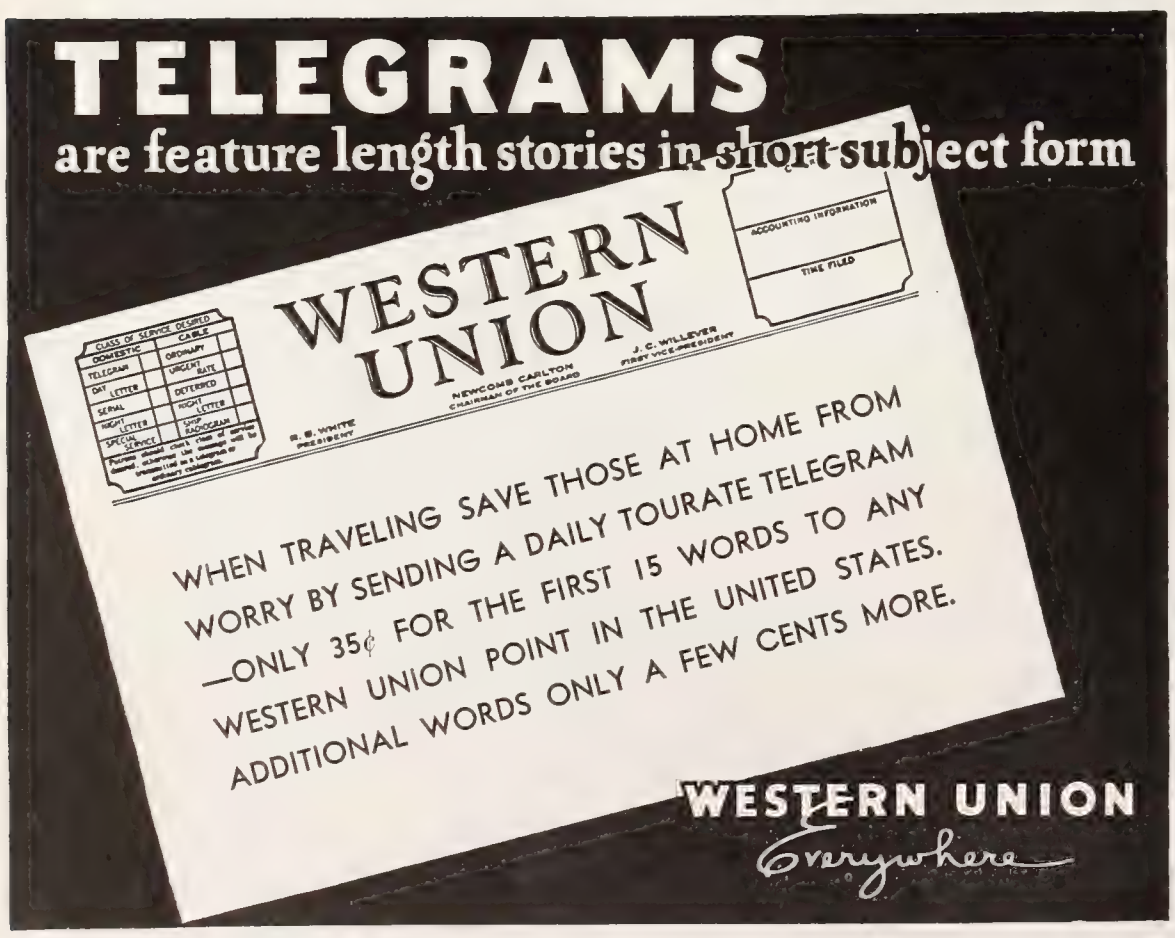
One new and one prodigal contributor sent reports to the What the Picture Did for Me department this week. The new member is:

J. R. Wills, Loma Theatre, Socorro, New Mexico.

The contributor whose reports have been missing for some time is:

J. K. Buckner, Palace Theatre, Grapevine, Texas.

Read the reports of these and other exhibitors in the adjoining columns.



GRAPES OF WRATH, THE: Henry Fonda, Dorris Bowdon, Jane Darwell, John Carradine, Charley Grapewin—A wonderful production but why display all the misery when we have plenty without paying to see it. Running time, 128 minutes. Played July 12-13.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

HIGH SCHOOL: Jane Withers, Joe Brown, Jr.—A very satisfactory picture. Satisfied the crowd 99 per cent. If this Withers girl was given a chance in a big picture she might make some of the others step back. Running time, 74 minutes. Played June 28-29.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

JOHNNY APOLLO: Tyrone Power, Dorothy Lamour, Edward Arnold, Lloyd Nolan—Perhaps I expected too much of this one. Anyway I was disappointed. Everyone gave good performance, perhaps the best by Edward Arnold, but the story was too typed and sad. Box office said slightly above average; patrons unimpressed. This kind of cast deserves better story and production. Running time, 83 minutes. Played July 14-15.—Everett Clapp, American Theatre, Sidell, Ill. Rural and small town patronage.

LUCKY CISCO KID: Cesar Romero, Evelyn Venable—Good picture; good business. Running time. 67 minutes. Played August 9-10.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MARYLAND: John Payne, Benda Joyce, Fay Bainter, Walter Brennan, Hattie McDaniel—Good picture and good business. Running time, 92 minutes. Played August 7-8.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

ON THEIR OWN: Spring Byington, Ken Howell—Usual Jones Family pictures without Jed Prouty. Box office the same as past of this series. Understand this is the last of this series and for which I say Amen. Running time, 63 minute. Played June 28-29.—Everett Clapp, American Theatre, Sidell, Ill. Rural and small town patronage.

SHOOTING HIGH: Jane Withers, Gene Autry, Marjorie Weaver—Pleased the audience and it was a big one, too. The story isn't very strong but the entire film is very entertaining with plenty of my particular brand of comedy—"everyday." I have yet to play a picture that was funny that didn't gross good. Jane Withers has the best of this picture. Running time, 63 minutes. Played July 12-13.—Everett Clapp, American Theatre, Sidell, Ill. Rural and small town patronage.

STAR DUST: Linda Darnell, John Payne, Roland Young, Charlotte Greenwood—Appeals to the ladies but not very strong for he-men and of a truth all Sidellites are he-men. Linda looked very cute but will agree with my male customers that John Payne seemed a little sissyfied. Not quite enough drama or comedy to make it strong either way. Running time, 83 minutes. Played July 28-29.—Everett Clapp, American Theatre, Sidell, Ill. Rural and small town patronage.

SWANEE RIVER: Don Ameche, Andrea Leeds, Al Jolson—Good picture, good sound. Did much better than average Sunday-Monday business in spite of the heat. Though not exciting picture, it held the audiences' interest and pleased mightily. Running time, 86 minutes. Played August 4-5.—Mrs. W. J. Carter, New Maxine Theatre, Croswell, Mich. General patronage.

United Artists

OUR TOWN: Martha Scott, William Holden, Beulah Bondi, Fay Bainter, Thomas Mitchell, Guy Kibbee, Stuart Erwin—A typical Sam Wood picture that is swell for the sophisticates but a flop for the average small town theatre goer. It certainly did our box office no good as it is too high brow. Be careful where you set it. Running time, 90 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SAPS AT SEA: Laurel and Hardy—As poor as "Our Town" was, this little comedy was just as good. Our people like something to laugh at and they certainly got it in this comedy. Not the best they have made but still good enough to bring them in. Extra business on this one. Running time, 55 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

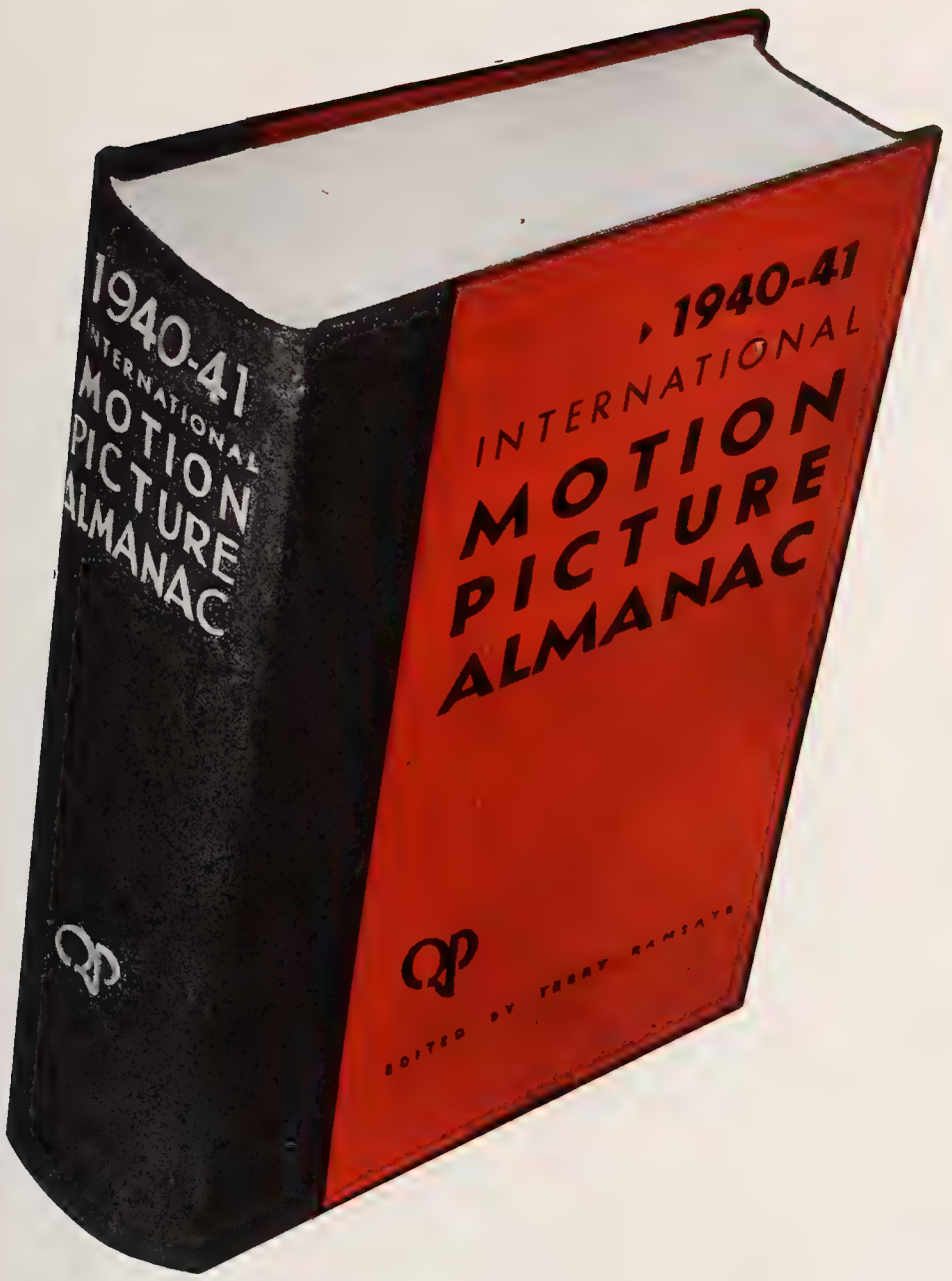
TURNABOUT: John Hubbard, Adolphe Menjou, Carole Landis, William Gargan, Mary Astor—Real entertainment. A silly, impossible story so well portrayed that it holds your interest from beginning to end. One continuous laugh. Played to larger house second night than on first. There should be more pictures like this to make us forget existing conditions. Running time, 83 minutes. Played July 30-31.—Mrs. W. J. Carter, New Maxine Theatre, Croswell, Mich. General patronage.

Universal

WHEN THE DALTONS RODE: Kay Francis, Randolph Scott, Broderick Crawford, Brian Donlevy, Frank Albertson, Andy Devine, Mary Gordon—Bolder than Jesse James, more ruthless than the Youngers, more daring than Billy the Kid. A great cast in red-blooded roles, depicting the real wild west, genuine bank and train robberies and like other modern super

(Continued on page 76)

ON THE PRESS



Edited by TERRY RAMSAYE

The presses are rolling, and soon the new 1940-41 International Motion Picture Almanac will be ready for distribution. It will be the most exhaustive reference of the screen — complete, authoritative and right up-to-the-minute. The Who's Who section alone will include over 12,000 biographies of industry personnel; there will be 1,100 pages crammed with facts and figures covering every phase of the business, providing an abundance of industry information, all conveniently arranged and indexed for instant dependable use.

Every showman vitally needs the Motion Picture Almanac. If you haven't already reserved your copy, order it now!

$3.00 ***The Copy***

QUIGLEY PUBLICATIONS

ROCKEFELLER CENTER NEW YORK

(Continued from page 74)
westerns it is dressed up with a superb cast includir Kay Francis (an Oklahoma City girl), Randolph Scott, Broderick Crawford, Brian Donlevy, Frank Albertson, Andy Devine, Mary Gordon. Scott and Francis's acting superb but they had to go via Oklahoma City to Guthrie in order to get married. All theatres should clean up on this picture as it will please all classes, both old and young and lest we forget remember the superb acting of Mary Gordon as the Daltons' mother and, though as a wild as a wild cast, was after all, the sweet loving mother that we all revere. Running time, 81 minutes. Played August 8-15.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

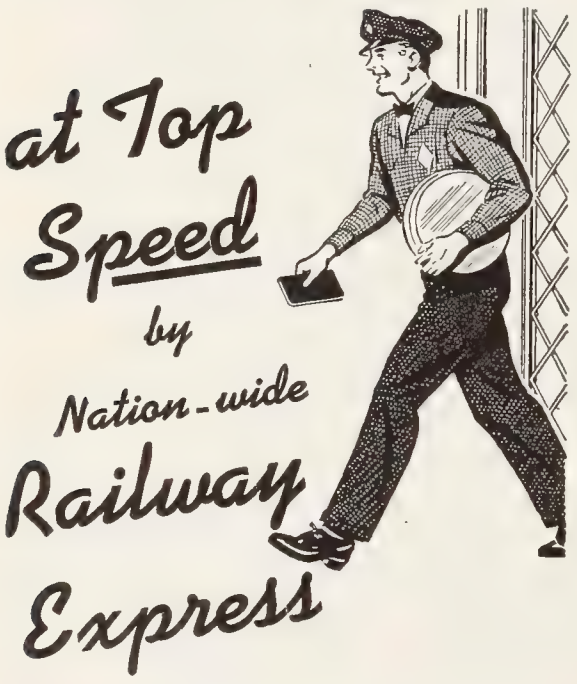
Warner Brothers

BROTHER RAT AND A BABY: Priscilla Lane, Wayne Morris, Jane Bryan, Ronald Reagan, Jane Wyman, Eddie Albert—Not too good. A couple more like this and the Bryan girl will be where her Great Uncle William Jennings was after his second run for President. Running time, 100 minutes. Played June 21-22.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

BROTHER RAT AND A BABY: Wayne Morris, Priscilla Lane, Jane Bryan, Ronald Reagan, Jane Wyman, Eddie Albert—Personally the picture and story were very good. I would not, however, suggest a Sunday date anywhere as it is a follow up picture which means only one thing for me and that is the fisrt was great but don't expect the same thing with the same story and ideas the second time. Played August 1-2.—J. R. Wills, Loma Theatre, Socorro, N. M. General patronage.

IT ALL CAME TRUE: Ann Sheridan, Jeffrey Lynn, Humphrey Bogart, Zasu Pitts—Good. Particularly pleases the younger people. That boy Bogart is really all right. Lots of very good gags in this one. Some of my patrons credited Mark Hellinger with them. If that's right, I say make more room for him. The audience likes them. Running time, 97 minutes. Played July 7-8.—Everett Clapp, American Theatre, Sidell, Ill. Rural and small town patronage.

KING OF THE LUMBERJACKS: John Payne, Gloria Dickson—Fair picture for Saturday night. The title brought me an average crowd but it didn't quite give them what they were expecting. Not very smooth; could have been much better; needed a little more fisticuffs and not so much attempted drama, which missed by a country mile. Running time, 59 minutes. Played August 2-3.—Everett Clapp, American Theatre, Sidell, Ill. Rural and small town patronage.



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RAILWAY EXPRESS AGENCY INC.

NATION-WIDE RAIL-AIR SERVICE

Short Features
Columbia

A PLUMBING WE WILL GO: Three Stooges—Saved the feature. If it hadn't been for the Stooges we wouldn't have had any business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

JITTERBUG KNIGHTS: Color Rhapsodies—Just so-so.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Metro-Goldwyn-Mayer

ALL ABOUT HASH: Our Gang—Good.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

BIG PREMIERE, THE: Our Gang—Good but we are getting a little tired of Our Gang, mostly because they are the only comedy shorts Metro makes. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

HOLLYWOOD HOBBIES: MGM Miniatures—Good.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

HOME ON THE RANGE: MGM Cartoons—Excellent colored cartoon. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

MILKY WAY, THE: MGM Cartoons—Good cartoon in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WHAT'S YOUR I.Q.? NO. 2: Pete Smith Specialties—Very interesting. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Paramount

BUSY LITTLE BEARS: Paragraphics—Nice filler. No Disney or Merrie Melody.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

PARAMOUNT NEWS: No. 98—Train wrecked; 43 killed. Drums on wheels. Lindberg and Pershing speak for and against conscription. Army war news. Over the channel. Paramount News is always the news when it is new. Running time, 11 minutes.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

STEALIN' AIN'T HONEST: Popeye the Sailor—Maybe we're wrong but the Popeyes are not as good as they used to be in our opinion. We also feel cheated on the length of these shorts. The kids don't even get a kick out of them anymore. And who are they for if they aren't for the kiddies. Running time, seven minutes.—John Grabenstein, Liberty Theatre, Eustis, Neb. Rural and small town patronage.

STEALIN' AIN'T HONEST: Popeye the Sailor—Popeye and the cast go berserk in this one but it is different and provides lots of snappy action with not a drag in the entire reel. That's what we want. Take out the unnecessaries.—J. R. Wills, Loma Theatre, Socorro, N. M. General patronage.

RKO Radio

AIR ARMY: Reelisms—Good reel on airplanes. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

DONALD'S DOG LAUNDRY: Walt Disney Cartoons—Oh, boy, Disney! You better come back from that fishing trip and make pictures. This one about Donald and Pluto was a carbon copy of stuff we've seen too much. Outside of a very good last word in Donald's style it was pretty poor.—J. R. Wills, Loma Theatre, Socorro, N. M. General patronage.

FARMYARD SYMPHONY: Walt Disney Cartoons—Very good color cartoon. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MARCH OF TIME, NO. 11: U. S. Navy-1940—Don't believe this one has the usually last word Time stuff but we can understand why on that. However, at present time I believe it was good. Play it any place. Good for Americans.—J. R. Wills, Loma Theatre, Socorro, N. M. General patronage.

MARCH OF TIME, NO. 12: Spoils of Conquest: Dutch East Indies—Very entertaining and highly educational. The Dutch East Indies, "The Netherland Islands," depicts the wealth and strategic importance of the Island and very valuable to the owner, rubber and quinine and various raw materials so useful in both industry and war comes from these islands and of much importance to the government of the United States. Running times, 20 minutes.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

Twentieth Century-Fox

CATNIP CAPERS: Terry-Toons—The colored Terry-Toons are certainly coming into their own. This was a dandy. Running time, eight minutes.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

EDGAR RUNS AGAIN: Terry-Toons—As a rule Fox cartoons are poor but this one was somewhat better. Possibly the action did the lift as there certainly wasn't much to it.—J. R. Wills, Loma Theatre, Socorro, N. M. General patronage.

HITCH-HIKER, THE: Terry-Toons—Average cartoon. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

ICE POND, THE: Terry-Toons—A pretty little black cartoon. Plenty good for any program. Running time, eight minutes.—John Stafford, Royal Theatre, Leonardville, Kansas. Small town patronage.

JUST A LITTLE BULL: Terry-Toons—A dandy short. None better. Running time, eight minutes.—John Stafford, Royal Theatre, Leonardville, Kansas. Small town patronage.

LOVE IN A COTTAGE: Terry-Toons—Good black and white cartoon. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MUCH ADO ABOUT NOTHING: Terry-Toons—A nice colored cartoon but too short and not quite up to the other Terry-Toons. Running time, seven minutes.—John Stafford, Royal Theatre, Leonardville, Kansas. Small town patronage.

Universal

GOING PLACES: No. 74—A travel talk on the Barbadoes Island in the West Indies makes this a swell short. This series has been exceptionally good this season.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

KITTENS MITTENS: Lantz Colored Cartunes—Taken from the nursery rhyme of "Three Little Kittens" makes this a very clever cartoon. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Vitaphone

BUSY BAKERS: Merrie Melodies—A nice colored cartoon, not quite up to the standard Merrie Melody. Running time, nine minutes.—John Stafford, Royal Theatre, Leonardville, Kansas. Small town patronage.

CAVALCADE OF ACADEMY AWARDS: Special—Very entertaining three reeler. Running time, 30 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

CROSSCOUNTRY DETOURS: Merrie Melodies—This was a dandy colored cartoon. A variety and suited almost every one. Running time, eight minutes.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

CROSSCOUNTRY DETOURS: Merrie Melodies—This is the second of this type of cartoon I have had and they are a really live spot in the program. Lots of laughs. Use it by all means.—J. R. Wills, Loma Theatre, Socorro, N. M. General patronage.

ELMER'S CANDID CAMERA: Merrie Melodies—This was a very cute colored cartoon but not up to the standard set by Merrie Melodies. Running time, eight minutes.—John Stafford, Royal Theatre, Leonardville, Kansas. Small town patronage.

FRANCES CARROLL AND THE COQUETTES: Melody Masters—Good. Lots of fine music and really they like to see the gals in the musical short for a change.—J. R. Wills, Loma Theatre, Socorro, N. M. General patronage.

MIGHTY HUNTERS: Merrie Melodies—A very pretty short. Pleased old and young. Running time, eight minutes.—John Stafford, Royal Theatre, Leonardville, Kansas. Small town patronage.

PORKY'S BASEBALL BROADCAST: Looney Tunes—A very clever cartoon and the broadcast good and the players seen at their very best. Very pleasing. Running time, seven minutes.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

SPILLS FOR THRILLS: Broadway Brevities—One of the best two reels we have ever shown. Deals with the work of stunt men and women in Hollywood. Running time, 20 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Miscellaneous

LETTERS FROM ALDERSHOT: All Canadian theatres should play this.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Serial
Columbia

SHADOW, THE: Victor Jory, Veda Ann Borg—Jory is doing a fine job and I want to tell you that he makes the picture with the help of plenty of tight jams. My only comment in dissent is that one man can't continually beat up ten men and my patrons know it. You bet, even the kids!—J. R. Wills, Loma Theatre, Socorro, N. M. General patronage.

MANAGERS' ROUND TABLE OF MOTION PICTURE HERALD

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

On Seeking a Path Free of Obstacles

The following quotes are from an address made by your Chairman before the semi-annual district managers' meeting of the Schine Circuit, in Gloversville. For reflection and study, these remarks are offered to the member seeking a main-spring of inspiration to assist in the doing of a job to satisfy his severest critic—himself.

"We are on the threshold of a highly significant motion picture year. Never in the industry's history have we been faced by so direct a challenge to showmanship. The challenge is not overwhelming. It is to be met.

"Paradoxically enough, the very circumstances that threaten us places motion picture business in an advantageous position—advantageous, at least, in the comprehension of those who recognize the situation and are doing something about it. The menace to our business today is the competition of war crowding the attention-capacity of the public. The advantage lies in the premise that, sated, sickened by war drumbeats, the same public turns away seeking escape. The screen has long been decried as nothing more than an escapist medium. Today that charge is to be welcomed. Proudly we offer motion picture entertainment to assuage war-torn nerves.

"But offering is not enough. We are required to fight harder today for our share of entertainment money. To do so, we must top previous endeavor in the direction of the boxoffice. We must seek to lay out a direct path between screen and audience, a foolproof path free of obstacles vieing for public attention. But how? Is it possible to find a path that safely skirts the hazards of war—rearmament, defense measures, elections? I think so.

"What is a theatre? Nothing more than an inanimate pile of masonry, steel and wood, remaining inanimate until life is breathed into it by the theatreman. What the theatre becomes in the public eye depends upon what the manager puts into it of himself. If the theatre is to be a harbor of escape from today's harassments, then the quality of that protection rests greatly upon how keenly the theatreman feels that responsibility, how loyally he goes about undertaking it.

"Loyalty does it—loyalty to a cause, loyalty to oneself. No man gets anywhere unless he has a cause. Without it his operation remains one of externals. His heart is not in it and, as the Chinese have it, 'Without heart, without head'. The man with a cause to fight for pours his entire being into the struggle, even to the point of fanaticism.

"How simple life becomes for the manager who believes that motion picture entertainment is among mankind's greatest boons. To him nothing can go wrong. Nothing does go wrong. The thousand and one annoyances that beset the other fellow are not for him. He finds something of worth to sell in every program. His showmanship is joyous, vigorous. He communicates his beliefs so spontaneously—so fanatically, if you will—that his theatre draws as a magnet.

"There, friends, is your path without obstacles, a path stemming from one's devotion to what one believes. Without it, all the finest pictures, the most modern plant are lacking. Possessed of it, man is sufficiently equipped to lick the world.

"If I have any message to bring you tonight, it is to nurture among your manpower a loyalty to this institution of the motion picture that will defy all inroads—a loyalty that must redound to the benefit of this organization as it will to every man of it eager to believe in what he sells and the company for whom he sells it."

△ △ △

GOOD TO SEE YOU ALL

In this sector, the happiest season of the year is the Summertime when, vacationing from the cares of office, you members arrive in grateful numbers to visit Round Table headquarters, to renew old friendships, to strengthen contacts stemming from Club correspondence.

It is good to see you folks from the field. Nothing makes for a more enjoyable interim in putting out the weekly pages. So come one, come all. It needs little saying that ye latchstring is always out.

A-Mike Vogel

Round Table In Pictures





(Above) Street bally on "Rebecca", used by Ray Wheeler at the Roxy, in LaPorte, Ind., consisted of eight boys, each carrying a title letter. Jumbling the letters, boys walked around until a crowd gathered and then marched in correct formation so that the letters correctly spelled title.

Gag street stunt used by David Perdue, at the San Carlos, Coolidge, Ariz., for "Of Mice and Men", consisted of bale of hay to attract, with appropriate tiein copy above.



Aimed particularly at the women was Ed Fitzpatrick's lobby display on "Pago Pago", at Loew's Poli, in Waterbury, Conn., consisting of pearls promoted from local jeweler in exchange for credit card. Also featured was large oyster with pearls.



With theatremen in Canada putting every ounce of effort behind the recent campaign for the purpose of disposing of one million dollars' worth of war savings stamps, Mitchell Franklin, at the Mayfair, in St. John, N. B., sold the use of his marquee for one day for $300, as illustrated above.



Folks in Jackson, Tenn., awoke one morning to find that they had their own little ghost breaker in the form of an eerie-looking gent who paraded the streets ahead of that picture's opening as part of J. R. MacEachron's exploitation on that date. Following the ghost about the streets was another theatre attache carrying sign with gag copy, title, cast and playdates.

Parfrey Takes Over Highway Opening

On the occasion of the opening of a new state highway in East Chicago, Indiana-Illinois city manager, M. A. Parfrey suggested to the Chamber of Commerce that a grand opening celebration take place with the theatre tied directly to the event. Result of the suggestion was that Parfrey was made Chairman of the Parade and Decorating committee thereby having his finger in the attendant publicity.

Opening gun of the compaign was a tieup with 30 participating merchants, in connection with a newspaper contest to find the "Queen of Chicago Avenue," crowning to take place on the stage of the Voge Theatre. Ballots were run in cooperating paper and money collected from stores covered cost of printing, trailers, etc., with ample left over for a grand cash award to the winner.

Day the highway was officially opened, theatre float on which the winner rode headed the march to where the mayor started the ribbon-cutting ceremonies. Entire stunt was costless to Parfrey, each merchant contributing five dollars as his share, votes being allotted to each in equal amounts the first time and more as required to be paid for additionally. The principle of the voting was a penny a vote for all cash that went through the cash register. Entrants all had to be employees of Chicago Avenue merchants.

"LET'S HEAR FROM YOU"

Shopping Guide Tied To "Biscuit" by Schultz

Contest angle was brought into John Schultz' "Biscuit Eater" campaign through tieup with weekly shopping guide, whereby guest tickets were awarded to those submitting best names for little Billy Lee's litter of pups. Front page break was given the stunt with art and two-column story. Covering the local Sportsman's League, Schultz circularized the membership with postcards which were signed by a member of the Board of Directors, urging all to see the film.

For his lobby, dog house was built, in front of which was seated on a green grass mat a small pup with card above reading: "I'm waiting for my pal, the Biscuit Eater." Signs were planted on all taxi fleets, five and ten featured dog food displays with appropriate tiein copy and radio coverage included regular plugs one week ahead on half-hour theatre program.

"LET'S HEAR FROM YOU"

Memory Contest Highlights Murphy's "New Moon" Date

A memory contest centering around the screen debuts of the film's co-stars, Jeanette MacDonald and Nelson Eddy, was one of the highlights of the "New Moon" campaign put over by Frank Murphy, Loew's, Syracuse. Murphy planted a contest with the local Herald-Journal which required readers to name the first musical film in which each of the stars appeared. Entries had to be accompanied by 50-word letters describing the part each played in these early pictures. Cash and guest tickets were awarded.

Tri-Staters Excite Des Moines With Nazi Storm Trooper Stunt

What would happen if Nazi soldiers in uniform were turned loose on the streets of an American city was determined recently in Des Moines when Manager Eddie Dunn and Dorothy Day, Tri-States publicity director, tried out the idea as a buildup for "The Man I Married", at the Paramount.

Since it was decided to sell the picture under its original Liberty Magazine title, "I Married A Nazi", Dunn used classified ads to ask for Nazi Storm Troop uniforms, "in good condition to be used in advertising", etc., etc. No uniforms were forthcoming, as the Round Tabler fully expected in protecting the stunt by ordering the costumes from the Hollywood studio that had furnished the same for the Fox picture. That the ad was widely read was evidenced by the numerous 'phone calls received from the curious.

With the arrival of the uniforms, two local lads were obtained to serve as the troopers and, properly costumed, were taken to the offices of the Register where Miss Day sold the idea of sending a reporter and cameraman to follow the boys, who carried no advertising. They were told to stroll along, window-shop and conduct themselves as sightseers.

According to the front-page story that resulted, the ballyhoo stirred up a lot of excitement, a number of locals speaking up until they were informed that it was "just a gag" for the picture. After the boys had covered the downtown area, they doubled as pickets out front, carrying cards reading that the theatre was unfair to "Storm Troopers, Bund No. 623". Here, too, some explanation was needed, all of which was duly detailed by the papers in follow-up page-one stories and, according to Dunn, aided in calling a lot of extra ticket-selling attention to the date.

Novel Lobby Setpiece Aids Conner on "Rebecca" Date

Simple, but effective display was arranged by Marlowe Conner for "Rebecca" at the Avalon, in Chicago, by using cutout of the figure from the three-sheet and placing it on a 40 by 60 easel with a white background. A spot was directed so that it cast a shadow on the copy which read: "The shadow of this woman darkened a great love." Scene stills were also conspicuously spotted around the display.

For his combination of "Primrose Path" and "It All Came True," Connor mounted a tea kettle above two one-sheets in which water and dry ice was kept, providing steaming effect. Caption read: "We're all steamed up over next week's show and why wouldn't we be with this big double combination?" On the same show a desk was planted in lobby over which a window card was placed with copy: "A show to write home about. You write it—we'll furnish the card and postage, help yourself."

"LET'S HEAR FROM YOU"

Buddah Lobby Display Sells Selette's Show

As an attractor, Round Tabler Eddie Selette at the Warner Albany, in Albany, N. Y., constructed a lobby setpiece consisting of cutout of Buddah with copy on scroll overhead reading: "Confucius talk too much. Buddah say, 'Week after week the Albany has the hits'."

In advance of "Road to Singapore," Selette tied up with leading shoe merchant who featured window display which included three small figures dressed in hula hula costumes. Figures constantly in motion are reported to have attracted attention.

Sydney Merchants Tied to Australian "Gulliver" Date

Starting their "Gulliver's Travels" campaign six weeks ahead of opening, Mel Lawton and Hermann Flynn at the Prince Edward in Sydney, Australia, contacted all libraries and leading bookstores for tieups whereby windows were devoted to the picture and bookmarks with appropriate tiein copy distributed. Coloring contest for which prizes were awarded was planted in the only fan magazine in Sydney, news agents displayed window strips and bands and radio stations were supplied with orchestrations of the hit tunes.

Special screenings were held for the schools and the Visual Education Board contacted, which brought special student theatre parties and the distribution of heralds throughout the school system. Also landed by the theatremen were numerous windows from leading merchants who featured "Gulliver" merchandise tied directly to the picture.

"LET'S HEAR FROM YOU"

Penn's Street Bally Aids

Street bally which is reported to have attracted considerable attention was the girl and boy dressed as caveman and woman who covered downtown districts as an advance for Ed Penn's "One Million B. C." date at the Fox Arlington, in Santa Barbara. Busses were bannered as were taxi cabs, large easels were planted at strategic spots around town on which were large chalk check marks, copy reading: "Check this statement, 'One Million B. C.' has the greatest thrills on earth," etc. Handbills were distributed, paper bags and napkins imprinted, special atmospheric front created and radio spot announcements.

"Happiness Week" Set to Open Schine's "Cheerful Show Season"

It's to be "Cheerful Show Season"—the slogan of the Schine circuit for the new season campaign, to be given a sendoff early in September with a "Happiness Week", and for which a comprehensive campaign manual has been compiled by Harold Sliter.

Cooperation of civic officials in putting over the project, and plans for merchant participation with special "Happiness Sales" are offered in publicity stories suggested for newspapers. Chamber of Commerce assistance also is anticipated in launching "Happiness Week", the start of the drive, for which the Schiners will endeavor to secure proclamations from their local mayors. For this, the manual reproduces copies of endorsements secured for previous occasions. For merchant tieins, the manual carries co-op page layouts, and trailer copy is stressed in two units, one for the week and the other for the "cheerful" season. Special ad mats, circles and underlined slugs are available in different forms and sizes.

Newspaper contests include a "My Greatest Happiness" idea, a photo tiein for long-married couples asked to give their recipes for happiness, and a voting contest for happiest mailman, policeman, or other public servant. Newspapers will also be invited to run a prize tiein for plans to make "happier" cities. Studio cooperation is arranged for via photo star post cards with "cheer up" messages from the various stars pictured. Theatres will address and stamp the cards which also will include picture plugs. Forwarded to the studios of the cooperating stars, the cards will be mailed to each situation well in advance.

To back up the "week", the circuit bookers are arranging programs in keeping, especial effort being made to select light entertainment appropriate to the occasion.

Oldest Cabbie Hunt Arranged By Kislingbury for "Prejudice"

Unique publicity hunt arranged by publicist Graham Kislingbury, for San Francisco's "oldest ex-cabbie" resulted in plenty of free publicity for opening of "Pride and Prejudice" at the Warfield Theatre. Exclusive tieup between the theatre and daily Chronicle brought a good feature story daily for one week, culminating with three-column picture and three-column interview with 86-year-old hack driver.

Stunt was climaxed by hiring an old two-seater carriage and team of horses which the winner together with local model, dressed in one of the gowns worn by Greer Garson in the picture, drove about town appropriately bannered, winding up at one of the leading hotels for a special luncheon.

"LET'S HEAR FROM YOU"

Merchant-Radio Contest Originated by Lamm

When 55 merchants cooperate on a tieup that's nothing to be sneezed at, yet that is what Julius Lamm at Warner's Uptown in Cleveland arranged in connection with a contest put over with Station WGAR. Each of the merchants displayed in his window a card carrying the Sunday feature attraction at the Uptown and also catchlines referring to the goods sold at the store. The contestant was expected to find the line containing the correct initial letter which would form the words WGAR, for example: "*W*e carry a complete line of, etc.; *G*et your fresh supply, etc.; *A*re you satisfied, etc.; and *R*egular 50-cent values now 39 cents."

Only four stores had the correct sentences. The radio station plugged the contest gratis with four announcements daily for three days advising the listeners to look in the windows of the stores in the Uptown district surrounding the theatre.

"New Moon" Boat Trips Arranged by Brown

Pinch-hitting for vacationing Ed Fitzpatrick at Loew's Poli, in Waterbury, Conn., Lou Cohen tied up with transportation company to arrange "New Moon" boat rides on certain nights at reduced prices. Lou also employed a couple of boys to ride around the lake in a motorboat at busy hours and hoist a large imprinted theatre and title banner over the boat. Also bannered was the outside rail of the merry-go-round.

Promoted for his lobby was a repeating machine which continually played the hit tunes from the picture. 24 sheet was pasted flat on the lobby floor, reading, "Their fifth and greatest hit," and postcards were mailed to music teachers in the city and suburban areas. Five and dime store cooperated by devoting a window to display of title sheets and planted their pianist in the window placing song numbers at peak hours of the day, a loud speaker carrying the music to the crowds outside. In addition the store took three co-op ads on MacDonald.

Three days ahead of opening and just before the trailer went on, a local couple were spotted in theatre box, rose and sang one of the hit tunes. Spotlighted from the booth, the stunt drew much attention.

"LET'S HEAR FROM YOU"

Craig's Star Album

As a buildup for his kid shows, Manager Ralph Craig at the Adelphi, in Reynoldsville, Pa., has been distributing miniature star photo albums. Inner spread carries 12 boxes in which one of the pictures measuring two by two and given out at each Saturday matinee is to be pasted. Prizes were awarded for the neatest book and in addition back cover included a cut of Mickey Rooney which kids were invited to color for special prizes.

Illinois Oil Boom Sells 'Boom Town' On Civic Campaign

Since Centralia, Ill., reported to be the largest oil boom town in the country, Manager E. French Gallagher arranged with the Mayor to proclaim a "Boom Town Week" to give the significance of a civic event in connection with the opening of that picture. Gallagher also received the cooperation of the president of the local chamber of commerce with whose aid all merchants staged special "Boom Town Sales," which were backed by cooperative ads on their part with due emphasis given the date at the Fox Illinois.

With oil derricks decorating the lawns of many homes, it was a natural to plant a 20-foot model, plus drilling machinery, in the intersection of two of the city's busiest streets. Cards placed on all four sides sold the picture, cast and playdates. Two weeks ahead street signs were planted on all highways leading into the city with copy reading: "You are now entering the biggest oil Boom Town in America—Be sure to see" etc., etc.

"Marsh-Buggy" Bally Stops Traffic

For the southern premiere, at Loew's State, New Orleans, Manager Rodney Toups and Todd Ferguson, M-G-M exploiteer, promoted Gulf Oil for the use of the company's famed "marsh-buggy," a mechanical monstrosity used for marshland and lake oil work and never before seen on city streets. Elaborately bannered and preceded by a police escort and Gulf Oil's sound truck, the "buggy" paraded the town to prove a real traffic-stopper. In addition to making the streets, the bally also stopped at the theatre at stated intervals and at filling stations where the date was advertised.

Another effective stunt was man costumed in oil fire-fighter's uniform carrying red box labelled, "Explosive thrills and Dynamite in," etc., with the "explosive" and "dynamite" in giant caps. Top window displays included an animated oil-well model, obtained from the state conservation board, and an exhibit of oil well equipment, borings, etc.

Filling Stations Plug Date

Thoroughness was the keynote of the advance campaign for "Boom Town" put over by Carl Rogers, Loew's, Harrisburg, Pa. One of the highlights was a tie-up with 15 leading local filling stations, as a result of which they prominently featured special one-sheets with copy reading: "Oil from Boom Town . . ." and giving theatre credits.

Several weeks ahead Rogers displayed cutout stills on the house's doors, cards on the steps, and employed large sidewalk stencils throughout the city, also placing 25 linoleum mats, imprinted with theatre copy, on the city's busiest corners.

Trucks of the Harrisburg News Agency were bannered with appropriate copy, in addition, many newsstands carried cards. Rogers arranged to have three boys and two girls, wearing bathing suits, visit the local beach; on their backs were painted the slogans: "Gable is coming," etc., with the fifth reading, "Boom Town Is Coming!"

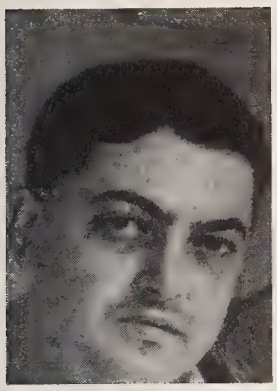
An American Discusses Showmanship in India

Finds Motion Picture Herald a Text-Book Among Native Theatre Operators

by BEN M. COHN

Supervisor, Loew's Theatres, India

India is thousands of years older than America but in showmanship India is about ten years behind America. The showmen in India are trying hard to overcome local difficulties and are absorbing American methods slowly; for example: some years ago the Metro Cinema experimented with a New Year's Eve midnight show which proved very successful. Now many theatres in India give these shows annually, and wherever local police regulations permit, they give midnight shows on various holidays throughout the year.



Ben M. Cohn

Aside from the Metro Cinemas in Calcutta and Bombay setting examples for Indian showmen to follow, the American film distributors introduce American methods of showmanship. American trade-papers are also text books for showmen in India. I had an interesting experience while in Rangoon recently visiting one of our exhibitor customers. I picked up a copy of the MOTION PICTURE HERALD. Quite by accident I opened the book to a page in the "Managers' Round Table" section, where one of the headlines caught my eye. There was my own name and a story of an exploitation stunt I had pulled while I was manager of the Capitol Theatre in Hazleton, Pa. I looked at the date. It was a MOTION PICTURE HERALD almost ten years old!

Sound Exploitation Welcomed

Most of the distributors send out exploitation suggestions, particularly on their outstanding films. If the suggestions made are practical the Indian exhibitors follow through generally on the suggestions. Some distributing company representatives know a bit about exhibition and when they visit their exhibitor customers they make suggestions for cinema improvement; sometimes the exhibitor takes offense and tells the representative to stick to peddling film. Of course, sometimes the distributor chap does not appreciate the exhibitor's problems. The exhibitor gets a break when he plays a film like "Snow White" or "Gone With the Wind" because the distributor sends a representative who performs the duties of "company manager." This company manager tries to improve the sound and projection; tries to get the theatre spruced up; gets the seats repaired; fixes up some display frames and billboard locations, etc.

In India, with its myriads of religious beliefs, it is most important that no group be offended by some unintended slight. Unintentionally, the enthusiastic exploiteer can cause an important group of potential patrons to boycott his theatre because a ballyhoo for his film offends a particular religious belief.

> In India for two years as supervisor of Loew's theatres—the Metro Cinema, in Calcutta and Bombay—Round Tabler Ben Cohn recently sat down to write a piece on showmanship in those parts as requested by this department. What the former New Haven Loew-man discovered about the boxoffice in India is set down here and, in part, in Jim Cunningham's "Asides and Interludes" page of this issue, having to do with intermissions.

The exhibitor must be very careful with his advertising copy. There must be nothing that will offend any religions or customs; also the advertising copy that is great in America falls flat here sometimes because many American expressions are unknown.

Finds Press Cooperative

I would like to caution those people who make trailers to bear in mind the possibility that the trailers they make will be used in foreign countries such as India and that their copy is completely wasted—and does much harm—when it is too American. Whereas in America the more exploitation you do on a given picture the better generally will be your opening, of course, in proportion to the value of the picture, in India I find it is wiser to concentrate on just a few major activities on each film for best results.

The main advertising media here are newspapers (both English and vernacular), screen, lobby, theatre front, billboards, store window displays, street ballyhoo and handbills and announcements at football games, horse races, etc. The vernacular press cooperate very well with foreign film distributors, although their policy is to give preference to the Indian film industry. The English press generally cooperate by extensive publicity, excepting one or two of the larger papers which have national circulation. Slowly, however, this cooperation is also being secured.

Little Radio Promotion

There is very little radio cooperation; only recently for the first time in the history of the Government controlled radio here, a radio dramatization of one of our films was given by a company in Calcutta and heard throughout India with good results. Orchestras are supplied orchestrations of songs from coming musical films and some of the radio stations have film commentators once weekly, both English and in vernacular.

While basically, distribution and exhibition are the same in India as in America, the following are some of the differences I have noticed while in India. First of all, the type of patron is different; e.g., I hadn't been in Calcutta more than a week when all the lights in the city went out at about eight o'clock one night. We had a big house, and naturally, after securing whatever information I could about when the power would be resumed, I walked to the stage and asked for our patrons' indulgence, explaining that all the lights in the city were out. Up to that point, although our patrons had sat in the dark for about five minutes, there hadn't been a sound from our audience—no objections, no simultaneous hand clapping, no stamping of feet, no shouts of "we want our money back"—and when I had made my brief announcement the audience applauded. Power was not resumed for about 30 minutes, yet although about ten people walked out of the house, we did not receive one request for a refund.

Balcony Seats More Expensive

I point this out as an example of the type of customers we have in our theatre. I might also mention that in the three years that I have been here I have never encountered any of the petty rackets, such as torn clothing, etc., and falls in the theatre resulting in damage suits—while I am not particularly superstitious, I am knocking on wood.

Another oddity is that our balcony seats are more expensive than our orchestra seats. Our crowd at night, particularly upstairs, are all in tuxedos, the women in evening gowns. Smoking is permitted throughout the theatre and people generally come in large parties.

The number of holidays in India gladden the showman's heart. There are approximately 27 holidays per year in different sections of India where local holidays are added.

Looks to Better Showmanship

There is quite a ceremony on the visit to the cinema by either the Governor or the Viceroy. The manager puts on his white tie and tails, the red carpet is spread out on the sidewalk, and the "God Save the King" record is played before the beginning of the show as soon as His Excellency is seated.

Our most popular shows are Saturday 9:30 p. m., which is usually sold out, and Sunday at six p. m., which is also generally sold out in advance. Because of the popularity of these two performances, we have an imposing list of permanent reservations.

With a population of about 350 million, there are 1,000 cinemas in India. I believe there will be a tremendous upswing in the industry here within the next 20 years. With the improvement in the standard of living and the inevitable improvement of management in exhibition, will come, I am sure, bigger and better showmanship.

EXPLOITATION BRIEFS FROM A-FIELD

Through tieup with local beverage concern, J. R. MacEachron at the Paramount, in Jackson, Tenn., has promoted bottled drinks which he distributes at his kid show, in addition to the merchant advertising the giveaway through heralds and bannering trucks. For "Our Town," Mac promoted a full co-op page, each merchant's ad tied in directly to the picture's title.

▽

Week ahead of opening of "Edison, the Man" at the Schine Federal, in Federalsburg, Md., Manager Ted R. Conklin promoted an old Edison talking machine in addition to real old cylinder records and played them during run. Six sheet was mounted on his marquee, and the entire front was illuminated by use of flood lights from across the street.

▽

To stimulate business on "Adventure in Diamonds" at the State, in Harrisonburg, Va., Jack Fretwell promoted a diamond ring giveaway to take place on opening night of picture. Several rings were displayed in lobby through assistance of cooperating merchants, who defrayed cost of ads and window displays.

▽

For "Florian" engagement at the Regent, in Pittsburgh, Henry Sutton addressed postcards to lists from all riding stables calling attention to the opening. In addition, the heads of various academies used window cards, on which cast, playdates, etc., were included. While, for "Dr. Cyclops," Henry constructed a booth in which was planted a reducing lens which proved an attractor. Chain druggist carried window cards reading "Try our giant Cyclops Sundae," and numerous other merchants cooperated by window and counter displays tied directly to picture title.

▽

Double truck was promoted by Carter H. English for "Edison the Man" at the Majestic, in Centerville, Iowa, with banner strip across top of both pages reading "This section is in honor of a man who did more for the future than any other, Thomas A. Edison." Each merchant's ad was tied directly to the theatre, center spread being a two-column tribute to the inventor topped by cut of Spencer Tracy as he appeared in the picture.

▽

Prizes for the owners of the city's oldest phonographs proved the highlight of the "Edison, the Man" campaign put over by A. J. Kalberer, Indiana, Washington, Ind. With the cooperation of a local newspaper, the theatre's patrons were urged to bring these old machines to the theatre, with the winning instruments displayed in the lobby.

▽

Several days in advance of play date Manager Chuck Hoge of the Dickinson, Olathe, Kansas, assembled a group of pictures of townsmen and views of the city taken in the heyday of Lillian Russell. The photos were mounted in a 40x60 frame in front of the theatre under the heading of "Olatheans In the Days of Lillian Russell." The stunt proved a great crowd stopper and brought forth front page stories in the local papers.

"DO YOU KNOW?" FOLDER INCLUDES STORE ADS

Adopting George Laby's recent "Do You Know?" folder to include merchant ads, Round Tabler Clayton S. Cornell at Schine's Monroe, in Rochester, N. Y., interspersed theatre plugs with such lines as: "Do you know that your prescriptions will be filled honestly at", etc., etc. Sufficient of these outside ads were obtained to meet cost of printing and distribution. Copies were handed out or mailed by the stores mentioned in the folder.

To sell the personal appearance of Jane Morley, psychic, G. W. Coleman, manager of the Arcade, in Springfield, Mass. arranged a special morning meeting for officers of all women's clubs in the city which brought plenty of word-of-mouth comment. Also planted was a radio broadcast on "To the Women" hour over WMAS, window and rack cards were profusely distributed and numerous publicity stories and photos landed in local dailies.

▽

For date on "Gullivers Travels" at the Empire, Islington, Alec Francis Smith decorated the entire lobby of his theatre with travel ballyhoo, posters, photographs and literature all tied directly to the picture. Scene stills were also spotted, in addition to giant cutouts. Stunt was put on by Smith before leaving that spot for the Forum, Kentish Town, London.

▽

Leading electrical appliance store in Windsor, Ontario, devoted main window to display on "Edison the Man" through the efforts of E. C. Lamoureux for his date at the Empire Theatre. Highlight was incandescent lamp which was planted in center of window and provided only light for the display. Scene stills and appropriate tiein copy completed the window.

PICNIC PICTURES SHOWN AT THEATRE

Patrons of the Sedgwick, in the Chestnut Hill section of Philadelphia, were given an opportunity to see themselves at a recent businessmen's association picnic by means of 8mm. pictures, shown in the lobby, on a small screen. The 15-minute reel, paid for by the association, was run for three days and described by titles and spoken narration on a p.a. hookup with speaker behind the screen.

Public reception was highly gratifying, according to Manager Bill Yurasko, who arranged the showing, since efforts were made to show as many locals as possible. Publicity on the screening in the downtown papers built added interest.

A memory contest centering around the screen debuts of the film's co-stars, Jeanette MacDonald and Nelson Eddy, was one of the highlights of the "New Moon" campaign put over by Frank Murphy at Loew's, in Syracuse, with contest planted in the local *Herald-Journal* which required readers to name the first musical film in which each of the stars appeared. Entries had to be accompanied by 50-word letters describing the part each played in these early pictures. Cash and guest tickets were awarded winners.

▽

Readers of the local *News* were asked to suggest plots for forthcoming Hardy Family pictures in a contest that highlighted the "Andy Hardy Meets Debutante" campaign put on by Everett Steinbuch and Joe Longo at Loew's State, in Cleveland. The idea of the competition was to discover what fans want Andy Hardy to do next, and cash prizes were offered for 100-word "scenarios."

▽

A radio quiz contest based on Jeannette MacDonald-Nelson Eddy hits of the past featured the "New Moon" campaign put over by Rodney Toups, Loew's, New Orleans, with guest tickets to the first 10 correct lists of answers. Toups also tied up with music dealers and obtained a large number of window displays featuring numbers from the picture.

▽

Just so it shouldn't be a total loss, M. N. Steinkritz at the Rogers Theatres, in Brooklyn, put the turtles in his lobby aquarium to work by lettering their backs to advertise his current show. A couple of the turtles swam about with "Rebecca" boldly visible, others carried titles of his short subjects.

▽

The cashier at the St. George Playhouse in Brooklyn when making change during run of "Buck Benny Rides Again" distributed extra fake dollars as part of Eddie Lewis' gag campaign on that picture. Copy on the spurious "bucks" read: "A program of reel entertainment," etc., followed by title, cast and cut of the star.

▽

A valuable puppy was given away by George Hunter, Fox Illinois, Jacksonville, Ill., as part of his campaign for "Andy Hardy Meets Debutante." Hunter distributed five thousand cards, with the holder of a lucky number receiving the dog, which, several weeks in advance of playdate, was displayed in a special dog house built in the lobby.

▽

When Lee A. Bousquet at the Carole, Utica, N. Y., recently played the Polish picture starring Jadwiga Smosarska, he immediately contacted Station WIBX which runs a Polish hour every Sunday morning and secured numerous plugs for his date. Polish Delegation of Women were invited to meet at the theatre to proceed to the station with motor cycle escort to welcome the star who made a personal appearance in connection with the opening. Mayor Corrouwas was on hand to present the star with the key to the city and newspapers were generous with stories and art.

personalities

JACK KARP
has taken over the Mayfair, in Syracuse, with HAROLD A. MANHEIM managing.

▽

M. E. LOFGREN
is now city manager for Central State Theatres, in York, Neb.

▽

WILLIAM PRINCE
doorman at the Carolina, in Hendersonville, N. C., has been made assistant manager of the Paramount, in Hickory, N. C.

▽

C. N. JENKINS
of Hot Springs, Ark., will manage the new theatre at McCrory, Ark.

▽

JOE TONER
manager of the Fox, Burlington, N. J., has been shifted to the Fox, Mt. Holly, N. J.

▽

CHARLES HURLEY
manager of the Liberty Theatre, in Springfield, Mass., dropped in for a visit.

▽

IRVING MACK
of Filmack Trailer, in Chicago, visited Round Table headquarters.

▽

REX WILLIAMS
after completion will manage the new Nate Bernstein theatre, in Elkhart, Ind.

▽

DOUG GEORGE
of the Windameer, in Cleveland, was a recent New York visitor.

▽

HAROLD GROTT
manager of the Met, in Baltimore, Md., dropped in to pay a visit.

▽

FRED GLADDECK
is the new manager of the Tyson Theatre. in Philadelphia.

▽

GEORGE KEENAN
leaves his post at the Avalon, Avalon, N. J., to manage the Opera House in Millinocket, Maine.

▽

LEO DREXLER
assistant contact manager for Warner Circuit zone office, in Albany, N. Y., has been appointed dramatic director of the Albany Light Opera group.

▽

H. WARE
former manager of the Bates, in Attleboro, Mass., has been appointed manager of the Empire, in New London, Conn., succeeding ARTHUR MENARD.

▽

DAN RICHARDS
former manager of the Orpheum in Oakland, Cal., has taken over as publicity director the Paramount, San Francisco, due to the illness of AL DUNN, who will be out at least three months.

▽

W. THEO ELLIOTT
formerly art director for the East Texas Theatres chain in Macon, Ga., and more recently associated with the Perkins-Elliott Advertising Agency, has joined the staff of the Macon Telegraph & News.

Birthday Greetings

C. F. Benefiel
Samuel Bleiweiss
C. O. Braun
Stephen G. Brenner
Henry W. Brown
Roy C. Bruder
Charles F. Burns
Gordon E. Carson
Ed J. Caughley
J. D. Chaffin
Herbert D. Cluley
Clayton S. Cornell
Joel H. Dowdy
James G. Fair
James Fawns
Charles F. Feinhals
Mrs. Edith M. Fordyce
Abe Frank
Roy Gamel
Sol Greenberg
Herbert D. Grove
Herbert P. Haberstick
John C. Hartley
Philip H. Hayward
W. B. Henderson
James R. Jerabek
George E. Kann
Gus Kerasotes
Nyman Kessler
Charles B. King
Woolf Levy
Frank Linesberger
James Lucas
Edward H. McBride
Morton Maius
Henry Mangravite
Vern Manning
John E. Manuel
Malcolm H. Marshall
Ed Moorman
Walter Morris
Ray L. Niles
John F. O'Halloran
Dick Peffley
George N. Phillips
H. J. Quartemont
Fred Reeths, Jr.
Bob Richardson
Henry M. Rogers
Melvin A. Rash
Albert H. Reynolds
Daniel Richetelli
Carl Rogers
J. E. Ross, Jr.
Leo P. Ryan
Bernard E. Schnager
John R. Schultz
Willard R. Seale
Charles F. Sherrin
Edward Shiddell
E. N. Tannenbaum
Frank Taylor
Wesley L. Tefft
Ira W. Thompson
Burgess Waltmon
Marion B. Warrick
Edgar A. Weimer, Jr.
Robert M. Weitman
Cecil G. Winstead
A. H. Yeomans

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE

Rockefeller Center, N. Y.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

Circuit .....

Absolutely No Dues or Fees

JACK FINK
district manager for Wometco, in Miami, was another recent visitor to New York.

▽

RALPH STITT
of the Paramount home office has joined the United Detroit Theatres in charge of advertising and publicity.

▽

HAROLD RAIVES
former Schine Buffalo booker has been promoted to booker for the Ohio territory, headquartering at Cleveland. HAROLD GOLDSMITH has been assigned as booker in Syracuse and BUD SILVERMAN to Rochester.

▽

E. W. RAU
has purchased the Starlight, Auburn, Ky., from M. H. SPARKS and will rename it the Marion.

▽

ANDY ANDERSON
has purchased the Star Thetare, in Salyersville, Gy., from H. D. SHELTON.

▽

C. E. NOBLE
former operator of a theatre at Brookhaven, Miss. has been named manager of the Acadia, at Crowley, La. succeeding BILLY RICHARDSON, who has returned to the road for Southern Amusement Co.

▽

JAMES B. THORNE
has assumed management of the Ritz Theatre, at Natchez, Miss. succeeding former manager Lyle who has been promoted to manager of the Grand. BILL HARRISON, manager of the Grand, retires.

▽

MRS. BEN RISEMAN
has sold the Delta Theatre, Opelousas, La. to St. Landry Theatres, Inc., subsidiary of Southern Amusement Co.

▽

AL SMITH
has been promoted to manager at the Norwood, Detroit, replacing WILLIAM DROZAN. MIKE KARENA and PHIL McNAMEE are now managers at the Mayfair, replacing PHILIP KATZIN and DANNY DROZAN, with Drozan moving to the Roxy to replace GEORGE BAIRD.

▽

HARRY UNTERFORT
Keith Theatre manager in Syracuse, paid us his annual vacation visit.

▽

GEORGE M. AURELIUS
is now managing the Centre, in St. Paul, Minn.

▽

FRED GLADDECK
is the new manager of the Tyson, Philadelphia.

▽

CHARLES HUEY
has succeeded BEN WESTLUND as advertising and publicity manager of the downtown Golden Gate.

▽

BILL BROWN
former manager of the RKO Albee, Providence and more recently of Fall River, Mass., has been engaged by Associated Theatres to manage the Metropolitan and Playhouse in Providence.

THE RELEASE CHART

INDEX

ABE Lincoln in Illinois, 009 Mel.....RKO
Abuna Messias, Mel.....Foreign
Adventure in Diamonds, 3928 Mel.....Para
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Alias the Deacon, 4015, Com.....Univ
All This and Heaven, Too, 454, Mel.....FN
American Gang Busters, Mel.....St. Rts
And One Was Beautiful, Mel.....MGM
Andy Hardy Meets Debutante, 43, Com..MGM
Angel from Texas, An, 468, Mel.....FN
Anne of Windy Poplars, 035, Mel.....RKO
Ape, The, Mel.....Mono
Argentine Nights, Mus.-Com.....Univ
Arise My Love, Mel.....Para
Arizona, Mel. .....Col
Arizona Frontier, West.....Mono
Arizona Gang Busters, West.....Producers

BABIES for Sale, Mel.....Col
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Bad Man from Red Butte, 4063, West...Univ
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Brigham Young, 107, Mel.....20th-Fox
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Captain Moonlight, Mel.....Foreign
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Carson City Kid, 955, West.....Rep
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Charlie Chan in New York, Mel.....20th-Fox
Charlie Chan in Panama, 035, Mel...20th-Fox
Charlie Chan's Murder Cruise, 048, Mel. 20th-Fox
Charter Pilot, 118, Mel.....20th-Fox
Cherokee Strip, Mel.....Para
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Citizen Kane, Mel.....RKO
City for Conquest, Mel.....WB
Claudine, Mel. .....Foreign
Colorado, 051, West.....Rep
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Contraband, Mel. .....Foreign
Convoy, Mel. .....Foreign
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Covered Wagon Days, 065, West.....Rep
Covered Wagons Trails, 3963, West.....Mono
Cowboy from Sundown, 3955, West.....Mono
Crooked Road, 923, Mel.....Rep
Cross Country Romance, 039, Mel.....RKO
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DANCE, Girl, Dance, 040, Mel.....RKO
Dancing on a Dime, Mus.....Para
Danger Flight, 3816, Mel.....Mono

The number immediately following the title is the production number. A melodrama is denoted by the abbreviation Mel., Comedy by Com., Comedy-Melodrama by Com-Mel., Musical by Mus., Musical Comedy by Mus.-Com., Western by West. Color is indicated by "C" in parenthesis after the classification. Thus: Com-Mel. (C) denotes a Comedy-Melodrama in Color.

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Fireman Save My Child, Com.....Univ
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Flotsam, Mel. .....UA
Flowing Gold, Mel.....WB
Flying Squad, The, Mel.....Foreign
For Beauty's Sake, Mel.....20th-Fox
Foreign Correspondent, Mel.....UA
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Fugitive from a Prison Camp, Mel.....Col
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Gay Caballero, The, 108, Mel.....20th-Fox
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Ghost Valley Raiders, 991, West.....Rep
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Girl in 313, 051, Mel.....20th-Fox
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Hi-Yo Silver, 129, West.....Rep
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Little Men, Com.-Mel.....RKO
Little Miss Mollie, Mel.....Foreign
Little Nellie Kelly, Mus.-Com.....MGM
Little Orvie, 020, Com.....RKO
Lone Wolf Meets a Lady, Mel.....Col
Long Voyage Home, Mel.....UA
Lost Squadron, The, 994, Mel.....RKO
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Lucky Cisco Kid, 049, Mel.....20th-Fox
Lucky Partners, 038, Com.-Mel.....RKO

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Mad Men of Europe, Mel.....Col
Mai He's Making Eyes at Me, 4022, Com. Univ
Man from Tumbleweeds, West.....Col
Man I Married, The, 101, Mel.....20th-Fox
Man Who Talked Too Much, 467, Mel.....FN
Manhattan Heartbeat, 046, Com.....20th-Fox
Man With Nine Lives, Mel.....Col
Margie, Com. .....Univ
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Maryland, 050, Mel. (C).....20th-Fox
Meet John Doe, Com.-Mel.....WB
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Men on Her Mind, Mel.....WB
Men Without Souls, Mel.....Col
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My Son is Guilty, Mel.....Col
My Son, My Son, Mel.....UA
Mysterious Mr. Reeder, 3926, Mel.....Mono
Mystery in Swing, Mel.....St. Rts
Mystery of Room 13, Mel.....Foreign
Mystery Sea Raider, Mel.....Para
My Wife's Relatives, 810, Com.-Mel.....Rep

NEW Moon, 31, Mus.....MGM
New Yorkers, The, Com.....Para
Night at Earl Carroll's, Mus.....Para
Night of Nights, 3912, Mel.....Para
Night Train, 114, Mel.....20th-Fox
Nobody's Children, Mel.....Col
No, No, Nanette, Mus.-Com.....RKO
North West Mounted Police, Mel. (C)..Para
Northwest Passage, 25, Mel. (C).....MGM
No Time for Comedy, Com.....WB

OBLIGATORY Mother, Com.....Foreign
Oklahoma Renegades, 061, West.....Rep
One Crowded Night, 042, Mel.....RKO
One Man's Law, The, 992, Mel.....Rep
One Million B.C., Mel.....UA
On Their Own, 044, Com.....20th-Fox
On the Spot, 3915, Mel.....Mono
Opened by Mistake, 3933, Mel.....Para
Our Town, Mel.....UA
Outlaws of the Panhandle, West.....Col
Out West with the Peppers, Com.....Col
Overland Stage Raiders, West.....Rep
Over the Moon, Mel. (C).....UA

PALS of the Saddle, West.....Mono
Pals of the Silver Sage, 3954, West...Mono
Passage West, Mel.....Col
Passport to Alcatraz, Mel.....Col
Pastor Hall, Mel.....UA
Penny Serenade, Com.-Mel.....Col
Phantom Raiders, 40, Mel.....MGM
Phantom Wagon, Mel.....Foreign
Philadelphia Story, Com.....MGM
Pier 13, 106, Mel.....20th-Fox
Pinocchio, 091, Cartoon (C).....RKO
Pioneers of the West, 964, West.....Rep
Pinto Kid, The, West.....Col

Pony Post, West.....Univ
Pop Always Pays, 034, Com.....RKO
Prairie Law, West .....RKO
Pride and Prejudice, 46, Com.....MGM
Pride of the Navy, 822, Mel.....Rep
Primrose Path, The, 023, Com.-Mel....RKO
Private Affairs, 4007, Com.-Mel.....Univ

QUARTERBACK, Mel.....Para
Queen of Destiny, 061, Mel. (C).....RKO
Queen of the Mob, 3939, Mel.....Para
Queen of the Yukon, Mel.....Mono

RAGTIME Cowboy Joe, West.....Univ
Rainbow Over the Range, West.....Mono
Ramparts we Watch, 171, Documentary..RKO
Rancho Grande, 942, West.....Rep
Range Busters, West.....Mono
Ranger and the Lady, 956, West.....Rep
Rangers of Fortune, Mel.....Para
Rebecca, Mel. .....UA
Return of Frank James, 103, Mel. (C).20th-Fox
Return of Wild Bill, West.....Col
Rhythm of the Rio Grande, 3953, West..Mono
Rhythm on the River, Mus.....Para
Riders from Nowhere, 3966, West.....Mono
Riders of Black Mountain, West....Producers
Riders of Pasco Basin, 4062, West....Univ
Ride, Tenderfoot, Ride, 041, West.....Rep
Riding the Western Plains, West.....Mono
River's End, Mel.....WB
Road Back, 4074, Mel.....Univ
Road Show, Com.....UA
Road to Singapore, 3926, Mus.....Para
Rocky Mountain Rangers, 966, West....Rep
Round Up, The, Mel.....Para

SAFARI, 3937, Mel.....Para
Sailor's Lady, 052, Com.-Mel.....20th-Fox
Saint Strikes Back, 918, Mel.....RKO
Saint Takes Over, The, 033, Mel.....RKO
Sandy Is a Lady, 4008, Com.....Univ
Santa Fe Trail, Mel.....WB
Saps at Sea, Com.....UA
Saturday's Children, 410, Com.-Mel.....WB
Scatterbrain, 909, Com.....Rep
Sea Hawk, 401, Mel.....WB
Second Chorus, Mus.-Com.....Para
Secret of a Model, Mel.....St. Rts
Secret Seven, The, Mel.....Col
Seventeen, 3924, Com.....Para
Shooting High, 041, West.....20th-Fox
Showdown, 3957, West.....Para
Singapore, Mel. .....Col
Sing, Dance, Plenty Hot, 910, Mus.....Rep
Ski Patrol, 4031, Mel.....Univ
Sky Bandits, 3929, Mel.....Mono
Sky Murder, Mel.....MGM
Slightly Tempted, Com.-Mel.....Univ
Song of the Road, Mus.-Com.....Foreign
Son of Monte Cristo, Mel.....UA
Son of the Navy, 3902, Mel.....Mono
Son of Roaring Dan, West.....Univ
So This Is London, 043, Com.....20th-Fox
South of Pago Pago, Mel.....UA
South of Sumatra, Mel.....Univ
South to Karanga, 4039, Mel.....Univ
So You Won't Talk, Com.....Col
Spies in the Air, Mel.....Foreign
Sporting Blood, 44, Mel.....MGM
Spring Parade, Mus.-Com.....Univ
Stage Coach War, 3959, West.....Para
Stage to Chino, 085, West.....RKO
Star Dust, 036, Mel.....20th-Fox
Stars Look Down, The, 38, Mel.....MGM
Strange Cargo, 23, Mel.....MGM
Stranger on the Third Floor, Mel.....RKO
Street of Memories, 102, Mel.....20th-Fox
Streets of Cairo, Mel.....Univ
Strike Up the Band, Mus.-Com.....MGM
Sued for Libel, Mel.....RKO
Susan and God, 39, Com.....MGM

TEAR Gas Squad, 423, Mel.....WB
Terror, The, Mel.....Foreign
Texas Rangers Ride Again, Mel.....Para
Texas Stagecoach, West.....Col
That Gang of Mine, Mel.....Mono
There's Magic in Music, Mus.....Para
They Drive by Night, 460, Mel.....FN
They Knew What They Wanted, 992, Mel. RKO
Thief of Bagdad, Mel. (C).....UA
Third Finger, Left Hand, Com.-Mel....MGM
These Were the Days, 3936, Com.-Mel...Para
Three Cheers for the Irish, 465, Mel....FN
Three Faces West, 903, Mel.....Rep
Three Men from Texas, West.....Para
Thundering Frontier, West.....Col
'Til We Meet Again, 848, Mel.....FN
Tomboy, 3911, Mel.....Mono
Tom Brown's School Days, 029, Mel....RKO
Too Many Girls, Mus.-Com.....RKO
Too Many Husbands, Com.....Col
Torrid Zone, 455, Mel.....FN
Torpedo Raider, 3925, Mel.....Mono
Triple Justice, 085, West.....RKO
Tropical Sinners, Mel.....Univ
Tugboat Annie Sails Again, Com.....WB
20 Mule Team, 35, Mel.....MGM
Tropic Fury, 4052, Mel.....Univ
Tulsa Kid, The, 071, West.....Rep
Turnabout, Com.-Mel. .....UA
21 Days Together, Mel.....Col
Two Girls on Broadway, Mel.....MGM
Typhoon, 3934, Mel. (C).....Para

UNDER Arizona Skies, West.....Rep
Untamed, 3941, Mel. (C).....Para
Up in the Air, Mel.....Mono

VICTORY, Mel.....Para
Villain Still Pursued Her, Com.....RKO
Virginia, Mel.....Para
Virginia City, 404, Mel.....WB
Viva Cisco Kid, 039, Mel.....20th-Fox

WAGONS Westward, 907, Mel.....Rep
Wagon Train, West.....RKO
Walt Disney Festival, Cartoons (C).....RKO
Waterloo Bridge, 37, Mel.....MGM
Way of All Flesh, 3940, Mel.....Para
Westerner, The, Mel.....UA
West of Abilene, West.....Col
We Who Are Young, 45, Mel.....MGM
When the Daltons Rode, 4006, Mel.....Univ
While Thousands Cheer, Mel.....St. Rts
Who Is Guilty? Mel.....Mono
Wild Bill Hickock, West.....Rep
Wildcast Bus, Mel.....RKO
Wild Horse Range, 3960, West.....Mono
Women in War, 902, Mel.....Rep
Women under 21, Mel.....Col
Women Without Names, 3925, Mel.....Para
Wyoming, Mel.....MGM

YESTERDAY'S Heroes, 116, Mel....20th-Fox
You Can't Fool Your Wife, 032, Com...RKO
You'll Find Out, Com.....RKO
Young Buffalo Bill, 954, West.....Rep
Young People, The, 109, Com.....20th-Fox
Young Tom Edison, 28, Mel.....MGM
You're Not So Tough, 4023, Mel.....Univ
Youth Must Be Served, Com.....20th-Fox

ZANZIBAR, Mel. .....Univ

THE CHART

Productions are listed under distributors. Features in work or completed for release later than the date of this issue are listed as "Coming Attractions." Parenthesis after title denotes audience classification: (A) Adult, (G) General. Numerals following classification are production numbers. Dagger (†) indicates the 1939-40 season. Asterisk (*) after title denotes first appearance.

NOTE: The totals for running time are the official figures.

When a production is reviewed the running time is as given by the studio and this is denoted by an asterisk (*) preceding the number. When the home office has established the running time for national release, the studio figure is changed. Running times are subject to change according to local conditions. State or city censorship deletions or repairs to the film may cause variations.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Babies for Sale	Glenn Ford-Rochelle Hudson	May 16,'40†	64	
(See "In the Cutting Room," May 4,'40.)				
Blazing Six Shooters (G)	Charles Starrett-Iris Meredith-Sons of the Pioneers	Apr. 4,'40†	63.	Mar. 16,'40
Blondie Has Servant Trouble (G)	P. Singleton-A. Lake-L. Simms	July 25,'40†	70.	July 27,'40
Bullets for Rustlers	Charles Starrett-Lorna Gray	Mar. 5,'40†	58	
(See "In the Cutting Room," Nov. 25,'39.)				
Doctor Takes a Wife, The (A)	L. Young-R. Milland-G. Patrick	Apr. 25,'40†	88.	Apr. 27,'40
(Exploitation: July 13,'40, p. 40; Aug. 10,'40, p. 64.)				
Durango Kid	Chas. Starrett - Luana Walters - Sons of the Pioneers	Aug. 15,'40†		
Girls of the Road (G)	A. Dvorak-H. Mack-L. Lane	June 20,'40†	61.	July 27,'40
He Stayed for Breakfast (A)	Loretta Young-Melvyn Douglas	Aug. 22,'40†	*85.	Aug. 10,'40
I Married Adventure (G)	Osa Johnson	July 24,'40†	78.	July 20,'40
Island of Doomed Men (A)	Peter Lorre-Rochelle Hudson	May 20,'40†	67.	June 15,'40
Lady in Question, The (A)	Brian Aherne-Rita Hayworth	Aug. 7,'40†	*76.	Aug. 10,'40
Lone Wolf Meets a Lady, The (G)	Warren William-Jean Muir	May 30,'40†	71.	June 22,'40
Mad Men of Europe	Edmund Gwenn-Mary Maguire	June 3,'40†	73	
Man from Tumbleweeds, The (G)	Bill Elliott-Iris Meredith	May 2,'40†	59.	June 22,'40
Man With Nine Lives, The (A)	Boris Karloff-Jo Ann Sayers-Roger Pryor	Apr. 18,'40†	73.	May 4,'40
Men Without Souls (G)	John Litel-Rochelle Hudson	Mar. 14,'40†	62.	May 18,'40
Military Academy (G)	Tommy Kelly-Bobby Jordan	July 18,'40†	66.	Aug. 10,'40
My Son Is Guilty (G)	Jacqueline Wells-Bruce Cabot	Dec. 28,'39†	63.	Jan. 20,'40
Out West with the Peppers	Edith Fellows-Tommy Bond	June 30,'40†	62	
Passport to Alcatraz (G)	Jack Holt-Noah Beery, Jr.	June 6,'40†	60.	June 22,'40
Return of Wild Bill (G)	Bill Elliott-Iris Meredith	June 27,'40†	60.	July 13,'40
Secret Seven, The (G)	Bruce Bennett-Florence Rice	Aug. 15,'40†	62.	Aug. 17,'40
Texas Stagecoach (G)	Charles Starrett-Iris Meredith	May 23,'40†	59.	Mar. 30,'40
Too Many Husbands (A)	Jean Arthur-Fred MacMurray-Melvyn Douglas	Mar. 21,'40†	84.	Mar. 9,'40
(Exploitation: May 18,'40, p. 78; June 22,'40, p. 75.)				
21 Days Together (A)	Vivien Leigh-Laurence Olivier	May 16,'40†	72.	June 1,'40
(Exploitation: July 20,'40, p. 48.)				

Coming Attractions

Arizona — Jean Arthur-Wm. Holden
Before I Die — Douglas Fairbanks, Jr. - Rita Hayworth — Sept. 27,'40
Before I Hang — Boris Karloff-Evelyn Keyes — Sept. 17,'40†
Blondie Plays Cupid — P. Singleton-A. Lake-L. Simms
Fight for Life (A) — Myron McCormick — 69. Mar. 16,'40
Five Little Peppers in Trouble — Edith Fellows-Dorothy Ann Seese — Sept. 1,'40†
Fugitive from a Prison Camp (G) — Jack Holt-Marian Marsh — Sept. 5,'40 — 59. Aug. 10,'40
Ghost Guns* — Bill Elliott-Evelyn Keyes
Great Plane Robbery, The — Jack Holt-Vicki Lester
(See "In the Cutting Room," May 25,'40.)
Great Swindle, The — Jack Holt-Marjorie Reynolds
Howards of Virginia, The — Cary Grant - Martha Scott - Richard Carlson - Sir Cedric Hardwicke — Sep. 17,'40
I'm for Rent — Roger Pryor-Anita Louise — Sept. 30,'40†
Into the Crimson West — Bill Elliott-Evelyn Young — Sept. 30,'40
John Braun's Body — Ralph Bellamy
Legacy — Warner Baxter
Nobody's Children — Edith Fellows-Lois Wilson
Outlaws of the Panhandle — Chas. Starrett-Frances Robinson-Sons of the Pioneers
Passage West* — Pat O'Brien
Penny Serenade — Irene Dunne-Cary Grant
Pinto Kid, The — Chas. Starrett-Louise Currie
So You Won't Talk — Joe E. Brown-Frances Robinson
Thundering Frontier, The — Chas. Starrett-Iris Meredith-Sons of the Pioneers
West of Abilene (G) — Chas. Starrett-Marjorie Cooley-Sons of the Pioneers — Oct. 21,'40 — 58. July 20,'40
Women under 21 — Paul Kelly-Rochelle Hudson

FIRST NATIONAL *(See Warner Brothers)*

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
And One Was Beautiful (G) 32	Jean Muir-Laraine Day-Robert Cummings-Billie Burke	Apr. 5,'40†	70.	Apr. 6,'40
Andy Hardy Meets Debutante (G) 43	M. Rooey-J. Garland-L. Stone-Cecilia Parker - Fay Holden - Ann Rutherford	July 5,'40†	89.	July 6,'40
(Exploitation: July 27,'40, p. 46; July 27,'40, pp. 47; 50; Aug. 3,'40, p. 58; Aug. 17,'40, pp. 56, 61.)				
Captain Is a Lady, The (G) 42	C. Coburn-B. Bondi-B. Burke	June 21,'40†	65.	June 22,'40
Dr. Kildare's Strange Case (G) 30	L. Ayres-L. Barrymore-L. Day	Apr. 12,'40†	77.	Apr. 6,'40
(Exploitation: June 29,'40, p. 53.)				

THE RELEASE CHART

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Edison, The Man (G) 18	Spencer Tracy - Rita Johnson - Gene Lockhart-Charles Coburn	May 10,'40†	107.	May 25,'40
	(Exploitation: June 15,'40, pp. 56, 57, 59; June 22,'40, p. 76; July 6,'40, p. 47; Aug. 3,'40, pp. 56, 57.)			
Florian (G) 29	Robert Young-Helen Gilbert	Mar. 29,'40†	93.	Mar. 30,'40
	(Exploitation: June 8,'40, p. 52.)			
Forty Little Mothers (A) 34	Eddie Cantor - Rita Johnson - Bonita Granville-J. Anderson	Apr. 26,'40†	90.	Apr. 20,'40
	(Exploitation: May 25,'40, p. 67; June 22,'40, p. 74.)			
Ghost Comes Home, The (G) 27	Frank Morgan - Billie Burke - Ann Rutherford	Mar. 8,'40†	79.	Mar. 2,'40
Golden Fleecing (G) 49	L. Ayres-R. Johnson-V. Grey	Aug. 16,'40†	68.	Aug. 24,'40
Gold Rush Masie (G) 47	Ann Sothern - Lee Bowman - Virginia Weidler	July 26,'40†	82.	July 27,'40
I Love You Again (G) 50	William Powell-Myrna Loy	Aug. 9,'40†	99.	Aug. 10,'40
Mortal Storm, The (A) 41	Margaret Sullavan-James Stewart-Robert Young	June 14,'40†	100.	June 15,'40
	(Exploitation: July 6,'40, p. 48; July 13,'40, p. 41.)			
New Moon (G) 31	Jeanette MacDonald - Nelson Eddy - Mary Boland	June 28,'40†	104.	June 22,'40
	(Exploitation: July 27,'40, p. 50.)			
Northwest Passage (G) 25	S. Tracy-R. Young-W. Brennan	Feb. 23,'40†	126.	Feb. 17,'40
	(Exploitation: Mar. 2,'40, pp. 66, 67; Apr. 6,'40, p. 59; May 4,'40, pp. 72, 76; May 18,'40. p. 76; June 8,'40, p. 50.)			
Phantom Raiders (G) 40	Walter Pidgeon-Florence Rice	May 31,'40†	70.	June 1,'40
Pride and Prejudice (G) 46	Greer Garson-Laurence Olivier-Mary Boland-Maureen O'Sullivan	Aug. 2,'40†	118.	July 13,'40
(Exploitation: Aug: 17,'40, pp. 58, 61.)				
Sporting Blood (G) 44	Robert Young - Lewis Stone - Maureen O'Sullivan	July 12,'40†	82.	July 13,'40
Strange Cargo (A) 23	Clark Gable - Joan Crawford - Peter Lorre-Ian Hunter	Mar. 1,'40†	113.	Mar. 9,'40
	(Exploitation: June 8,'40, p. 51.)			
Susan and God (A) 39	J. Crawford - F. March - Rita Quigley - Ruth Hussey - John Carroll - Bruce Cabot - Rose Hobart	June 7,'40†	117.	June 8,'40
	(Exploitation: July 13,'40, p. 43.)			
Twenty Mule Team (G) 35	W. Beery-L. Carrillo-A. Baxter	May 3,'40	83.	May 4,'40
	(Exploitation: June 1,'40, p. 58; June 8,'40, p. 52; June 29,'40, p. 56; Aug. 10,'40, pp. 65, 68.)			
Two Girls on Broadway (G) 33	J. Blondell-L. Turner-G. Murphy	April 19,'40†	73.	Apr. 20,'40
Waterloo Bridge (A) 37	Vivien Leigh-Robert Taylor	May 17,'40†	108.	May 18,'40
	(Exploitation: June 15,'40, p. 58; June 22,'40, pp. 72, 76; June 29,'40, p. 52; July 13,'40, pp. 42, 44; July 20,'40, p. 46; Aug. 3,'40, p. 58.)			
We Who Are Young (A) 45	Lana Turner-John Shelton	July 19,'40†	80.	July 20,'40
Young Tom Edison (G) 28	Mickey Rooney-Virginia Weidler-Fay Bainter-Geo. Bancroft	Mar. 15,'40†	85.	Feb. 17,'40
	(Exploitation: Mar. 9,'40, pp. 77, 79; Apr. 6,'40, p. 69; Apr. 13,'40, p. 66; Apr. 20,'40, p. 56; May 4,'40; pp. 70, 71; May 11,'40, p. 72; May 18,'40, p. 76; July 13,'40, p. 43.)			

Coming Attractions

Bittersweet	Jeanette MacDonald-Nelson Eddy	
Boom Town (G) 48	Clark Gable - Spencer Tracy - Claudette Colbert-Hedy Lamarr	Aug. 30,'40† 120. Aug. 10,'40
Dr. Kildare Goes Home	L. Barrymore-L. Ayres-L. Day	Sept. 6,'40
Dulcy	Ann Sothern-Ian Hunter-Billie Burke-Roland Young	
Escape	N. Shearer-R. Taylor-Nazimova	Sept. 6,'40
Flight Command	R. Taylor - R. Hussey - W. Pidgeon	
Gone With the Wind (A)	Vivien Leigh - Clark Gable - Leslie Howard - Olivia de Havilland	228. Dec. 16,'39
	(Exploitation: Jan. 20,'40, p. 67; Jan. 27,'40, p. 71; Feb. 3,'40, p. 74; Feb. 17,'40, p. 56; Feb. 24,'40, p. 53; Mar. 23,'40, p. 64; Apr. 20,'40, p. 48; Apr. 27,'40, p. 78; May 11,'40, p. 73.)	
Go West	Marx Bros.-Lynne Carver	
Haunted Honeymoon (A)	Robt. Montgomery - Constance Cummings	Sept. 27,'40† 99. Aug. 3,'40
	(Reviewed under title, "Busman's Holiday.")	
Little Nellie Kelly	Judy Garland-George Murphy-Charles Winninger	
Philadelphia Story	K. Hepburn-C. Grant-J. Stewart	
Sky Murder	Walter Pidgeon-Rita Johnson	
Stars Look Down, The (A) 38	Margaret Lockwood - Michael Redgrave-Emlyn Williams	103. Jan. 27,'40
Strike Up the Band	M. Rooney-J. Garland-J. Preisser	Sept. 20,'40
Third Finger, Left Hand	Melvyn Douglas-Myrna Loy	
Wyoming	Wallace Beery-Ann Rutherford	Sept. 13,'40

MONOGRAM

Title	Star	Rel. date	Running Time Minutes	Reviewed
Arizona Frontier	Tex Ritter	Aug. 19,'40†		
Boys of the City (G)	Bobby Jordan-Leo Gorcey	July 15,'40†	63.	July 20,'40
Chamber of Horrors	Leslie Banks-Gina Malo	Aug. 12,'40†		
Cheyenne Kid, The 3962	Jack Randall-Louise Stanley	Feb. 20,'40†	50	
	(See "In the Cutting Room," Feb. 17,'40.)			
Covered Wagon Trails (G) 3963	Jack Randall	Apr. 10,'40†	52.	May 11,'40
Cowboy from Sundown (G) 3955	Tex Ritter	May 9,'40†	58.	May 11,'40
Doomed to Die (G)	Boris Karloff-Grant Withers	Aug. 12,'40†	68.	Aug. 3,'40
Golden Trail, The (G)	Tex Ritter	July 3,'40†	52.	July 6,'40
Haunted House (G)	Marcia Mae Jones-Jackie Moran	July 22,'40†	70.	July 20,'40
Human Monster, The (A) 3916	Bela Lugosi	Mar. 9,'40†	76.	Nov. 18,'39
	(Reviewed under the title, "Dark Eyes of London.")			
Kid from Santa Fe, The, 3965	Jack Randall	May 23,'40†	50	
Land of the Six Guns (G) 3964	Jack Randall-Louise Stanley	May 2,'40†	54.	June 29,'40
Last Alarm, The, (G) 3927	Polly Ann Young-Warren Hull	June 25,'40†	61.	June 29,'40
Laughing at Danger (G)	F. Darro-J. Hodges-G. Houston	Aug. 12,'40†	*62.	Aug. 10,'40
Midnight Limited (G) 3921	Marjorie Reynolds-John King	Mar. 20,'40†	61.	Mar. 23,'40
Missing People	Will Fyffe	Aug. 19,'40†		
Murder on the Yukon 3928	James Newill	Feb. 25,'40†	58	
Mysterious Mr. Reeder, The (G) 3926	Will Fyffe	Apr. 30,'40	77.	Mar. 11,'39
	(Reviewed under the title, "The Mind of Mr. Reeder.")			
On the Spot (G) 3915	Frankie Darro-Mary Kornman	June 11,'40†	62.	June 8,'40
Pals of the Silver Sage (G) 3954	Tex Ritter	Apr. 20,'40†	52.	May 4,'40
Rainbow Over the Range	Tex Ritter-Dorothy Fay	July 29,'40†		
Range Busters	John King - Ray Corrigan - Max Terhune	Aug. 22,'40†		
Rhythm of the Rio Grande (G) 3953	Tex Ritter-Susan Dale	Mar. 2,'40†	53.	Apr. 27,'40
Riders from Nowhere 3966	Jack Randall-Margaret Roach	May 30,'40†	45	
	(See "In the Cutting Room," May 11,'40.)			
Sky Bandits 3929	James Newill-Louise Stanley	Apr. 15,'40†	56	
Son of the Navy (G) 3902	J. Parker-J. Dunn-M. Spellman	Mar. 30,'40†	72.	Apr. 6,'40
Torpedo Raider (G) 3925	B. Mackay-B. Balfour-J. Mills	Feb. 28,'40†	55.	June 1,'40
Tomboy (G) 3911	Jackie Moran-Marcia Mae Jones	Apr. 20,'40†	70.	Apr. 27,'40
Wild Horse Range 3960	Jack Randall-Phyllis Ruth	June 25,'40†	57	
	(See "In the Cutting Room," May 18,'40.)			

Coming Attractions

Ape, The	Boris Karloff-Maris Wrixon	Sept. 16,'40
Queen of the Yukon	Chas. Bickford-Irene Rich	Aug. 26,'40
Riding the Western Plains	Tex Ritter	Sept. 16,'40
That Gang of Mine	Bobby Jordan-Leo Gorcey	Sept. 23,'40
Up in the Air	Frankie Darro-Marjorie Reynolds	Sept. 9,'40
Who Is Guilty? (A)	Ben Lyon	Sept. 2,'40 89. Sept. 2,'39
	(Reviewed under the title. "I Killed the Count.")	

PARAMOUNT

Title	Star	Rel. date	Running Time Minutes	Reviewed
Adventure In Diamonds (G) 3928	Isa Miranda-George Brent	Apr. 5,'40†	76.	Jan. 20,'40
	(Exploitation: Jan. 20,'40, p. 56; Apr. 27,'40, p. 78; May 25,'40, pp. 68, 72; June 29,'40, p. 56.)			
Biscuit Eater, The (G) 3935	Billy Lee-Cordell Hickman	May 24,'40†	81.	Apr. 13,'40
	(Exploitation: May 18,'40, p. 79; June 8,'40, p. 50; July 20,'40, p. 47; July 27,'40, p. 46; Aug. 3,'40, p. 56.)			
Buck Benny Rides Again (G) 3932	Jack Benny - Ed "Rochester" Anderson-Andy Devine	May 3,'40†	85.	Apr. 20,'40
(Exploitation: June 1,'40, p. 60; Aug. 17,'40, pp. 58, 61.)				
Comin' Round the Mountain (G)	Bob Burns-Una Merkel	Aug. 16,'40	*62.	Aug. 17,'40
Desire to Live		Aug. 16,'40		
Dr. Cyclops (G) 3929	Albert Dekker-Janice Logan	Apr. 12,'40†	77.	Mar. 9,'40
	(Exploitation: Mar. 16,'40, p. 59; Apr. 27,'40, p. 76; May 4,'40, p. 72; May 11,'40, p. 69; June 1,'40, pp. 59, 61; June 22,'40, p. 72; July 6,'40, p. 46; July 13,'40, p. 40.)			
Farmer's Daughter, The (G) 3927	Martha Raye-Charlie Ruggles	Mar. 29,'40†	61.	Feb. 17,'40
French Without Tears (A) 3930	Ray Milland-Ellen Drew	Apr. 19,'40†	67.	Nov. 11,'39
Ghost Breakers, The (G) 3938	B. Hope-P. Goddard-R. Carlson	June 21,'40†	85.	June 15,'40
	(Exploitation: June 8,'40, p. 51; July 20,'40, p. 47; Aug. 3,'40, p. 57; Aug. 10,'40, p. 65.) (Exploitation: Aug. 10,'40, p. 64.)			
Golden Gloves (G)	Jean Cagney-Richard Denning	Aug. 2,'40†	*70.	Aug. 3,'40
Great McGinty, The (G) 3945	Brian Donlevy-Akim Tamiroff-Muriel Angelus	Aug. 23,'40†	83.	July 27,'40
	(Exploitation: Aug. 3,'40, p. 57.)			
Hidden Gold (G) 3958	W. Boyd-R. Hayden-R. Rogers	June 7,'40†	61.	May 18,'40
Knights of the Range (G) 3923	Russell Hayden-Jean Parker	Feb. 23,'40†	70.	Feb. 24,'40
Light of the Western Stars (G) 3931	V. Jory-R. Hayden-N. Beery, Jr.	Apr. 19,'40†	67.	Apr. 20,'40
Mystery Sea Raider (G)	Henry Wilcoxon-Carole Landis	Aug. 9,'40	*75.	Aug. 3,'40
Opened by Mistake (G) 3933	C. Ruggles-R. Paige-J. Logan	May 10,'40†	67.	May 11,'40
Queen of the Mob (A) 3939	Ralph Bellamy - Jean Cagney - Wm. Henry-Blanche Yurka	June 28,'40†	61.	June 22,'40
Road to Singapore (G) 3926	B. Crosby-D. Lamour-B. Hope	Mar. 22,'40†	85.	Feb. 24,'40
	(Exploitation: Mar. 9,'40, p. 79; Mar. 23,'40, p. 60; Mar. 30,'40, p. 87; May 18,'40, p. 76; July 27,'40. p. 49.)			
Safari (G) 3937	Madeleine Carroll-Douglas Fairbanks, Jr.	June 14,'40†	81.	June 8,'40
Seventeen (G) 3924	J. Cooper-B. Field-O. Kruger	Mar. 1,'40†	78.	Feb. 24,'40
	(Exploitation: Mar. 2,'40, p. 65.)			
Showdown (G) 3657	Wm. Boyd-Russell Hayden	Mar. 8,'40†	63.	Mar. 2,'40
Stagecoach War (G) 3959	Wm. Boyd-Russell Hayden	July 12,'40†	63.	June 29,'40
These Were the Days (G) 3936	Wm. Holden - J. Barrett - B. Granville-E. Stone-V. Glaser	May 31,'40†	75.	May 18,'40
Typhoon (A) 3934	Dorothy Lamour-Robert Preston	May 17,'40†	71.	May 4,'40
	(Exploitation: June 22,'40, p. 76; June 29,'40, p. 53.)			
Untamed (A) 3941	Ray Milland-Patricia Morison-Akim Tamiroff	July 26,'40†	83.	June 29,'40
Way of All Flesh (G) 3940	A. Tamiroff-Wm. Henry-Gladys George-Muriel Angelus	July 5,'40†	86.	June 1,'40
Women Without Names (G) 3925	Ellen Drew-Robert Paige	Mar. 15,'40†	63.	Feb. 24,'40

THE RELEASE CHART

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aldrich Family in Life with Henry (See "In the Cutting Room," Apr. 20,'40.)	Jackie Cooper-Leila Ernest			
Arise My Love	Caudette Colbert-Ray Milland	Nov. 1,'40		
Cherokee Strip	Richard Dix-Florence Rice	Oct. 25,'40		
Dancing on a Dime	Grace MacDonald-Robt. Paige	Nov. 8,'40		
Date with Destiny, A (See "In the Cutting Room," Mar. 30,'40.)	B. Rathbone-E. Drew-J. Howard	Nov. 15,'40		
D. O. A.	Ellen Drew-Rod Cameron			
I Want a Divorce (See "In the Cutting Room," May 18,'40.)	Joan Blondell-Dick Powell	Sept. 20,'40		
Love Thy Neighbor	Jack Benny - Fred Allen - Mary Martin-"Rochester"	Dec. 27,'40		
Moon Over Burma	D. Lamour-R. Preston-P. Foster	Jan. 3,'41		
New Yorkers, The	Dick Powell-Ellen Drew			
Night at Earl Carroll's, A	Ken Murray-Rose Hobart	Oct. 18,'40		
North West Mounted Police	Gary Cooper-Madeleine Carroll-Robt. Preston-P. Goddard	Nov. 22,'40		
Quarterback	Wayne Morris-Virginia Dale	Oct. 4,'40		
Rangers of Fortune	Fred MacMurray-Albert Dekker-Patricia Morison	Sept. 27,'40		
Rhythm on the River (G)	Bing Crosby-Mary Martin-Basil Rathbone-Oscar Levant	Sept. 6,'40	*90.	Aug. 24,'40
Round Up, The	D. Wilson-P. Morison-P. Foster			
Second Chorus	Fred Astaire-Paulette Goddard-Burgess Meredith-Chas. Butterworth-Artie Shaw & Band	Jan. 10,'41		
Texas Rangers Ride Again	J. Howard-E. Drew-M. Robson	Dec. 13,'40		
There's Magic in Music	A. Jones-S. Foster-M. Lindsay			
Three Men from Texas (See "In the Cutting Room," May 18,'40.)	W. Boyd-R. Hayden-A. Clyde	Nov. 15,'40		
Victory	Fredric March-Betty Field	Oct. 11,'40		
Virginia	Madeleine Carroll - Fred MacMurray	Jan. 17,'41		

PRODUCERS RELEASING CORP.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Billy the Kid Outlawed	Bob Steele	July 20,'40	60	
Frontier Crusader (G)	Tim McCoy	July 15,'40	62.	June 15,'40
Gun Code	Tim McCoy	July 29,'40	57	
Hold That Woman! 102	J. Dunn-F. Gifford-M. Spellman	July 15,'40	67	
I Take This Oath (G)	Gordon Jones	May 20,'40	67.	July 6,'40
Riders of Black Mountain	Tim McCoy	Aug. 23,'40		

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Gang Busters	Tim McCoy			
Billy the Kid's Gun Justice	Bob Steele			
Billy the Kid Rides West	Bob Steele			
Cross Roads of Life		Sept. 1,'40		
Marked Men	Warren Hull-Isabel Jewell			

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Carolina Moon (G) 944	G. Autry-S. Burnette-J. Storey	July 15,'40†	65.	July 20,'40
Carson City Kid, The (G) 955	Roy Rogers - Geo. "Gabby" Hayes - Pauline Moore - Bob Steele	July 1,'40†	57.	June 22,'40
Covered Wagon Days (G) 965	Three Mesquiteers	Apr. 22,'40†	56.	May 11,'40
Crooked Road, The (G) 923	Edmund Lowe - Irene Hervey - Henry Wilcoxon	May 10,'40†	66.	May 11,'40
Dark Command (G) 901	J. Wayne-C. Trevor-W. Pidgeon (Exploitation: May 25,'40, p. 67.)	Apr. 15,'40†	94.	Apr. 13,'40
Forgotten Girls (G) 920	Louise Platt-Donald Woods	Mar. 15,'40†	68.	Mar. 23,'40
Gangs of Chicago (G) 906	L. Lane-L. Nolan-B. MacLane	May 19,'40†	66.	May 25,'40
Gaucho Serenade (G) 943	G. Autry-S. Burnette-J. Storey	May 10,'40†	66.	May 18,'40
Ghost Valley Raiders (G) 991	Donald Barry-Lona Andre	Mar. 26,'40†	57.	Apr. 6,'40
Girl from God's Country (G) 904	C. Morris-J. Wyatt-C. Bickford	July 30,'40†	75.	July 27,'40
Grand Ole Opry (G) 908	Weaver Bros. & Elviry	June 25,'40†	68.	July 6,'40
Grandpa Goes to Town (G) 922	James, Lucile, Russell Gleason	Apr. 19,'40	66.	Apr. 20,'40
Hi-yo Silver (G) 129	Silver Chief - Chief Thunder Cloud - Lynn Roberts	Apr. 10,'40	69.	Apr. 20,'40
In Old Missouri (G) 921	Weaver Bros & Elviry	Apr. 17,'40†	67.	May 4,'40
Pioneers of the West (G) 964	Three Mesquiteers	Mar. 12,'40†	56.	Mar. 16,'40
One Man's Law (G) 992	Don "Red" Barry-Janet Waldo	June 29,'40†	57.	July 13,'40
Rancho Grande (G) 942	G. Autry-S. Burnette-J. Storey	Mar. 22,'40†	68.	Mar. 30,'40
Ranger and the Lady, The (G) 956	R. Rogers-Geo. "Gabby" Hayes-J. Wells	July 30,'40†	59.	July 27,'40
Rocky Mountain Rangers (G) 966	Three Mesquiteers-R. Towne	May 24,'40†	58.	June 8,'40
Scatterbrain (G) 909	Judy Canova - Alan Mowbray - Ruth Donnelly	July 20,'40†	73.	July 6,'40
Sing, Dance, Plenty Hot (G) 910	Johnny Downs-Ruth Terry	Aug. 10,'40†	72.	Aug. 3,'40
Three Faces West 903	J. Wayne-C. Coburn-S. Gurie (Reviewed under the title, "The Refugee.")	July 12,'40†	81.	June 15,'40
Tulsa Kid, The (G) 071	Don "Red" Barry-L. Walters	Aug. 16,'40	57.	Aug. 3,'40
Wagons Westward (G) 907	Chester Morris - Anita Louise - O. Munson-B. Jones-G. Hayes	June 19,'40†	69.	June 29,'40
Women in War (G) 902	E. Janis-W. Barrie-P. Knowles	June 6,'40†	71.	May 25,'40
Young Buffalo Bill (G) 954	R. Rogers-G. Hayes-P. Moore	Apr. 12,'40†	59.	Apr. 20,'40

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Colorado 051	Roy Rogers - Geo. "Gabby" Hayes-Pauline Moore	Sept. 15,'40		
Earl of Puddlestone (G) 925	James, Lucile & Russell Gleason	Aug. 31,'40†	67.	Aug. 17,'40
Girl from Havana, The	Dennis O'Keefe-Claire Carleton	Sept. 11,'40		
Hit Parade of 1941, The	Kenny Baker-Frances Langford-H. Herbert - A. Miller - M. Boland			
Melody and Moonlight	Johnny Downs - Vera Vague - Mary Lee-Jerry Colona-Jane Frazee			
Oklahoma Renegades (G) 061	3 Mesquiteers-F. McKinney	Aug. 29,'40†	57.	Aug. 17,'40
Ride, Tenderfoot, Ride (G) 041	G. Autry-S. Brunette-J. Storey	Sept. 6,'40	95.	Aug. 24,'40
Under Texas Skies	3 Mesquiteers-Lois Ranson			
Wild Bill Hickock*	Roy Rogers-Geo. "Gabby" Hayes			

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Abe Lincoln in Illinois (G) 009 (Exploitation: Jan. 27,'40, p. 71; Feb. 3,'40, p. 74; Mar. 16,'40, p. 59; Apr. 6,'40, pp. 56, 57; May 4,'40, p. 73; May 25,'40, pp. 67, 70; July 13,'40, p. 40.)	R. Massey-R. Gordon-M. Howard	Apr. 19,'40†	110.	Jan. 27,'40
Anne of Windy Poplars (G) 035	Anne Shirley-James Ellison	June 28,'40†	86.	June 22,'40
Beyond Tomorrow (G) 031	Chas. Winninger-Harry Carey-Jean Parker-Richard Carlson	May 10,'40†	84.	Mar. 30,'40
Bill of Divorcement, A (A) 028 (Exploitation: June 1,'40, p. 59.)	Maureen O'Hara-Adolphe Menjou-Fay Bainter-H. Marshall	May 31,'40†	74.	Mar. 16,'40
Bullet Code (G) 083	George O'Brien-Virginia Vale	Apr. 12,'40	58.	Apr. 13,'40
Courageous Dr. Christian (G) 030	Jean Hersholt-Dorothy Lovett	Apr. 5,'40†	67.	Mar. 30,'40
Cross Country Romance (G) 039	Gene Raymond-Wendy Barrie	July 12,'40†	68.	June 29,'40
Curtain Call (G) 027	B. Read-J. Archer-H. Vinson	Apr. 26,'40†	63.	Apr. 13,'40
Dr. Christian Meets the Women (G) 036	Jean Hersholt-Dorothy Lovett	July 5,'40†	68.	June 29,'40
Irene (G) 024 (Exploitation: June 1,'40, p. 61; June 29,'40, p. 56; July 20,'40, p. 45.)	Anna Neagle - Ray Milland - R. Young-M. Robson-B. Burke	May 3,'40†	101.	Apr. 20,'40
Isle of Destiny (G) 017	W. Gargan-W. Ford-J. Lang	Mar. 8,'40†	83.	Mar. 9,'40
Little Orvie (G) 020	J. Sheffield-E. Truex-A. Todd	Mar. 1,'40†	66.	Mar. 9,'40
Lucky Partners (G) 038	Ronald Colman-Ginger Rogers	Aug. 23,'40†	*95.	Aug. 17,'40
Millionaire Playboy (G) 022	Joe Penner-Linda Hayes	Mar. 15,'40†	64.	Mar. 2,'40
Millionaires in Prison (G) 037	Lee Tracy-Linda Hayes	July 26,'40†	64.	June 29,'40
My Favorite Wife (A) 025 (Exploitation: June 1,'40, p. 59; June 15,'40, p. 59; July 13,'40, p. 40.)	Irene Dunne-Cary Grant-Randolph Scott-Gail Patrick	May 17,'40†	88.	May 4,'40
One Crowded Night (A) 042	Billie Seward-Wm. Haade	Aug. 9,'40†	68.	Aug. 24,'40
Pinocchio (G) 091 (Exploitation: Feb. 17,'40, p. 53; Mar. 9,'40, p. 77; Mar. 16,'40, p. 59; Mar. 23,'40, p. 61; Apr. 6,'40, p. 57; Apr. 13,'40, pp. 65, 66; Apr. 20,'40, p. 57; Apr. 27,'40, p. 79; May 4,'40, p. 73; May 25,'40, p. 71; June 8,'40, p. 53; June 29,'40, p. 56; July 6,'40, p. 49.)	Disney Feature Cartoon	Feb. 23,'40†	87.	Feb. 3,'40
Pop Always Pays (G) 034	L. Errol-D. O'Keefe-A. Pearce	June 21,'40†	67.	June 22,'40
Prairie Law (G) 084	George O'Brien-Virginia Vale	June 14,'40†	59.	June 22,'40
Primrose Path (A) 023 (Exploitation: Apr. 6,'40, p. 57.)	Ginger Rogers-Joel McCrea	Mar. 22,'40†	93.	Mar. 16,'40
Queen of Destiny (G) 061 (Reviewed also under the title, "Sixty Glorious Years," Oct. 29,'38.)	Anna Neagle-Anton Walbrook-C. Aubrey Smith	Aug. 2,'40†	95.	Aug. 10,'40
Ramparts We Watch (G) 171	Documentary	Aug. 16,'40	87.	July 27,'40
Saint Takes Over, The (G) 033	George Sanders-Wendy Barrie	June 7,'40†	69.	Apr. 27,'40
Stage to Chino (G) 085	George O'Brien-Virginia Vale	July 26,'40†	59.	Aug. 24,'40
Stranger on the Third Floor	Peter Lorre - John McGuire - Margaret Tallichet	Aug. 16,'40†		
Tom Brown's Schooldays (G) 029 (Exploitation: July 20,'40, p. 44.)	Sir Cedric Hardwicke - F. Bartholomew-Jimmy Lydon-Josephine Hutchinson	July 19,'40†	81.	June 22,'40
Walt Disney Festival (G) (Includes "Snow White and 7 Dwarfs," 095, reviewed Dec. 25,'37, and 4 Disney shorts 04701.)		Aug. 2,'40	117	
You Can't Fool Your Wife (A) 032	Lucille Ball-James Ellison	May 24,'40†	68.	May 18,'40

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Citizen Kane	Orson Wells-Dorothy Comingore	Jan. 3,'41		
Dance, Girl, Dance 040	Maureen O'Hara-Louis Hayward Lucille Ball-Ralph Bellamy	Aug. 30,'40†		
Dreaming Out Loud	Lum & Abner-Frances Langford-Frank Craven-Bobs Watson	Sept. 13,'40		
Fargo Kid, The*	Tim Holt-Ray Whitley			
I'm Still Alive	Kent Taylor-Linda Hayes	Sept. 20,'40		
Kitty Foyle	Ginger Rogers	Nov. 22,'40		
Laddie	T. Hole-V. Gilmore-J. Carroll	Oct. 18,'40		
Little Men	Kay Francis-Geo. Bancroft-Jack Oakie-Jimmy Lydon	Nov. 8,'40		
Men Against the Sky (G)	R. Dix-W. Barrie-E. Lowe	Sept. 6,'40	*75.	Aug. 24,'40
Mexican Spitfire Out West	Lupe Velez-Leon Errol	Nov. 29,'40		
No, No, Nanette	Anna Neagle-Richard Carlson-Roland Young-Helen Broderick - Zasu Pitts	Dec. 27,'40		
They Knew What They Wanted	Chas. Laughton-Carole Lombard	Sept. 27,'40		
Too Many Girls	Lucille Ball - Richard Carlson - Desi Arnaz - Eddie Bracken - Frances Langford-Ann Miller	Oct. 11,'40		
Triple Justice 085	George O'Brien-Virginia Vale	Sept. 27,'40†		
Villain Still Pursued Her, The (G)	Anita Louise-Richard Cromwell-Hugh Herbert-Buster Keaton	Oct. 4,'40	*65.	July 27,'40
Wagon Train	Tim Holt-Martha O'Driscoll	Sept. 13,'40		
Wildcat Bus (G)	Fay Wray-Charles Lang	Aug. 23,'40†	*62.	Aug. 17,'40
You'll Find Out	Kay Kyser & Orch.-Peter Lorre-Boris Karloff-Bela Lugosi	Oct. 25,'40		

THE RELEASE CHART

TWENTIETH CENTURY-FOX

Title	Star	Rel Date	Running Time Minutes	Reviewed
Blue Bird (G) 025	Shirley Temple-Spring Byington	Mar. 22,'40†	83.	Jan. 27,'40
(Exploitation: Apr. 20,'40, p. 57; May 4,'40, p. 74.)				
Charlie Chan in Panama (G) 035	Sidney Toler-Jean Rogers	Mar. 1,'40†	67.	Feb. 10,'40
Charlie Chan's Murder Cruise (G) 048	Sidney Toler-Marjorie Weaver	June 21,'40†	75.	May 11,'40
Earthbound (A) 034	Warner Baxter-Andrea Leeds	June 7,'40†	67.	June 8,'40
Four Sons (G) 047	D. Ameche-Mary Beth Hughes	June 14,'40†	88.	June 1,'40
Free, Blonde and Twenty-one (A) 037	L. Barl-J. Davis-H. Wilcoxon	Mar. 29,'40†	67.	Feb. 17,'40
Girl from Avenue A (G) 104	Jane Withers-Kent Taylor	Aug. 9,'40	73.	Aug. 10,'40
Girl in 313 (G) 051	Kent Taylor-Florence Rice	May 31,'40†	56.	June 15,'40
Grapes of Wrath, The (A) 040	Henry Fonda - Dorris Bowdon - Charley Grapewin - Jane Darwell	Mar. 15,'40†	128.	Jan. 27,'40
(Exploitation: Mar. 2,'40, p. 65; Mar. 9,'40, p. 77; Apr. 27,'40, pp. 76, 81; May 4,'40, pp. 73, 76; May 11,'40, p. 69; May 18,'40, p. 76; June 8,'40, p. 53; June 22,'40, pp. 75, 76; June 29,'40, p. 58.)				
I Was an Adventuress (G) 038	Zorina - Richard Greene - Erich Von Stroheim-Peter Lorre	May 10,'40†	81.	May 4,'40
Johnny Apollo (A) 042	Tyronne Power-Dorothy Lamour-Edward Arnold-Lloyd Nolan	Apr. 19,'40†	93.	Apr. 20,'40
(Exploitation: Apr. 27,'40, p. 77; May 25,'40, p. 66.)				
Lillian Russell (A) 045	A. Faye-D. Ameche-H. Fonda-Edw. Arnold-Warren William-Leo Carillo-Weber & Fields	May 24,'40†	127.	May 18,'40
(Exploitation: June 1,'40, p. 59; June 22,'40, pp. 72, 74; July 13,'40, p. 42; July 20,'40, p. 46; July 27,'40, p. 46.)				
Lucky Cisco Kid (G) 049	Cesar Romero-Evelyn Venable	June 28,'40†	68.	June 1,'40
Manhattan Hearbeat (G) 046	Virginia Gilmore-Robt. Sterling	July 12,'40†	71.	June 1,'40
Man I Married, The (A) 101	Joan Bennett - Francis Lederer - Lloyd Nolan-Anna Sten	Aug. 2,'40	77.	July 20,'40
Maryland (G) 050	Brenda Joyce - John Payne - Walter Brennan-Fay Bainter-Chas. Ruggles - Hattie McDaniel	July 19,'40†	91.	July 6,'40
(Exploitation: Aug. 10,'40, p. 64.)				
On Their Own (G) 044	Spring Byington-Ken Howell	May 17,'40†	63.	Apr. 13,'40
Pier 13 (G) 106	Lynn Bari-Lloyd Nolan	Aug. 23,'40	66.	Aug. 17,'40
Return of Frank James, The (G) 103	H. Fonda-G. Tierney-J. Cooper	Aug. 16,'40	92.	Aug. 17,'40
Sailor's Lady (A) 052	Jon Hall-Nancy Kelly	July 5,'40†	66.	July 6,'40
Shooting High (G) 041	J. Withers-G. Autry-M. Weaver	Apr. 26,'40†	65.	Mar. 9,'40
So This Is London (A) 043	Geo. Sanders-Berton Churchill	May 3,'40†	84.	Feb. 4,'40
Star Dust (G) 036	Linda Darnell - John Payne - Charlotte Greenwood - Roland Young	Apr. 5,'40†	85.	Apr. 6,'40
Viva Cisco Kid (G) 039	Cesar Romero-Jean Rogers	Apr. 12,'40†	70.	Mar. 23,'40

Coming Attractions

Bride Wore Crutches, The 112	Lynne Roberts-Ted North			
Brigham Young 107	T. Power-L. Darnell-D. Jagger-B. Donlevy - J. Darwell - J. Rogers-M. Astor-V. Price	Sept. 27,'40		
Californian, The 117	Tyrone Power - Linda Darnell - Basil Rathbone	Nov. 29,'40		
Charlie Chan at the Wax Museum (G) 110	Sidney Toler-Joan Valerie	Sept. 6,'40	63.	Aug. 3,'40
Charlie Chan in New York	Sidney Toler-Marjorie Weaver			
Charter Pilot 118	Lynn Bari-Lloyd Nolan	Nov. 22,'40		
Down Argentine Way 113	Don Ameche - Betty Grable - C. Greenwood-C. Miranda	Oct. 25,'40		
Elsa Maxwell's Public Deb No. 1 105	Brenda Joyce - Ralph Bellamy - George Murphy-Mischa Auer-Chas. Ruggles-Elsa Maxwell	Sept. 13,'40		
(See "In the Cutting Room," May 25,'40.)				
For Beauty's Sake	Ted North-Marjorie Weaver			
Gay Caballero, The 108	Cesar Romero-Sheila Ryan	Oct. 4,'40		
Girl Must Live, A (A)	Lilli Palmer-Margaret Lockwood		92.	May 13,'39
(See "In the Cutting Room," Apr. 27,'40.)				
Great Profile, The (G) 111	John Barrymore - John Payne - Mary Beth Hughes-G. Ratoff	Oct. 11,'40	71.	Aug. 24,'40
Hudson's Bay 115	Paul Muni - Virginia Field - Gene Tierney-Laird Cregar	Nov. 8,'40		
Jennie	Dorris Bowdon-Geo. Montgomery			
Night Train 114	Marg't Lockwood-Rex Harrison	Oct. 18,'40		
Street of Memories (G) 102	Lynne Roberts-Guy Kibbee	Nov. 15,'40	70.	June 29,'40
Yesterday's Heroes 116	Robert Sterling-Jean Rogers	Sept. 20,'40		
Young People, The (G) 109	Shirley Temple-Charlotte Greenwood - Jack Oakie - Arleen Whelan	Aug. 30,'40	79.	July 13,'40
Youth Will Be Served	J. Withers-J. Darwell-R. Conway			

UNITED ARTISTS

Title	Star	Rel Date	Running Time Minutes	Reviewed
Captain Caution (G)	V. Mature-L. Platt-L. Carrillo	Aug. 9,'40†	*85.	Aug. 3,'40
House Across the Bay (G)	Joan Bennett - Geo. Raft - Lloyd Nolan-Gladys George	Mar. 1,'40†	88.	Mar. 2,'40
(Exploitation: Mar. 30,'40, p. 87.)				
My Son, My Son (A)	Brian Aherne-Madeleine Carroll-Louis Hayward-Laraine Day	Mar. 22,'40†	117.	Mar. 9,'40
(Exploitation: Apr. 13,'40, p. 65; Apr. 27,'40, p. 76; May 11,'40, pp. 69, 70; May 25,'40, pp. 68, 69; June 29,'40, p. 56.)				
One Million B.C. (G)	Carole Landis-Lon Chaney, Jr.-John Hubbard-Victor Mature	Apr. 5,'40†	80.	Apr. 13,'40
(Exploitation: Apr. 13,'40, p. 65; May 18,'40, p. 79; June 1,'40, p. 61; June 8,'40, p. 50; July 6,'40, p. 46; Aug. 3,'40, p. 59.)				
Our Town (A)	Frank Craven - Martha Scott - Wm. Holden-B. Bondi-Thos. Mitchell-Fay Bainter - Stuart Erwin	May 24,'40†	*90.	May 18,'40
(Exploitation: Mar. 30,'40, p. 87; May 25,'40, p. 71; June 1,'40, p. 59; June 29,'40, pp. 52, 53; July 6,'40, p. 48.)				
Over the Moon (A)	Merle Oberon-Rex Harrison	Mar. 29,'40†	78.	Dec. 30,'39
Rebecca (A)	Laurence Olivier-Joan Fontaine-Judith Anderson-Geo. Sanders	Apr. 12,'40†	130.	Mar. 30,'40
(Exploitation: Apr. 13,'40, p. 66; Apr. 20,'40, p. 57; June 1,'40, p. 60; June 15,'40, p. 59.)				
Saps at Sea (G)	Laurel and Hardy	May 3,'40†	57.	May 4,'40
South of Pago Pago (G)	Jon Hall - Victor McLaglen - Frances Farmer-O. Bradna	July 4,'40	*98.	July 20,'40
(Exploitation: Aug. 10,'40, p. 64; Aug. 17,'40, p. 56.)				
Turnabout (A)	Carole Landis - John Hubbard - Adolphe Menjou-Wm. Gargan-Mary Astor	May 17,'40†	83.	May 4,'40
(Exploitation: June 8,'40, p. 51; July 20,'40, p. 45; Aug. 10,'40, p. 66.)				

Coming Attractions

Flotsam	Fredric March-Marg't Sullavan			
Foreign Correspondent	Joel McCrea - Laraine Day - Herbert Marshall-R. Benchley			
Great Dictator, The*	Charles Chaplin-Paulette Goddard - Jack Oakie			
Kit Carson	Jon Hall-Lynn Bari			
Long Voyage Home	J. Wayne-T. Mitchell-I. Hunter-W. Lawson-B. Fitzgerald			
Pastor Hall (A)	Nova Pilbeam-Wilfrid Lawson-Mrs. F. D. Roosevelt		*90.	Aug. 3,'40
Roadshow	Adolphe Menjou-John Hubbard-Carole Landis-Chas. Butterworth-Patsy Kelly			
Son of Monte Cristo	Louis Hayward - Jean Bennett - George Sanders			
Thief of Bagdad	Sabu-J. Duprez-C. Veidt			
Westerner, The	Gary Cooper-Doris Davenport-F. Stone-L. Bond-W. Brennan			

(See "In the Cutting Room," Feb. 10,'40.)

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias the Deacon (G) 4015	B. Bruns-M. Auer-D. O'Keefe	May 17,'40†	72.	May 4,'40
Bad Man from Red Butte (G) 4063	Johnny Mack Brown-Bob Baker-Fuzzy Knight	May 31,'40†	58.	June 15,'40
Black Diamonds (G) 4057	Richard Arlen-Andy Devine	July 19,'40†	60.	July 27,'40
Black Friday (G) 4018	Boris Karloff-Bela Lugosi	Apr. 12,'40†	70.	Mar. 9,'40
(Exploitation: Mar. 9,'40, p. 77.)				
Boys from Syracuse (A)	Allan Jones - Martha Raye - Joe Penner-Rosemary Lane	Aug. 9,'40†	73.	July 20,'40
(Exploitation: July 27,'40, p. 47.)				
Double Alibi (G) 4034	Wayne Morris-Margaret Lindsay	Mar. 1,'40†	60.	Mar. 23,'40
Enemy Agent (G) 4033	Richard Cromwell-Helen Vinson	Apr. 19,'40	61.	Apr. 13,'40
Fugitive, The (A) 5046 (pre-release)	Ralph Richardson-Diana Wynward	June 28,'40	76.	Jan. 6,'40
(Reviewed under the title, "On the Night of the Fire.")				
Half a Sinner 4040	Heather Angel-John King	Apr. 5,'40†	59.	
Hot Steel (G) 4056	Richard Arlen-Andy Devine	May 24,'40†	61.	Jan. 29,'40
House of Seven Gables (G) 4013	Vincent Price-Margaret Lindsay-N. Grey-G. Sanders-D. Foran	Apr. 12,'40†	89.	Mar. 9,'40
(Exploitation: Mar. 9,'40, p. 77.)				
I Can't Give You Anything But Love, Baby (G) 4037	Johnny Downs - Peggy Moran - Broderick Crawford	June 21,'40†	60.	May 11,'40
If I Had My Way (G) 4005	Bing Crosby-Gloria Jean	May 3,'40†	93.	May 4,'40
(Exploitation: May 25,'40, p. 67.)				
It's a Date (G) 4001	Deanna Durbin - Kay Francis - Walter Pidgeon	Mar. 22,'40†	103.	Mar. 23,'40
(Exploitation: June 1,'40, p. 61; June 15,'40, p. 56.)				
La Conga Nights (G) 4029	Hugh Herbert-Dennis O'Keefe-Constance Moore	May 31,'40†	59.	May 18,'40
Love, Honor and Oh, Baby (G) 4036	W. Ford-K. Adams-D. Woods	June 7,'40†	59.	June 8,'40
Ma! He's Making Eyes at Me (G) 4022	Tom Brown-Constance Moore	Mar. 15,'40†	61.	Apr. 6,'40
Private Affairs (G) 4007	Nancy Kelly - Roland Young - Hugh Herbert-Robt. Cummings	July 5,'40†	74.	June 29,'40
Riders of Pasco Basin (G) 4062	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Frances Robinson	Apr. 5,'40†	56.	May 25,'40
Sandy Is a Lady (G) 4008	Baby Sandy-Nan Grey-T. Brown-E. Pallette-E. Kennedy	June 14,'40†	63.	May 25,'40
Ski Patrol (G) 4031	Lulu Deste-Philip Dorn	May 10,'40†	64.	May 11,'40
Son of Roaring Dan (G) 4064	Johnny Mack Brown-Bob Baker-Fuzzy Knight	July 26,'40†	63.	Aug. 17,'40
South to Karanga (G) 4039	C. Bickford-J. Craig-L. Deste	Aug. 2,'40†	*60.	Aug. 10,'40
When the Daltons Rode (G) 4006	K. Francis-R. Scott-B. Donlevy	July 26,'40†	80.	Aug. 3,'40
You're Not So Tough (G) 4023	"Dead End Kids"-Nan Grey	July 26,'40†	71.	June 1,'40
Zanzibar (G) 4025	Lola Lane-James Craig	Mar. 8,'40†	69.	Mar. 30,'40

THE RELEASE CHART

Title	Star	Rel. date	Running Time Minutes	Reviewed
Coming Attractions				
Argentine Nights	Ritz Bros - Andrews Sisters - Constance Moore-Geo. Reeves	Sept. 6,'40		
Back Street*	Joan Fontaine	Nov. 29,'40		
Bank Dick, The*	W. C. Fields	Dec. 27,'40		
Caribbean Nights*	Allan Jones - Virginia Bruce - Bud Abbott-Lou Costello	Nov. 15,'40		
Diamond Frontier	V. McLaglen-J. Loder-A. Nagel	Oct. 4,'40		
Fireman Save My Child	Baby Sandy-Stuart Erwin-Una Merkel-Edgar Kennedy	Nov. 8,'40		
Hired Wife	R. Russell-B. Aherne-V. Bruce	Sept. 13,'40		
I'm Nobody's Sweetheart Now (G)	H. Parrish-D. O'Keefe-C. Moore	Nov. 1,'40	*64	Aug. 10,'40
Invisible Woman, The*		Dec. 13,'40		
Law and Order	Johnny Mack Brown - Fuzzy Knight-Nell O'Day			
Leather Pushers	Richard Arlen-Andy Devine	Sept. 13,'40		
Little Bit of Heaven, A	Gloria Jean - Robt. Stack - N. Grey - H. Herbert - S. Erwin	Oct. 25,'40		
Margie	N. Grey-T. Brown-M. Auer	Dec. 6,'40		
Meet the Wildcat	Marg't Lindsay-Ralph Bellamy	Nov. 22,'40		
Mummy's Hand, The	Dick Foran-Peggy Moran	Sept. 20,'40		
Pony Post	Johnny Mack Brown - Fuzzy Knight	Nov. 8,'40		
Ragtime Cowboy Joe	Johnny Mack Brown - Fuzzy Knight	Sept. 20,'40		
Seven Sinners	Marlene Dietrich-John Wayne-Mischa Auer-Broderick Crawford - Oscar Homolka - Albert Dekker-Anna Lee	Oct. 11,'40		
Slightly Tempted (G)	H. Herbert-J. Downs-P. Moran	Oct. 18,'40	*61	Aug. 10,'40
South of Sumatras	Richard Arlen-Andy Devine	Nov. 1,'40		
Spring Parade	Deanna Durbin - Robt. Cummings-Mischa Auer	Sept. 27,'40		
Streets of Cairo*	Sigrid Gurie	Dec. 20,'40		

WARNER BROTHERS-FIRST NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All This and Heaven, Too (A) 454	Bette Davis - Charles Boyer - Jeffrey Lynn-Virginia Weidler	June 29,'40†	143.	June 22,'40
(Exploitation: Aug. 17,'40, p. 59.)				
Angel from Texas, An (G) 468.	Eddie Albert - Rosemary Lane - Wayne Morris-Ronald Reagan-Jane Wyman	Apr. 27,'40†	69.	May 18,'40
Castle on the Hudson (G) 459.	John Garfield - Pat O'Brien -			
(Exploitation: Feb. 24,'40, p. 53.)				
Dr. Ehrlich's Magic Bullet (G) 457	Edw. G. Robinson-Ruth Gordon-Donald Crisp-Otto Kruger	Mar. 2,'40†	103.	Feb. 10,'40
(Exploitation: Feb. 17,'40, p. 53; Mar. 2,'40, p. 65; Mar. 9,'40, p. 79; May 4,'40, p. 73; May 11,'40, p. 72.)				
Flight Angels (G) 466	Virginia Bruce-Dennis Morgan-Ralph Bellamy-Jane Wyman-Wayne Morris	May 18,'40	74.	May 11,'40
Fugitive From Justice (G) 473.	Roger Pryor-Lucille Fairbanks	June 15,'40†	53.	June 22,'40
Ladies Must Live (G) 474	Wayne Morris-Rosemary Lane	July 27,'40†	58.	Aug. 24,'40
Man Who Talked Too Much (G) 467	G. Brent-V. Bruce-B. Marshall	July 6,'40†	75.	July 6,'40
(Exploitation: Aug. 17,'40, p. 59.)				
Murder in the Air (G) 472	R. Reagan-J. Litel-L. Lys	June 1,'40†	55.	July 13,'40
They Drive by Night (A) 460.	Ann Sheridan - George Raft - Humphrey Bogart-Ida Lupino	Aug. 3,'40†	95.	July 13,'40
Three Cheers for the Irish (G) 465	Priscilla Lane-Dennis Morgan-Thomas Mitchell-Alan Hale	Mar. 16,'40†	100.	Mar. 16,'40
(Exploitation: Apr. 20,'40, p. 58; May 18,'40, p. 77.)				
'Til We Meet Again (G) 456.	Merle Oberon - George Brent - Pat O'Brien-Geraldine Fitzgerald	Apr. 20,'40†	99.	Apr. 13,'40
(Exploitation: Apr. 27,'40, p. 77; June 1,'40, p. 60.)				
Torrid Zone (A), 455	James Cagney-Ann Sheridan-Pat O'Brien-Andy Devine	May 25,'40†	88.	May 11,'40
(Exploitation: July 20,'40, p. 48; July 27,'40, pp. 46, 50.)				

Warner Brothers

Title	Star	Rel. date	Running Time Minutes	Reviewed
Brother Orchid (G) 405	Edw. G. Robinson-Ann Sothern-Humphrey Bogart - Ralph Bellamy	June 8,'40†	91.	June 1,'40
(Exploitation: July 13,'40, p. 42.)				
Flowing Gold	Pat O'Brien - John Garfield - Frances Farmer-Dennis Morgan	Aug. 24,'40†		
Gambling on the High Seas 424	W. Morris-J. Wyman-J. Litel	June 22,'40†	56.	
It All Came True (A) 407	Ann Sheridan - Jeffrey Lynn - Humphrey Bogart-Zasu Pitts	Apr. 6,'40†	97.	Apr. 6,'40
(Exploitation: Apr. 13,'40, p. 65; May 18,'40, p. 80.)				
King of the Lumberjacks (G)				
Money and the Woman (G)	Jeffrey Lynn-Brenda Marshall	Aug. 17,'40†	65.	Aug. 17,'40
422	John Payne-Gloria Dickson	Apr. 13,'40†	58.	Apr. 27,'40
My Love Came Back (G) 409.	Olivia de Havilland - Jeffrey Lynn - Chas. Winninger - Jane Wyman-Eddie Albert	July 20,'40†	85.	June 29,'40

Title	Star	Rel. Date	Running Time Minutes	Reviewed
River's End (G)	Dennis Morgan-Elizabeth Earl	Aug. 10,'40†	*70.	Aug. 24,'40
Saturday's Children (A) 410.	J. Garfield-A. Shirley-C. Rains	May 11,'40†	101.	Apr. 13,'40
Tear Gas Squad (G) 423.	D. Morgan-J. Payne-G. Dickson	May 4,'40†	55.	June 8,'40
Virginia City (G) 404.	Errol Flynn - Miriam Hopkins - R. Scott-A. Hale-H. Bogart	Mar. 23,'40†	121.	Mar. 23,'40
(Exploitation: Mar. 30,'40, pp. 86, 87; Apr. 13,'40, p. 64; May 4,'40, p. 70; May 25,'40, p. 69; June 15,'40, p. 58; June 22,'40, pp. 74, 76; July 6,'40, p. 48; July 13,'40, p. 40.)				
Coming Attractions				
Calling All Husbands	Ernest Truex-Lucille Fairbanks			
City for Conquest	James Cagney-Ann Sheridan			
Dispatch from Reuters, A	Edw. G. Robinson-Edna Best-Eddie Albert-Otto Kruger			
East of the River	John Garfield-Brenda Marshall-Marjorie Rambeau			
Four Mothers	Lane Sisters-Gale Page-Jeffrey Lynn - Claude Rains - Eddie Albert-May Robson			
High Sierra	Humphrey Bogart-Ida Lupino			
Honeymoon for Three	G. Brent-A. Sheridan-J. Wyman			
Knute Rockne—All American	Pat O'Brien-Gale Page			
Letter, The	Bette Davis-Herbert Marshall			
Meet John Doe	G. Cooper - B. Stanwyck-Edw. Arnold-W. Brennan-J. Gleason-Spring Byington			
No Time for Comedy	James Stewart-Rosalind Russell			
Santa Fe Trail	Errol Flynn-O. de Havilland-R. Massey-R. Reagan-A. Hale			
Sea Hawk (G) 401	Errol Flynn-Brenda Marshall-Alan Hale-Claude Rains-Flora Robson-Una O'Connor	Aug. 31,'40†	126.	July 27,'40
Tugboat Annie Sails Again	Marjorie Rambeau-Alan Hale-Ronald Reagan-Jane Wyman			

STATE RIGHTS

Title	Star	Producer	Rel. date	Running Time Minutes	Reviewed
American Gang Busters (G)		Times	Apr. 20,'40	65.	Mar. 30,'40
George Washington Carver (G)	G. W. Carver	Bryant	Apr. 18,'40	69.	Apr. 20,'40
Killers of the Wild	Joan Valerie	Fine Arts	Mar. 28,'40	57.	Apr. 13,'40
Leopard Men of Africa, The (A)	Dr. P. L. Hoefler	Select	June 20,'40	65.	June 29,'40
Men With Steel Faces (G).	Gene Autry	Levine	Apr. '40	70.	May 4,'40
Secrets of a Model (A)	Sharon Lee	Continental	May 4,'40	60.	Apr. 27,'40
Coming Attractions					
Broken Strings (G)	Clarence Muse	International	*60.	Mar. 23,'40	
Four Shall Die*	Negro Cast	Million Dollar	Oct. 15,'40		
Mr. Washington Goes to Town (G)	F. E. Miller	Buell	*55.	Apr. 20,'40	
Mystery in Swing (G)	Monte Hawley	International	*75.	Mar. 7,'40	
While Thousands Cheer*	Negro Cast	Million Dollar	Sept. 15,'40		

OTHER PRODUCTS (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Abuna Messias (G)	Camillo Pilotto	Borano-Hutchison	90.	May 25,'40	
Baker's Wife, The (La Femme du Boulanger) (A)	Raimu	"Baker's Wife Inc."	Feb. 26,'40	98.	Mar. 2,'40
Black Eyes	Otto Kruger	Film Alliance	May 15,'40		
Briggs Family, The (G)	Edward Chapman	Warner Bros.	69.	Apr. 13,'40	
Captain Moonlight (A)	John Garrick	Atlas	Apr. 17,'40	58.	May 11,'40
Claudine (A)	Blanchette Brunoy	French M.P. Cp.	Mar. 30,'40	82.	Apr. 6,'40
Conquest of the Air (G)	Laurence Olivier	United Artists	71.	June 8,'40	
Contraband (G)	Conrad Veidt	Anglo-American	91.	Apr. 13,'40	
Convoy (A)	Clive Brook	Assoc. British	90.	June 29,'40	
Curse of the Swastika, The.	Documentary	Pathe	46.	Apr. 27,'40	
Daybreak (Le Jour Se Leve) (A)	Jean Gabin	A.F.E. Corp.	July 29,'40	88.	Aug. 3,'40
Dr. O'Dowd (A)	Shaun Glenville	Warner Bros.	76.	Mar. 2,'40	
Flying Squad, The (A)	Phyllis Brooks	Assoc. British	64.	May 11,'40	
For Freedom (G)	Will Fyffe	General	85.	May 11,'40	
Gaslight (A)	Anton Walbrook	Anglo American	89.	June 15,'40	
George and Margaret (G).	Marie Lohr	Warner Bros.	77.	Apr. 6,'40	
Gestapo (A)	Margaret Lockwood	MGM	95.	June 8,'40	
Let George Do It (G)	George Formby	ABFD	82.	Mar. 30,'40	
Life of Giuseppi Verdi, The (G)	Fosco Giachetti	Esperia	Apr. 3,'40	111.	Apr. 6,'40
Lights Out in Europe (A).	Documentary	Mayer-Burstyn	Apr. 13,'40	66.	Apr. 6,'40
Little Miss Molly	Maureen O'Hara	Film Alliance	Mar. 5,'40	67	
Madre a la Fuerza (Obligatory Mother)* (A)	Maria Conesa	Bueno	Aug. 48,'40	65.	Aug. 24,'40
Mayor's Dilemma, The (A). (Reviewed under the title, "Les Otages.")	Charpin	Film Alliance	Apr. 22,'40	90.	Apr. 22,'39
Mein Kampf (A)	Documentary	Assoc. British	75.	May 20,'40	
Monkey Into Man (A)	World	May 1,'40	65.	Mar. 30,'40	
Murder in the Night (A). (Reviewed under the title, "Murder in Soho.")	Jack La Rue	Film Alliance	July 10,'40	56.	Mar. 4,'39
Mystery of Room 13	Gibb McLaughlin	Film Alliance	June 15,'40		
Phantom Wagon, The (La Charette Fantome).	Pierre Fresnay	Columbia	May 27,'40	91.	June 1,'40
Song of the Road (G)	Harry Lauder	Select	May 4,'40	69.	May 11,'40
Spies in the Air (A)	Barry K. Barnes	Film Alliance	July 15,'40	62.	July 13,'40
Terror, The	Wilfrid Lawson	Film Alliance	Apr. 15,'40		

THE RELEASE CHART

SHORTS

[Numbers immediately following title designate date reviewed. Other numerals are production numbers.]

COLUMBIA

Title	Rel. Date	Min.
ALL STAR COMEDIES		
A Plumbing We Will Go 1406 (3 Stooges)	June	1,'40†.2 rls.
Boobs in the Woods (6-22-40) 1435 Andy Clyde	May	31,'40†16....
Fireman Save My Choo Choo 1438 Andy Clyde	Aug.	9,'40†.2 rls.
His Bridal Fright 1437 Charley Chase	July	12,'40†.2 rls.
How High Is Up? (7-20-40) 1408 (3 Stooges)	July	26,'40†16....
Money Squawks 1432 Andy Clyde	Apr.	5,'40†.2 rls.
Pardon My Berth Marks (3-16-40) 1431 Buster Keaton	Mar.	22,'40†16....
Rockin' Thru the Rockies (3-16-40) 1405 (3 Stooges)	Mar.	8,'40†18....
South of the Boudoir (6-22-40) 1434 Charley Chase	May	17,'40†18½..
Taming of the Snood, The 1436	June	28,'40..2 rls.
You're Next (6-15-40) 1433 Walter Catlett	May	24,'40†17....
CINESCOPES		
Berth of a Queen (4-27-40) 1974	Mar.	15,'40†11....
Fashion Takes a Holiday (3-16-40) 1973	Mar.	8,'40†11....
Odd Vocations 1975	May	24,'40†.1 rl..
Squadron 992 1976	Aug.	16,'40..1 rl..
COLOR RHAPSODIES		
Blackboard Revue 1508	Mar.	15,'40†.7....
Egg Hunt, The (6-22-40) 1510	May	31,'40†.7½..
Greyhound and the Rabbit (4-27-40) 1509	Apr.	19,'40†.7½..
Timid Pup, The 1512	Aug.	1,'40..8....
Ye Old Swap Shoppe 1511	June	28,'40†.1 rl..
COLUMBIA TOURS		
In the Land of Pagodas 1558	June	14,'40†.1 rl..
Pleasure Bound in Canada 1557	May	3,'40†.1 rl..
Unveiling Algeria (4-27-40) 1556	Mar.	1,'40†10....
COMMUNITY SING (Series 4)		
No. 6 1656 (Medley of Hits-D.Baker)	May	28,'40†.1 rl..
No. 7 1657 (Topical Songs-D. Baker)	Aug.	16,'40†.1 rl..
No. 8 1658 (Jolly Tunes-D. Baker)	Sept.	2,'40†.1 rl..
FABLES CARTOONS		
A Peep in the Deep 1756	Aug.	23,'40†.1 rl..
Barnyard Babies 1754	June	14,'40†.1 rl..
Pooch Parade 1755	July	19,'40†.1 rl..
Practice Makes Perfect (4-27-40) 1753	Apr.	5,'40†.6....
PHANTASIES CARTOONS		
Fish Follies 1705	May	10,'40†.1 rl..
Man of Tin 1704	Feb.	23,'40†.6½..
Millionaire Hobo 1702	Nov.	24,'39†.7....
News Oddities 1706	July	19,'40†.1 rl..
SCREEN SNAPSHOTS (Series 19)		
No. 5 (3-16-40) 1855 (Art In Hollywood)	Feb.	23,'40†10....
No. 6 (4-27-40) 1856 (Hollywood Recreation)	Mar.	29,'40†10....
No. 7 1857 (Wardrobe Designers)	May	3,'40†10....
No. 8 1858 (Cowboy Jubilee)	June	7,'40†.1 rl..
No. 9 (8-3-40) 1859 (Ken Murray)	July	10,'40†10....
No. 10 1860 (Jack Oakie)	Aug.	1,'40†.1 rl..
SPORT THRILLS		
Canvas Capers 1809	July	19,'40†.1 rl..
Fishing in Hawaii 1810	Aug.	30,'40†.1 rl..
Rough House Fiesta 1805	Mar.	8,'40†10....
Saving Strokes with Sam Snead 1808	June	21,'40†.1 rl..
Sport of Kings (6-15-40) 1807	May	24,'40†10....
Tomorrow's Stars (4-27-40) 1806	Apr.	19,'40†10....
WASHINGTON PARADE 1939-40		
No. 4 (6-15-40) 1904 (Social Security)	Apr.	26,'40†10....
No. 5 1905 (The Archives)	June	28,'40†.1 rl..
No. 6 1906 (Our National Defense)	Aug.	30,'40†.1 rl..

MGM

Title	Rel. Date	Min.
CARTOONS (Color)		
Bookworm Turns, The (7-27-40) W-90	July	20,'40†.9....
Home on the Range (3-30-40) W-85	Mar.	23,'40†.8....
Milky Way, The (7-6-40) W-89	June	22,'40†.8....
Rainy Day, A W-86	Apr.	20,'40†.7....
Romeo in Rhythm W-91	Aug.	10,'40..8....
Swing Social (6-1-40) W-87	May	18,'40†.8....
Tom Turkey and His Harmonica Humdingers (8-10-40) W-88	June	8,'40†.7....
CRIME DOESN'T PAY		
No. 28—Jack Pot (4-13-40) P-3 Tom Neal-Ann Morriss	Mar.	9,'40†19....
No. 29—Women in Hiding (7-27-40) P-4 Marsha Hunt	June	22,'40†22....
No. 30—Buyer Beware P-5	Aug.	17,'40†21....
FITZPATRICK TRAVELTALKS		
Calling on Columbia (5-4-40) T-59	Mar.	16,'40†.8....
Modern New Orleans (6-15-40) T-61	May	11,'40†.8....
Sitka and Junea (4-27-40) T-60	Apr.	13,'40†.9....
Suva, Pride of Fiji (6-1-40) T-62	June	8,'40†.9....
MGM MINIATURES		
Door Will Open, A (4-13-40) M-78 Dalies Frantz-Lynne Carver	Mar.	9,'40†11....
Servant of Mankind (6-8-40) M-79	May	11,'40†.9....
OUR GANG		
All About Hash (6-1-40) C-136	Mar.	30,'40†11....
Auto Antics (9-16-39) C-942	July	22,'39.10....
Big Premiere, The (3-30-40) C-135	Mar.	9,'40†10....
Bubbling Troubles (7-6-40) C-138	May	25,'40†11....
New Pupil, The (4-27-40) C-137	Apr.	27,'40†11....
PASSING PARADE (Sepia)		
No. 12—XXX Medico (4-27-40) K-122	Mar.	30,'40†10....
No. 13—The Hidden Master (4-27-40) K-123	Apr.	20,'40†11....
No. 14—A Way in the Wilderness (7-13-40) K-124	June	22,'40†10....
No. 15—Trifles of Importance (8-3-40) K-125	July	13,'40†11....
PETE SMITH SPECIALTIES		
Cat College (7-27-40) 110 (Sepia)	June	29,'40†.9....
Domineering Male, The (4-6-40) S-107	Mar.	30,'40†10....
Social Sea Lions (8-10-40) S-111 (Sepia)	July	20,'40†11....
Spots Before Your Eyes (6-1-40) S-108	May	4,'40†10....
Stuffie (3-9-40) S-106 (Sepia)	Mar.	2,'40.11....
What's Your I. Q.? No. 2 (7-13-40) S-109 (Sepia)	June	8,'40†.9....
SPECIAL		
Flag Speaks, The (5-4-40)	June	14,'40†19....

PARAMOUNT

Title	Rel. Date	Min.
COLOR CLASSICS		
Ants in the Plants (3-23-40) C9-3	Mar.	15,'40†.7....
Kick in Time, A (5-18-40) C9-4	May	17,'40†.7....
Snubbed by a Snob C9-5	Aug.	23,'40†.1 rl..
You Can't Shoe a Horse Fly C9-6	July	28,'40†.1 rl..
COLOR CRUISES		
Argentina K9-3	Apr.	5,'40†.1 rl..
Pacific Paradise (7-13-40) K9-7	June	21,'40†10....
Rio de Janeiro K9-7	May	31,'40†.1 rl..
HEADLINERS		
Blue Barron & His Orch. (6-15-40) A9-9	May	31,'40†10....
Geo. Olsen & His Music (3-23-40) A9-7	Mar.	15,'40†10....
Have You Met Yvette? (5-4-40) A9-8	Apr.	26,'40†10....
Pinky Tomlin and His Orch. (8-17-40) A9-19	July	19,'40†11....
PARAGRAPHICS		
Dangerous Dollars (7-6-40) V9-9	June	28,'40†11....
Not So Dumb (3-23-40) V9-7	Mar.	15,'40†10....
Paramount Pictorial, No. 2 V9-10	Aug.	9,'40†.1 rl..
Television Preview (5-18-40) V9-8	May	17,'40†10....
POPEYE THE SAILOR		
Females Is Fickle (3-23-40) E9-3	Mar.	8,'40†.7....
Fightin' Pals (8-17-40) E9-9	July	12,'40†.8....
Me Feelins Is Hurt (5-11-40) E9-5	Apr.	12,'40†.7....
Nurse Mates (7-6-40) E9-8	June	21,'40†.7....
Onion Pacific (6-15-40) E9-6	May	24,'40†.7....
Puttin' on the Act E9-12	Aug.	30,'40†.1 rl..
Stealin' Ain't Honest (5-25-40) E9-4	Mar.	22,'40†.7....
Wimmin' Hadn't Oughta Drive E9-11	Aug.	16,'40†.1 rl..
Wimmin Is a Myskery (6-22-40) E9-7	June	7,'40†.7....
With Popeye's Poppa E9-12	Aug.	30,'40†.1 rl..
PARAMOUNT SOUND NEWS POPULAR SCIENCE (Color) 1939-40		
No. 5—(5-4-40) J9-5	May	3,'40†10....
No. 6—(7-20-40) J9-6	June	28,'40†11....
GRANTLAND RICE SPORTLIGHTS		
No. 73—Human Fish (3-2-40) R9-8	Feb.	23,'40†10....
No. 74—Two of a Kind (3-23-40) R9-9	Mar.	22,'40†10....
No. 75—The Blue Streak (5-11-40) R9-10	Apr.	19,'40†10....
No. 76—Playmates from the Wild (5-18-40) R9-11	May	17,'40†10....
No. 77—Cradle of Champions (6-22-40) R9-12	June	14,'40†10....
No. 78—Sink or Swim (7-20-40) R9-13	July	12,'40†10....
STONE AGE CARTOONS		
Foul Ball Player, The (6-15-40) B9-5	May	24,'40†.7....
Fulla Bluff Man B9-9	Aug.	9,'40†.1 rl..
Granite Hotel (5-18-40) B9-3	Apr.	26,'40†.7....
Springtime in Rockage B9-10	Aug.	30,'40†.1 rl..
Ugly Dino, The (7-27-40) B9-6	June	14,'40†.7....
Way Back When a Nag Was Only a Horse (3-23-40) B9-2	Mar.	8,'40†.7....
Way Back When a Night Club Was a Stick B9-4	May	10,'40†.1 rl..
Way Back When a Razzberry Was a Fruit B9-8	July	26,'40†.1 rl..
Wedding Belts B9-7	July	5,'40†.1 rl..
UNUSUAL OCCUPATIONS (New Series) (Color)		
No. 4—(5-18-40) L9-4	Mar.	29,'40†10....
No. 5—(5-18-40) L9-5	May	31,'40†10....
No. 6—L9-6	Aug.	2,'40†.1 rl..

RKO RADIO

Title	Rel. Date	Min.
LEON ERROL COMEDIES		
Bested by a Beard 03,704	July	16,'40†20....
EDGAR KENNEDY COMEDIES		
Mutiny in the County 03,404	May	3,'40†17....
'Taint Legal, 03,405	May	25,'40†16....
INFORMATION PLEASE		
No. 6—(2-3-40) 04,206	Jan.	26,'40†11....
No. 7—(4-6-40) 04,207	Feb.	23,'40†10....
No. 8—(4-13-40) 04,208	Mar.	22,'40†10....
No. 9—(4-27-40) 04,209	Apr.	19,'40†11....
No. 10—(6-15-40) 04,210	May	17,'40†11....
No. 11—(6-22-40) 04,211	June	14,'40†10....
No. 12—(7-6-40) 04,212	July	12,'40†12....
No. 13—(8-13-40) 04,213	Aug.	9,'40†11....
MARCH OF TIME 1939-40		
No. 8—Canada at War (3-9-40) 03,108	Mar.	15,'40†18....
No. 9—America's Youth—1940 (4-13-40) 03,109	Apr.	12,'40†19....
No. 10—The Philippines: 1898-1946 (5-11-40) 03,110	May	10,'40†19....
No. 11—U. S. Navy—1940 (6-8-40) 03,111	June	7,'40†18....
No. 12—Spoils of Conquest: Dutch East Indies (8-10-40) 03,112	Aug.	2,'40†17....
PATHE NEWS		
Released twice a week		
PATHE REVIEW		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Goodness, a Ghost 03,205	July	5,'40†16....
Twincuplets 03,204	Apr.	12,'40†20....
RAY WHITLEY COMEDIES		
Corralling a Schoolmarm (8-10-40) 03,504	June	14,'40†20....
Molly Cures a Cowboy 03,503	Mar.	22,'40†19....
REELISMS		
Air Army (4-27-40) 04,609	Apr.	26,'40†.9....
Hats 04,613	Aug.	16,40†.9....
Navajo Land (2-30-40) 04,607	Mar.	1,'40†10....
Siege (3-2-40) 04,608	Mar.	29,'40†10....
Stray Lamb (6-22-40) 04,610	May	24,'40†.8....
Streamlined (8-10-40) 04,611	June	21,'40†.9....
Week-End 04,612	July	19,'40†.9....
RKO PATHE SPORTSCOPE		
Arrow Points 04,312	July	5,'40..8....
Court Favorites (5-4-40) 04,309	Apr.	12,'40†.9....
Fly Casting (4-13-40) 04,308	Mar.	15,'40..9....
Hurdle Hoppers (6-15-40) 04,311	June	7,'40†.9....
Silent Wings (6-22-40) 04,310	May	10,'40†.9....
Trouble Shooter 04,313	Aug.	2,'40†.9....

THE RELEASE CHART

Title	Rel. Date	Min.
SPECIAL		
Jenkins vs. Armstrong Fight (7-27-40) 065	July 18,'40	18
WALT DISNEY CARTOONS		
Bone Trouble 04,107	June 28,'40	†.9
Billposters, The (5-25-40) 04,105	May 17,'40	†.8
Donald's Dog Laundry (5-25-40) 04,103	Apr. 5,40	†.8
Donald's Vacation (8-10-40) 04,109	Aug. 9,'40	†.8
Fire Chief 04,114	Nov. 22,'40	†.1 rl.
Gone With the Whirlwind 04,113	Nov. 1,'40	†.1 rl.
Mr. Duck Steps Out (5-25-40) 04,106	June 7,'40	.8
Mr. Mouse Takes a Trip 04,112	Oct. 11,'40	†.1 rl.
Officer Duck (6-1-40) 04,101	Sept. 22,'40	†.8
Pluto's Dream House 04,110	Aug. 30,'40	†.8
Put Put Trouble 04,108	July 19,'40	†.7
Riveter, The 04,102	Mar. 15,'40	†.7
Tugboat Mickey (5-25-40) 04,104	Apr. 26,'40	†.7
Window Cleaners 04,111	Sept. 20,'40	†.1 rl.

20TH CENTURY-FOX

Title	Rel Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Midgets Auto Racers 1201	Sept. 27,'40	.1 rl.
Sanctuary of Seals (6-1-40)	Oct. 7,'40	.9
FASHIONS (Color)		
Fashion Forecast, No. 7 0603	Mar. 29,'40	†.1 rl.
Fashion Forecast, No. 8 0604	July 19,'40	†.1 rl.
FATHER HUBBARD'S ALASKAN ADVENTURES		
Climbing the Spirit's Home (4-6-40) 0107	May 10,'40	†10
Eskimo Trails (8-10-40) 1101	Aug. 2,'40	.9
Isle of Mystery 1103	Oct. 25,'40	.1 rl.
LEW LEHR		
Cheerio My Dears! 0404	July 5,'40	†.1 rl.
Grunters and Groaners (8-17-40) 1401	Aug. 30,'40	.8
Labor Savers (3-30-40) 0403	Apr. 12,'40	†.9
MAGIC CARPET SERIES (Lowell Thomas)		
Flying Stewardess 0106	Mar. 15,'40	†10
Isles of the East (6-15-40) 1018	May 24,'40	†.9
Land of Flowers (8-17-40) 1102	Sept. 13,'40	.9
TERRY-TOONS		
All's Well That Ends Well (3-30-40) 0510	Mar. 8,'40	†.7
Billy Mouse's Akwakade (8-10-40) 1551 (color)	Aug. 11,'40	.7
Catnip Capers (6-1-40) 0559 (color)	May 31,'40	†.7
Club Life in the Stone Age 1501	Aug. 23,'40	.1 rl.
Happy Haunting Grounds 1503	Oct. 18,'40	.1 rl.
Hare and the Hounds 0509	Feb. 23,'40	†.7
How Wet Was My Ocean 1553 (color)	Oct. 4,'40	.1 rl.
It Must Be Love 0511	Apr. 5,'40	†.1 rl.
Just a Little Bull 0558 (color)	Apr. 19,'40	†.1 rl.
Landing the Pilgrims 1554 (color)	Nov. 1,'40	.1 rl.
Love in a Cottage 0517	July 28,'40	†.1 rl.
Lucky Duck, The 1552 (color)	Sept. 6,'40	.1 rl.
Much Ado About Nothing (3-30-40) 0557 (color)	Mar. 22,'40	†.7
Professor Offkeyski (6-1-40) 0514	June 14,'40	†.7
Rover's Rescue 0515	June 28,'40	†.1 rl.
Rupert the Runt 0516	July 12,'40	†.1 rl.
Swiss Ski Yodelers (6-8-40) 0513	May 17,'40	†.7
Touchdown Demons 1502	Sept. 20,'40	.1 rl.
Wot's All th' Shootin' Fer 0512	May 3,'40	†.7
ED THORGERSEN (Sports)		
Action on Ice 0306	June 21,'40	†.1 rl.
Following the Hounds (9-10-40) 0304 (color)	Mar. 1,'40	†10
Over the Seven Seas (6-8-40) 0305	Apr. 26,'40	†.9
Vacation Time (8-10-40) 1301 (color)	Aug. 16,'40	.8

UNIVERSAL

Title	Rel. Date	Min.
COLOR CARTUNE CLASSICS (Re-issues)		
Candyland 5264	July 29,'40	.8
Jolly Little Elves 5261	June 3,'40	.8¼
Springtime Serenade 5263	July 10,'40	.7½
Three Lazy Mice 5262	June 24,'40	.1 rl.
GOING PLACES WITH GRAHAM McNAMEE		
No. 73—(4-6-40) 4358	Feb. 26,'40	†.9
No. 74—(4-27-40) 4359	Mar. 18,'40	†.9
No. 75—(4-27-40) 4360	Apr. 29,'40	†10
No. 76—(5-11-40) 4361	May 13,'40	†.9
No. 77—(6-22-40) 4362	May 27,'40	†10
No. 78—(6-29-40) 4363	June 17,'40	†.9
No. 79—(8-3-40) 4364	July 15,'40	†.9
No. 80—(8-10-40) 4365	Aug. 12,'40	†.9½
LANTZ COLORED CARTUNES		
Adventures of Tom Thumb Jr. 4267	Mar. 4,'40	†.1 rl.
100 Pigmies and Andy Panda (5-11-40) 4268	Apr. 22,'40	†.7
STRANGER THAN FICTION SERIES		
No. 73—Novelty (4-6-40) 4378	Feb. 19,'40	†.9
No. 74—Novelty (4-27-40) 4379	Mar. 11,'40	.9
No. 75—Novelty (4-20-40) 4380	Apr. 15,'40	†.9½
No. 76—Novelty (5-11-40) 4381	May 6,'40	.9½
No. 77—Novelty (6-22-40) 4382	May 20,'40	†.9
No. 78—Novelty (6-29-40) 4383	June 10,'40	†.9
No. 79—Novelty (7-27-40) 4384	July 8,'40	†.9½
No. 80—Novelty (8-10-40) 4385	Aug. 5,'40	†.9½
TWO-REEL MUSICALS		
Folies Parisienne (4-27-20) 4228 Leon Belasco	Apr. 17,'40	†17
Hawaiian Rhythm (7-27-40) 4231 Harry Owens and Royal Hawaiians	July 17,'40	†17
I Dream of Jeannie with the Light Brown Hair		2 rls.
International Revels (3-30-40) 4227 Wm. G. Sabot	Mar. 13,'40	†17
Naughty Nineties (6-22-40) 4230 Fay McKenzie	June 19,'40	†18
Swingin' In the Barn (6-29-40) 4229 Tex Jim Lewis & Band	May 15,'40	†19
Varsity Vanities (8-10-40) 4232	Aug. 7,'40	.17½

VITAPHONE

Title	Rel. Date	Min.
BROADWAY BREVITIES		
Alex in Wenderland 5106 Eddie Foy, Jr.	Mar. 9,'40	†.2 rls.
Singing Dude 5005 Dennis Morgan (Color)	Apr. 6,'40	†18
Double or Nothing (3-2-40) 5107 Lee Dixon	Apr. 20,'40	†20
Public Jitterbug No. 1 5108 Hal LeRoy-Betty Hutton	May 4,'40	†.2 rls.
Cinderella's Feller (6-22-40) 5006 Juanita Quigley (Color)	June 1,'40	†19
Spills for Thrills (7-20-40) 5109	June 15,'40	†19
Pony Express Days (7-6-40) 5007 (Color) Geo. Reeves	July 13,'40	†19
Young America Flies (8-30-40) 5110	July 13,'40	†22
COLOR PARADE		
Men Wanted 5406	Mar. 23,'40	†.1 rl.
Gun Dog's Life (5-18-40) 5407	May 11,'40	†.1 rl.
Mechanix Illustrated, No. 4 (6-29-40) 5408	June 29,'40	†10
The Valley (7-13-40) 5409	July 20,'40	†10
Famous Movie Dogs (7-27-40) 5410	Aug. 17,'40	.10
HISTORICAL TECHNICOLOR FEATURETTES		
Teddy the Rough Rider (2-1040) 5004 Sydney Blackmer	Feb. 24,'40	†19
HOLLYWOOD NOVELTIES		
Shark Hunting (8-3-40)		10
LOONEY TUNES		
No. 83—Pilgrim Porky 5610	Mar. 16,'40	†.1 rl.
No. 84—Slap Happy Pappy 5611	Apr. 13,'40	†.1 rl.
No. 85—Porky's Poor Fish 5612	Apr. 27,'40	†.1 rl.
No. 86—You Ought to Be in Pictures (5-18-40) 5613	Apr. 27,'40	†.7
No. 87—The Chewin' Bruin (6-22-40) 5614	June 8,'40	†.7
No. 88—Porky's Baseball Broadcast (7-13-40) 5615	July 6,'40	†.7
No. 89—Patient Porky (8-3-40) 5616	Aug. 24,'40	†.7
MELODY MASTERS		
Dave Apollon and His Orchestra (2-24-40) 5506	Mar. 2,'40	†10
Carl Hoff and His Orch. 5507	Mar. 23,'40	†.1 rl.
Larry Clinton and His Orchestra (5-18-40) 5508	May 25,'40	†10
Ozzie Nelson and His Orch. (6-15-40) 5509	June 29,'40	†10
Woody Herman and His Orchestra 5510	July 27,'40	†.1 rl.
Matty Malneck & Band		10
MERRIE MELODIES (Color)		
No. 103—Elmer's Candid Camera 5313	Mar. 2,'40	†.1 rl.
No. 104—Crosscountry Detours 5314	Mar. 16,'40	†.1 rl.
No. 105—Confederate Honey 5315	Mar. 30,'40	†.1 rl.
No. 106—The Bear's Tale 5316	Apr. 13,'40	†.1 rl.
No. 107—Hardship of Miles Standish 5317	Apr. 13,'40	†.1 rl.
No. 108—Sniffles Takes a Trip 5318	May 11,'40	†.1 rl.
No. 109—A Gander at Mother Goose (5-25-40) 5319	May 25,'40	†.7
No. 110—Tom Thumb in Trouble (6-15-40) 5320	June 8,'40	†.7
No. 111—Circus Today (7-13-40) 5321	June 22,'40	.7
No. 112—Little Blabbermouse (8-3-40) 5322	July 6,'40	†.7
No. 113—The Egg Collector 5323	July 20,'40	†.7
No. 114—A Wild Hare 5324	July 27,'40	†.7
No. 115—Ghost Wanted 5325	Aug. 10,'40	†.7
No. 116—Ceiling Hero 5326	Aug. 24,'40	†.7
SPECIAL		
Cavalcade of Academy Awards (4-27-40)		31
VITAPHONE VARIETIES		
No Parking (4-13-40) 5704	Mar. 30,'40	†10
Grouch Club Radio and Relatives 5705	May 18,'40	†10
All Girl Revue 5706	June 27,'40	†.1 rl.
History Repeats Itself (10-14-39)		10

OTHER PRODUCTS

Title	Rel. Date	Min.
ACE		
Zooland Shoulders Arms (6-29-40)		38
ANGLO-AMERICAN		
Bringing It Home (6-29-40)		20
EALING-METRO		
"All Hands" (4-13-40)		10
"Dangerous Comment" (4-13-40)		10
"Now You're Talking" (4-13-40)		10
FINLAND TRADING CO.		
Life in Finland (3-23-40)		10
GPO-COLUMBIA		
Squadron 992 (4-27-40)		24
GUARANTEED		
Aida (5-11-40)		9
KING OF COMEDY		
Paper Hanger, The (3-2-40)		19
MERTON PARK STUDIOS		
Behind the Guns (8-3-40)		21
PATHE COMMERCIAL		
Design for Happiness (4-27-40)		9

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Date	Min.
Deadwood Dick (7-27-40) 1180 Don Douglas-Lorna Gray (15 episodes)	July 19,'40	†.2 rls. (1st episode 32 min.)
Green Archer, The 1120 (15 episodes)	Oct. 25,'40	
Terry and the Pirates (4-20-40) Wm. Tracy-Granville Owens (15 episodes)	Apr. 12,'40	†19 (each) (1st episode 29 min.)

REPUBLIC

Title	Rel. Date	Min.
Adventures of Red Ryder (6-8-40) 973 Don "Red" Barry)	June 15,'40	†.2 rls. (1st episode 20 min.)
Drums of Fu Manchu (2-17-40) 972 Henry Brandon-Luana Walters (15 episodes)	Mar. 15,'40	†20 (each) (1st episode 30 min.)
King of the Royal Mounted (8-17-40) Allan Lane-Lita Conway	Sept. 20,'40	.2 rls. (each) (1st episode 30 min.)

UNIVERSAL

Title	Rel. Date	Min.
Flash Gordon Conquers the Universe (2-24-40) 4881-92 Larry (Buster) Crabbe (15 episodes)	Apr. 9,'40	†21 (each)
Green Hornet Strikes Again, The Warren Hull-Anne Nagel	Dec. 24,'40	
Junior G-Men (8-3-40) "Dead End Kids"	Oct. 1,'40	.2 rls. (each)
Winners of the West (5-11-40) Dick Foran-Anne Nagel (13 episodes)	July 2,'40	.21 (each)

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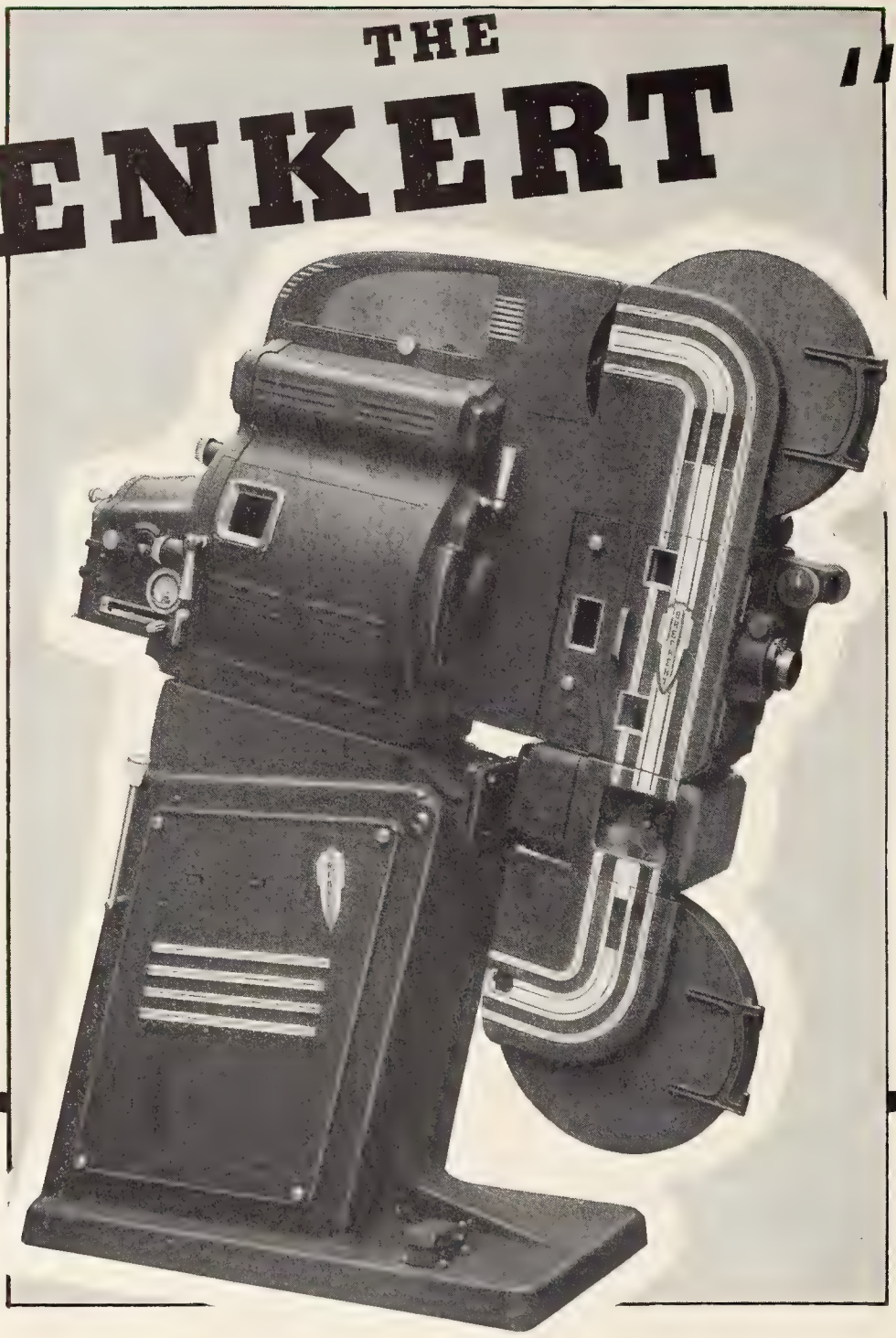
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SECTION TWO

AUGUST 24, 1940 •

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"CARPET COUNSEL FOR THEATRES" ...STARRING BIGELOW

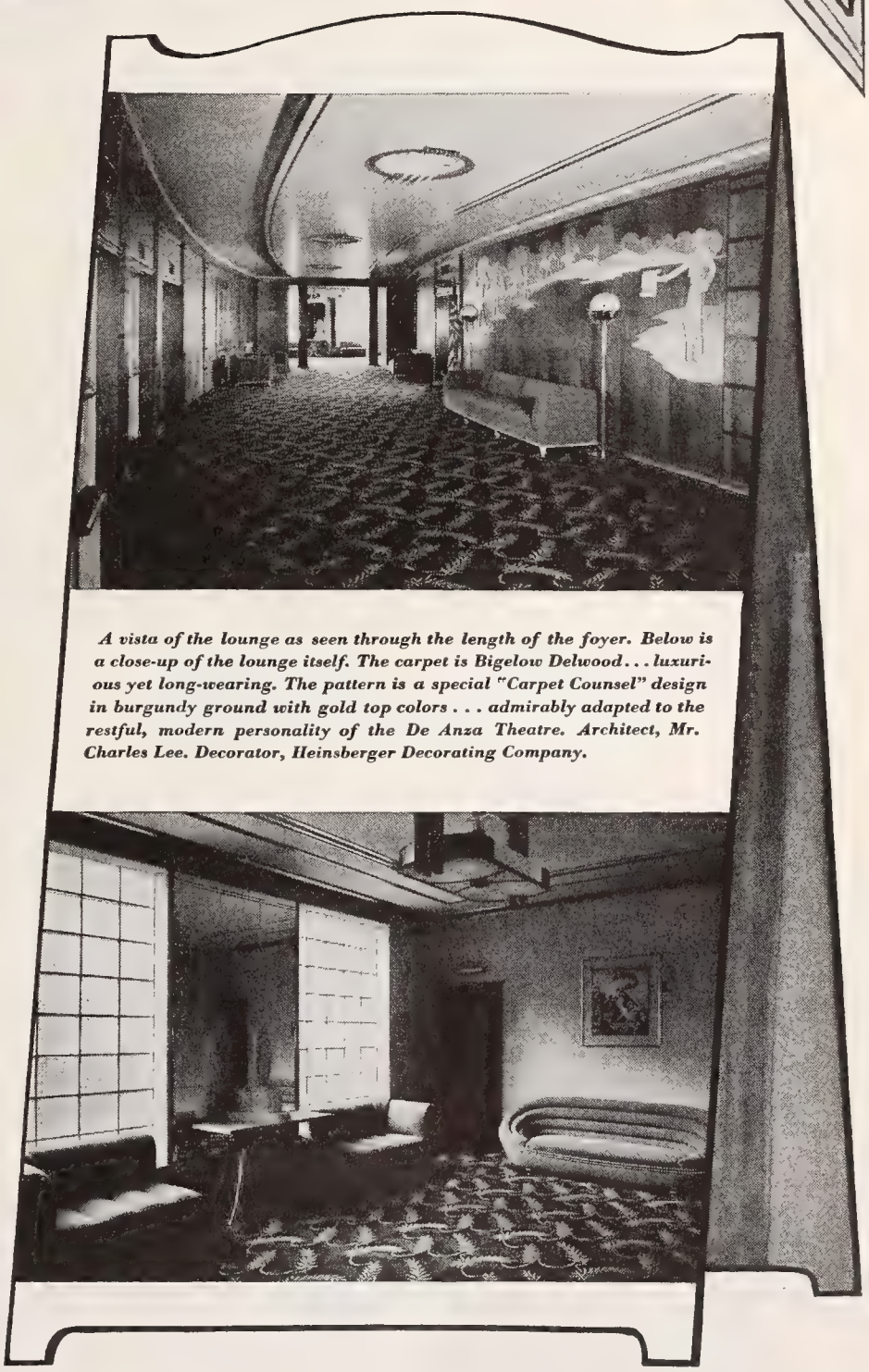
Bigelow Plays to Packed Houses at the De Anza Theatre in Riverside, California

Theatre carpet has *got* to be good in order to take the terrific pounding it gets in all kinds of weather.

Theatre carpet has *got* to meet the most exacting style requirements these days, too.

It is only natural, then, that the management of the De Anza Theatre should turn to Bigelow and "Carpet Counsel" for the right fabric in the right patterns, for the right spaces.

You, too, can take advantage of "Carpet Counsel." This is a service that costs no more per yard and offers the solution to most of the knotty carpet equipment problems that face all theatre owners. Consult your dealer who will bring you to one of our contract offices located throughout the country.



A vista of the lounge as seen through the length of the foyer. Below is a close-up of the lounge itself. The carpet is Bigelow Delwood... luxurious yet long-wearing. The pattern is a special "Carpet Counsel" design in burgundy ground with gold top colors . . . admirably adapted to the restful, modern personality of the De Anza Theatre. Architect, Mr. Charles Lee. Decorator, Heinsberger Decorating Company.

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ALBANY, N. Y. • ATLANTA • BOSTON • BUFFALO
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BIGELOW WEAVERS

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CARPET COUNSEL by BIGELOW WEAVERS

MARKET NOTES:

Named Export Agents

ACQUISITION of two new lines of theatre equipment for the export trade is announced by the S. O. S. Cinema Supply Corporation, New York.

One is that of the Simpson Optical Manufacturing Company, Chicago, embracing projection lenses, sound optical systems, and condenser lenses.

The other consists in aluminum reels, film cabinets, high-intensity arc lamps and other projection equipment manufactured by the Aluminum Products Company, Minneapolis.

•

Independents Sign for Service

THE SIGNING of many independent theatres during July, for RCA sound service, is announced by W. L. Jones, national service manager. Among them are:

Lakeside, Rangeley, Me.; Stratton, Middletown, N. Y.; Delmore, Avonmore, Pa.; Cinema, Atlantic City, N. J.; Westport, Baltimore; Grand, Lebanon, Ohio; New Royal, Evansville, Ind. Belmont and Talbot, Indianapolis, Ind.; Palace, Jacksboro, Tex.; Carnation, Sulphur Springs, Tex.; Garby, Clarion, Pa.; Williston, Mineola, N. Y.; Star, Glassport, Pa.; Mayfair, Philadelphia; Stonehurst, Upper Darby, Pa.; Haversham, Clarksville, Ga.; Riverside Auto, Columbus, Ohio; Fenway, Fenimore, Wis.

•

Catalog of New Uniform Styles

NEW STYLES in uniforms for house staffs are shown in a catalog just issued by Maier-Lavaty of Chicago (company announcement appears on page 28). The new designs are illustrated and the text describing them includes many color suggestions.

•

Named Territorial Distributor

APPOINTMENT is announced by the General Electric air-conditioning division, Bloomfield, N. J., of the W. A. Case & Son Manufacturing Company of Buffalo, N. Y., as distributor for GE air-conditioning equipment in the metropolitan area of Buffalo. The Case company has 476 dealers in this territory.

•

Universal Reel Dog

A NEW REEL dog for use on all enclosed automatic rewinders has been brought out by the Golde Manufacturing Company of Chicago. The dog has been designed to meet the requirements of any type or make of reel, including those of aluminum, wire or stamped steel.

..It just can't be **DONE!**

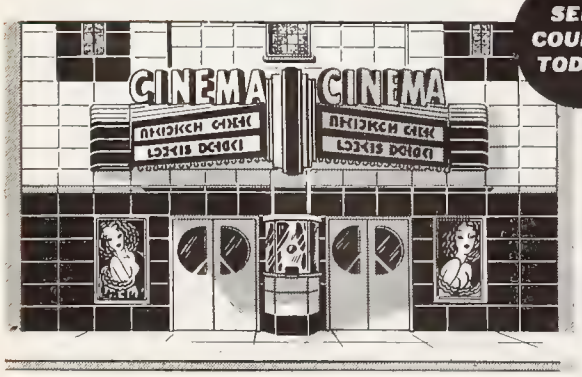


with an old-fashioned FRONT!

TODAY'S CUSTOMERS are *very* particular—and the merchant who tries to stir their interest with old-fashioned facilities finds that it just can't be done! But when a distinctive new Kawneer Store Front takes over the selling job, it's a much different story.

Thanks to its up-to-date beauty and unusual appeal, a Kawneer Store Front really gets *action* from the people with money to buy. For Kawneer's rustless metal entrance doors, concealed awning bars, lustrous Aluminum and colorful Porcelain Enamel Facing attract and hold the public's attention. And the sash which hold the show window glass in an almost human grip prevent breakage and save money for you, too. Investigate today!

WRITE Kawneer—THE ORIGINAL STORE FRONT PEOPLE



SEND COUPON TODAY!

The Kawneer Company, Niles, Michigan.

Please send ILLUSTRATED BOOKLET on effective new Kawneer Store Fronts. T-840

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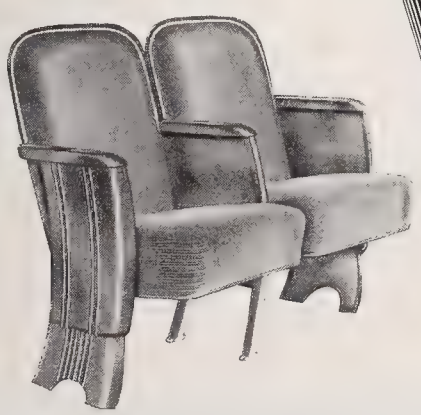


Several flights of stairs below the stage of the Roxy theatre in New York is a long, narrow room used by the Gae Foster Girls, ballet troupe, as quick-change quarters. Odors of perspiration, cosmetics, costumes, etc., etc., all mingled in a complex and nauseous manner. The cylindrical device to be observed in the above picture was installed to absorb—or rather, adsorb—the odors. Called an "Odorsorber," it is a new development of the W. B. Connor Engineering Corporation, New York, and works much like a gas mask. The air is drawn over and through activated cocoanut shell carbon. The motor, which operates the fan, is built in and is connected to any 110/120-volt a.c. socket.



● ***To the left,*** a rear view of the Heywood Cameo. Note full depth, all-steel back panel which protects seat cushion . . . cold-rolled, all-steel edge around back which protects upholstery.

● ***The Cameo design shown below*** has off-set light louvres which are entirely glareproof.



A SWELL Chair from ANY Angle!

THAT'S the new Heywood Cameo . . . a sleek, swanky, theatre chair from any angle. You'll like the Cameo's exclusive features; the plastic arms which look new *always*; the lustrous, lifetime Wax-O-Namel finish; the adjustable aisle lights; the distinctive standards. You'll like the Cameo's comfort . . . and so will your patrons who will endorse Cameo comfort right at your box office, week after week. That's because the Cameo is built with genuine coil springs . . . because the Cameo offers more springs; more comfort on any equal, width-for-width basis. May we furnish details?

HEYWOOD-WAKEFIELD

Established 1826

GARDNER
MASSACHUSETTS

How can I increase profits ?

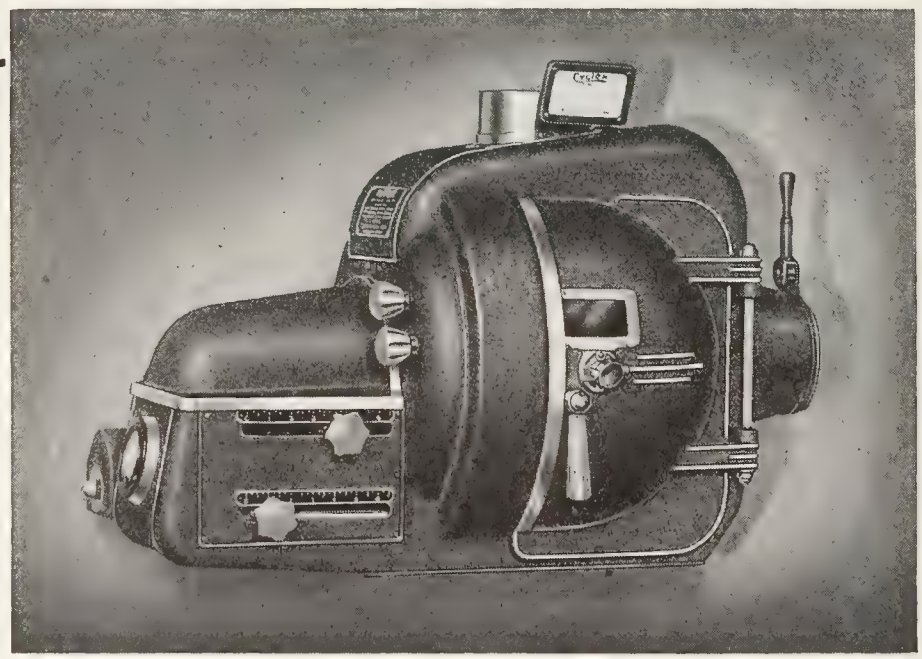
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How can I reduce power and carbon costs ?

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is the one answer to all these questions!



Cyclex **Produces High Intensity Light**

Cyclex **Operates for Less Than Low Intensity**

Cyclex **Does Not Use Rectifiers**

Cyclex **Is Absolutely Dependable**

The Cyclex "ONE KILOWATT" ARC

»»» *The Only Major Improvement In Light Projection In Over 7 Years* «««

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Better Theatres

AUGUST 24, 1940

Vol. 140 No. 8

. . . a section of Motion Picture Herald devoted to the physical theatre, published by the Quigley Publishing Company, Inc., Rockefeller Center, New York, every fourth week. **Martin Quigley,** publisher and editor-in-chief. **George Schutz,** editor. **Colvin Brown,** general manager. **Ray Gallo,** advertising manager. **C. B. O'Neill,** Western advertising manager, 624 S. Michigan Ave., Chicago. London Bureau: No. 4, Golden Square, WI. **Consultants:** J. T. Knight, Jr., physical operation; Ben Schlanger, architectural form; C. C. Potwin, acoustic design and treatment.

■ ■ ■

Dollars-and-Cents Aims Of Progress in Sound

THERE APPEARS in the remarkable little book that RCA recently issued on sound in general and RCA Photophone equipment in particular, a paragraph or two particularly quotable in this issue of BETTER THEATRES, which sounds off, as it were, on the theme of sound system modernization. In discussing "The Influence of Sound on the Dramatic Value of Pictures"—and that is the big idea behind most of the work for the improvement of sound during the last few years—the booklet says:

▶ "After listening to the early type recordings for several years, many exhibitors have become accustomed to hearing all sounds reproduced at the same level and now feel that modern recording should be shown the same way. In doing this, all the naturalness and added color that recording engineers have worked so hard to produce, is lost."

And later, with respect to the fact that the frequency response characteristic of the human ear changes for different sound levels:

▶ "When the response of a sound system is adjusted for proper balance between high frequencies and low frequencies at a certain optimum level in the auditorium, pictures reproduced at this level are natural and pleasing. However, if the average level is increased or decreased, the sound quality changes completely and the sound is no longer balanced.

"Generally, if the level is set too low, the sound loses 'screen presence' and sounds as if the actors are far behind the screen. If the level is too high, certain imperfections in the voice, such as excess sibilance ["s" sounds] are over-accentuated and the sound becomes irritating. Projectionists should carefully determine the average gain setting for their theatres which gives the most pleasing and understandable sound. In this way audiences will be assured of sound reproduction as originally conceived and planned at great expense by the producers."

"Old-Fashioned" Exhibitors

Far too many theatres are without equipment which is capable of getting off the track and into the auditorium, what Hollywood artists and technicians have at last succeeded in putting on it. But much of the rest of the story of low- and medium-standard reproduction today concerns equipment operation. Part of what the paragraphs quoted refer to is the failure of some exhibitors and projectionists who already have the latest equipment, to realize the full significance of the advances that this equipment represents, in terms of motion picture effectiveness as entertainment.

That effectiveness, so far as sound is concerned, is on the film. Theatre equipment is available to transmit it to the customers, while the Research Council of the Academy of Motion Picture Arts and Sciences has been laboring these past two or three years to standardize practices (their recommendations are readily obtainable) for adjustment of equipment operation to individual conditions.

▶ When the public doesn't get what the motion picture, technically, can give it, the failure is due to one or all of these: (1) an obsolete reproduction system, (2) an obsolete notion on the part of management of what constitutes suitable volume, (3) failure of the projection staff to follow standard recommendations for adjustments, (4) inadequate servicing and parts replacement, and (5) acoustic defects of the auditorium, probably due to hit-or-miss methods of correction.

That "Reverse Slope"— Past and Present

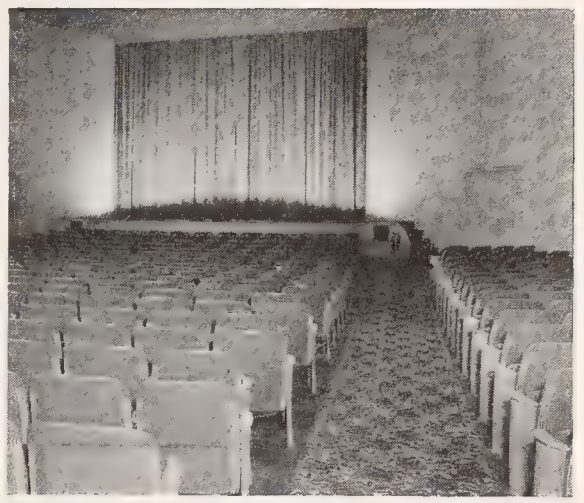
That each of three theatres grouped in the art section of the July issue of BETTER THEATRES, had an auditorium floor combining downward and upward slopes, was sheer coincidence—and by the very fact of its concidence, the occurrence would seem of some significance. Selected entirely for their merits of general floor plan, and of functional and decorative design, these three new houses, by as many architects, also represented three different sections of the country—the Far West, the Midwest, and the East. And each had an auditorium floor slope with the flat area toward the middle and an upward pitch at the front rows.

It was about nine years ago that Ben Schlanger discussed the idea of the "reverse" slope in a paper before the Society of Motion Picture Engineers, which was followed by a number of articles on the scheme in BETTER THEATRES. There had been a few instances of upward auditorium floor pitches before that, principally in other countries; these, however, had been adopted to meet extraordinary construction conditions, and the type of incline used did not indicate that any attempt had been made to disturb existing methods of dealing with the sightline problems, but rather merely to meet, as best one could, a specific situation of unusual character.

Considerable controversy of course developed over the necessity and practicability of this so-called "reverse floor" (the term is a poor one, since it does not refer to the whole auditorium floor, but only to the sloping of the forward area upward). But ultimately more and more theatres came to have floors with such a slope, until its presence in three theatres in widely separated sections of the country, occasions no surprise or special "play" when grouped in a single editorial presentation.

The principle of the "reverse" pitch may





Academy theatre, Liberty, N. Y. (above) has an all-downward auditorium floor pitch, taking advantage of ground slope. Below is section of auditorium of the Whitney theatre, Hamden, Conn., one of the three theatres with combination downward-upward floor pitches described in the July issue.

therefore be said to be pretty well established, but it has by now become more clearly an integral part of the whole design problem presented by the conditions of a theatre project. And in commenting on the coincidence of the three theatres in the July issue, Mr. Schlanger cited the Academy theatre in Liberty, N. Y., a small, low-budget house which he recently designed, as an example of conditions which actually call for an all-downward, rather than a combination of inclines.

"What we are after," he continued, "is the best visual conditions at a minimum cost of construction. The auditorium floor pitches must be studied from that integrated, basic point of view. The actual number of solutions to the problem, the variations of floor slopes and the possibilities of combination, are greater than we heretofore have realized.

▶ "The contour of the land upon which the theatre is to be erected, and the inclusion or exclusion of an upper level of seating are important factors in determining the actual curvature of the auditorium floor in any particular case."

The ground plot of the Academy theatre was found to slope naturally toward the end where the screen was to be, and no balcony had to be considered.

"This project," Mr. Schlanger continued, "is an example of one of the two extremes in which the practical treatment will vary most. The one is where the natural contour of the ground is decidedly downward toward the screen end and no upper level of seating is contemplated at any time.

"The other extreme is where the ground slopes little or none, or even slopes *upward* toward the screen end, while a balcony is to be included immediately or is contemplated at some future date.

▶ "Now, in the first case it is feasible to use a floor slope that slopes downward only toward the screen end, at the same time employing staggered seating. This treatment decreases the required height of the structure to a minimum, thereby decreasing costs in many ways.

"In the second case, an all-downward pitch not only requires more building height than otherwise would be needed, but it brings about a very steep pitch in the upper level of seating."

Stagger Method a Great Aid

Staggering of seating, Mr. Schlanger commented, has greatly aided in the solution of many floor problems.

"In dealing with existing theatres, especially, the old type of all-downward pitch, having a slope of as much as 5 feet in 30 rows, did not solve the visual obstruction problem. Although a 5-foot pitch is already steep, it would have to be increased to as much as 8 feet in 30 rows to get proper clearances. Those floors in existing theatres which do not provide proper clearances may be greatly improved by reseating with a staggered arrangement."

Referring to the original studies of the problem, Mr. Schlanger pointed out that the full-reverse floor made it necessary to place the screen somewhat higher than sitting comfort would permit.

▶ "Today," he added, "by variation, both downward and upward, and careful adjustment and placement of the flat area, combined with staggered seating, we can have substantially unobstructed vision throughout the auditorium with a total pitch in either direction of as little as 20 inches—in other words, a floor that for all practical purposes, comes pretty close to being flat."

Fire Figures

Pertinent to preparations for the observance of Fire Prevention Week October 6-12, the National Fire Protection Association has issued figures on fires throughout the United States during the past twelve months. They show, as the motion picture business knows, though nobody else does, apparently, that there is no basis for regarding the motion picture theatre, merely because standard film is inflammable, as a structure full of fire hazards.

▶ It is hard to get at the actual facts of film theatre fires, since the insurance organizations do not break down their classifications sufficiently. It may be noted in the NFPA figures, however, that in only one other classification was the total number of fires so small as that attributed to "Films." Films and "thawing pipes" each caused 1,000 fires during the past year, as compared with 90,000 for "Smoking," 54,000 for defective chimneys, and comparable figures for many other causes. The dollar loss for film fires, moreover, was by far less than that in all classifications—merely $150,000. Of 29 classifications, only four had losses under a million.

Indeed, all types of public buildings were low in both number of fires and dollars losses—10,200 fires, with a loss of $15,920,000, compared with 389,000 residential buildings with a loss of over 82 million dollars.

▶ Incidentally, figures recently obtained by BETTER THEATRES from the National Board of Fire Underwriters, covering fire loss claims paid to owners of theatres of all types, and to motion picture studios, from 1932 to 1938 (the last year for which records had been completed), run between a low of 1,029 in 1933, to a high of 1,272 in 1932, with 1936 and 1937 rising to almost the 1932 figure, and 1938 dropping to approximately the 1934 and 1935 totals of a little under 1,200. There appears here no special connection between theatre fires and construction.

Otherwise Noted—

James Edwards, Los Angeles operator, is building an addition to his Alhambra theatre, with which Mike Rosenberg of Principal Theatres is also associated, to house a second auditorium and projection room. The idea is to allow patrons to go from one auditorium, in which the feature has been on for some time when they enter the theatre, into the other auditorium to see the picture from a point in the story nearer its beginning. Mr. Edwards operates several other extremely novel properties, one of which is designed on the style of a barn, with barnyard, windmill and similar wonders of the farm.

Air-Conditioning Exploitation

An eight-page booklet explaining air-conditioning purposes and methods in laymen's terms, and therefore an excellent source of material for the exploitation of theatre air-conditioning facilities, is available from the Carrier Corporation, Syracuse, N. Y.

The pamphlet has been prepared by Miss Margaret Ingels, who is, incidentally, a graduate mechanical engineer and quite likely the only woman air-conditioning engineer in the world, including Berchtesgaden. Entitled, "You Are an Engine—Air-Cooled—Yes, You!" (that's all of it), the booklet tells, in primer style, what the human body tries to do to keep itself cool or warm, and what mechanical air-conditioning does to make the body's job easier.

The copy lends itself readily to "lifting" for lobby posters, newspaper advertisements and trailers. It deals with winter air-conditioning as well as summer "cooling." It is addressed to the very people who make up theatre audiences. A letter to Miss Ingels would probably bring one of these booklets to your desk, both pronto and gratis.

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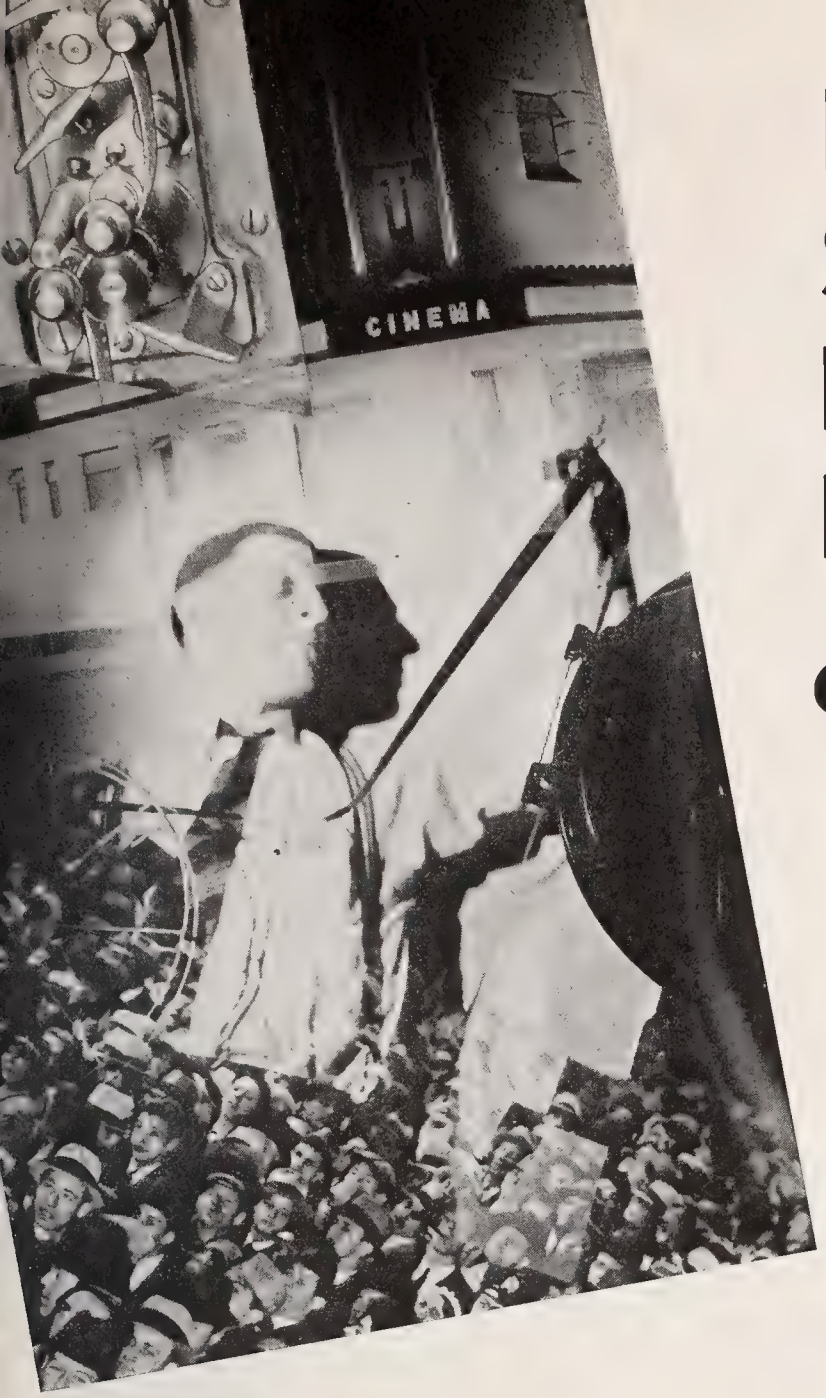
Booklet on Theatre Cleaning

Elsewhere in this issue General Electric advertises the availability of a 12-page booklet on theatre cleaning, especially prepared for motion picture theatre managers and staffs. Naturally, it tells you about GE vacuum cleaning equipment, but about its application as well as its merits, while the cleaning of theatres generally is authoritatively discussed from a thoroughly practical point of view. Definitely something more for the theatre manager's permanent file.

Taking a tip from New York's Rockefeller Center, the contractor building the Southern Amusement Company's new Paramount theatre in Lake Charles, La., has built a special platform for people who want to stop and watch the job going up—"Sidewalk Superintendents"—and a sign offers use of blueprints for "more efficient coaching," also offering $5 for any "useful suggestion."

Robert Gross, manager of a new drive-in theatre near Milwaukee, has reserved a special space for the cars of doctors, and has so advised M. D.'s within a 25-mile area.

If you haven't already noted the advertisement of the Kawneer Company on page 4, you might do so now. There's copy with conviction on the merits of porcelain enamel—and diet. —*G. S.*



It's on the Sound Track!— Do YOUR Patrons Get It?

Ceasing to be a novelty, sound has had to become a more and more sensitive and dramatic element of motion picture story-telling. Therefore, the production community has taken a more active interest in what happens to its product in the theatre. For the theatre is the ultimate end of the creative process. Here a member of that community discusses the theatre's responsibility in the light of recent advancements in sound technique.

By JOHN K. HILLIARD
Sound Department, MGM
Member Academy Research Council

EVERY EXHIBITOR is faced periodically with the necessity of making certain decisions regarding the exhibition of motion pictures. He must decide whether his sound equipment is adequate. He must evaluate, in terms of box-office dollars, the return he will receive for the increased investment necessary. If he then decides to modernize his theatre, he must determine what changes to make and what type of equipment to buy to get the maximum benefit from every dollar spent on the modernization program.

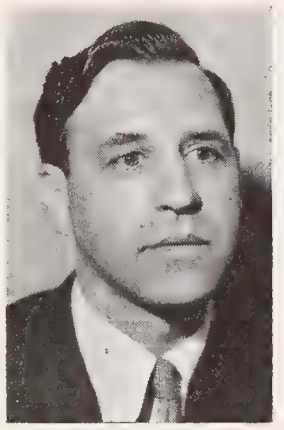
It is our intention in this article, to help the exhibitor solve such problems. We will attempt to aid him by furnishing a method whereby he can determine whether his equipment needs immediate modernization, and to make available to him standards upon which he can base his judgment in investigating and evaluating new equipment.

The exhibitor, to determine whether he should modernize his facilities for presenting sound pictures, is invited on an imaginary visit to a new house in his vicinity. Having been recently constructed, this new house reflects, let us say, the results of accumulated experience and progress in the industry since the inception of sound pictures. It is unnecessary for us to concentrate on the dialogue to understand it. There is no echo present in the auditorium, and we hear each word only once, without any "double-talk." The sound changes smoothly from soft to loud without a blasting effect, which, when present, is a very disturbing factor. The dialogue is at all times entirely intelligible. We "feel" that the actors are present and speaking from the screen, not from a position several feet behind the screen. The voices of the characters sound human and natural, aiding us to enjoy the picture.

Naturalness in Volume

As the story is presented by the picture and the sound, we notice that the volume range, or the difference in loudness between the different sequences and between the music and the dialogue, is very natural. The soft passages are distinctly understood and are not covered up by various noises coming from the loud-speakers. The loud passages are smooth and undistorted, and in musical sequences, each instrument in the orchestra is well defined and the sound does not become jumbled together. The transition from soft sounds to loud sounds is natural and undisturbing. Gun-shots sound real and not like a wet fire-cracker on the Fourth of July. The motorboat or buzzing noises so often heard coming from the speakers is not audible.

The resulting effect is one of *the presence of controlled power,* as when driving a modern automobile at low speeds with the effect of adequate power available when necessary, and of a smooth transition from one power level to another.


JOHN K. HILLIARD

We hear music with body and warmth. We notice the production of normal bass in the music, which does not sound thin or boomy. Drums, bass viols and other bass instruments will be heard in their proper proportions to the other instruments. Piano music will be particularly good—will sound as if coming from a piano rather than from a ukulele.

We question whether the sound is equally good in all parts of the auditorium, but can detect little difference by moving to the front, sides and back of the house. Even in going upstairs into the balcony, we hear very little change in the sound quality. In every case we hear natural, understandable dialogue coming from the screen, and warm, full music, and we are not disturbed by extraneous noise.

In returning from the balcony we sit down in the lobby to discuss for a moment the quality of the sound as we have heard it. The comment is made that even in the lobby the dialogue is easily understood—a perfectly, normal condition.

When we discuss the sound quality we realize that in addition to the high degree of intelligibility and *presence* noticed, we were not disturbed by hearing the show twice—once from the screen, and once from the monitor horn in the projection

In its program of theatre standardization, aimed at co-ordination of production and exhibition at critical points, the Research Council of the Academy of Arts and Sciences has had the co-operation of reproduction equipment manufacturers. Two makes of sound systems designed in consultation with the Research Council are illustrated on the opposite page. . . . Other features on present-day sound appear in the Modern Projection department.

room; we were unable to hear the operators talking or rewinding film—in fact, we weren't conscious that the projection room was in the theatre.

We also recall that there were no sudden, abrupt changes in the loudness of the sound. This can be attributed to the fact that the feature ran through on one fader setting—that the print, as carefully balanced in the studio before release, had an equally good balance as reproduced in this theatre.

Equipment Standards

The Academy Research Council has had for the past five years a standing Committee on Theatre Sound Standardization. There is no necessity to explain here the manner in which this committee has functioned. Suffice it to say that this Committee has published "Recommendations on Theatre Sound Reproducing Equipment" and "standard Methods of Adjusting Theatre Equipment." These recommendations and standards are available to any exhibitor on request, and for the best results any equipment purchased should meet these recommendations.

Experience has shown that the use of these Standard Adjustments lead to the best overall quality obtainable with current sound recordings as reproduced on theatre equipment with two-way horn systems. In most cases a slightly different adjustment is necessary for each make and type of loudspeaker system; however, hundreds of recent installations have borne out the fact that *if theatres are so adjusted, the product of any one producer is not penalized,* and the overall quality of all product is more uniform.

Such an adjustment of modern equipment, coupled with proper acoustical treatment of the auditorium, where necessary, leads to the intelligibility and *presence* described above.

The reproduction of the volume range, also referred to above, depends on the power available in the equipment. Many people believe that the volume of sound—that is, the loudness—that can be obtained in a theatre, depends entirely upon the amount of power installed. This is only partially true. Power is required for increased loudness for the proper presentation of special effects, such as the earthquake in "San Francisco," the breaking up of the icebergs in "Spawn of the North," or the breaking of the dam and the resulting flood in "The Rains Came." *But also, from a quality standpoint, adequate power is necessary to reproduce dialogue and music at normal levels without harshness and unnaturalness.*

As a result of a great deal of study of amplifier power requirements, the Academy Research Council has issued "Recommendations on the Minimum Power Requirements for Theatre Sound Systems." These recommendations indicate the minimum power which should be installed in any theatre according to the number of seats in order to give proper reproduction of current sound recordings.

Re-Creation as Created

All of Hollywood's sound is being recorded with these power requirements as a basis, and if these recommendations are followed, you will be assured of obtaining the best possible quality from all types of recordings.

Adequate power, as recommended by the Research Council, is of definite commercial value to you, as it gives you sound quality comparable to the best available and increases customer enjoyment.

Again it should be emphasized that adequate power and loudness do not mean the same thing. Adequate power prevents distortion in dialogue *when reproduced at normal* as well as at high levels.

As a result of correct adjustment of the equipment and installation of adequate power, the dialogue will have presence and intelligibility, the volume range will be reproduced as recorded, the music will be full and warm.

Old "Bugs" Exterminated

Older types of soundheads are more subject to what is termed "flutter" than the newer designed mechanisms. Flutter is caused by the film being moved past the scanning aperture in a jerky manner. The presence of flutter results in harshness in dialogue and distortion in music. A good example of one kind of flutter is in the reproduction of piano music where it sounds more like a ukulele than a piano, as mentioned above. Modern sound heads are essentially free of flutter and take much less maintenance to keep the flutter out.

The proper utilization of all the seats in the theatre depends on the distribution of the sound in the auditorium. Such sound distribution can be accomplished best through the use of the modern so-called "two-way speaker systems," which are essentially designed to keep the intelligibility and presence of the sound from falling off on the sides and across the front of the house, as occurs with older equipment.

Acoustical Factors

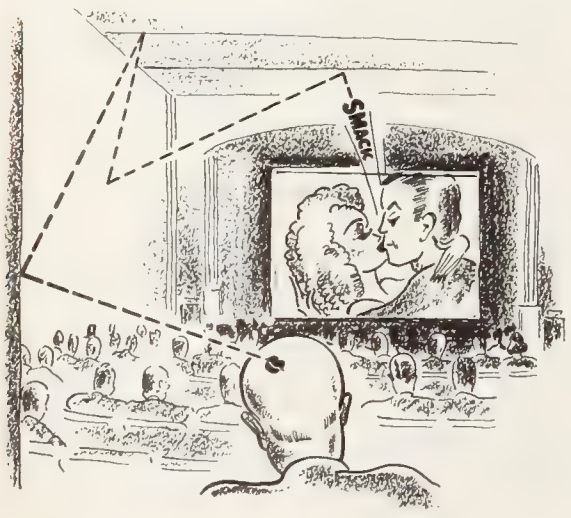
In consideration of good sound quality, certain acoustical treatment of the auditorium is often necessary; however, such treatment is not necessarily expensive. In the case of bad acoustics, a few dollars' worth of material *properly placed* in the auditorium, or back stage, will improve results tremendously. Bad acoustics contribute to the echo or double-talk effect referred to above, thereby decreasing presence and intelligibility and contributing to bad overall quality.

The proper setting of the volume level is often difficult—a difficulty to which several factors contribute. In the majority of cases this difficulty can be traced either to poor acoustical conditions, or to improper sound equipment adjustment.

Where an auditorium is highly reverberant in particular frequency bands—for instance, where deep male voices are accentuated—the sound level in such sequences in the reel will appear too loud for other portions of the picture. This will necessitate a fader change in such a house, while in a theatre with proper acoustics the same feature will play throughout on one fader step.

Thus it may be seen that proper acoustics contribute tremendously to the ease and time required to obtain the best sound

(*Continued on page* 39)

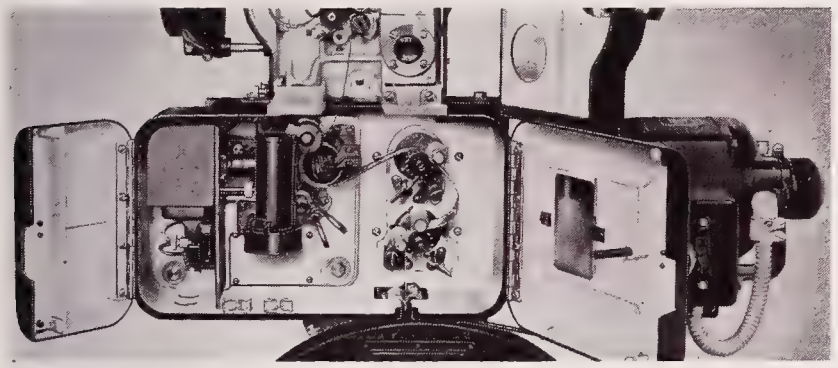




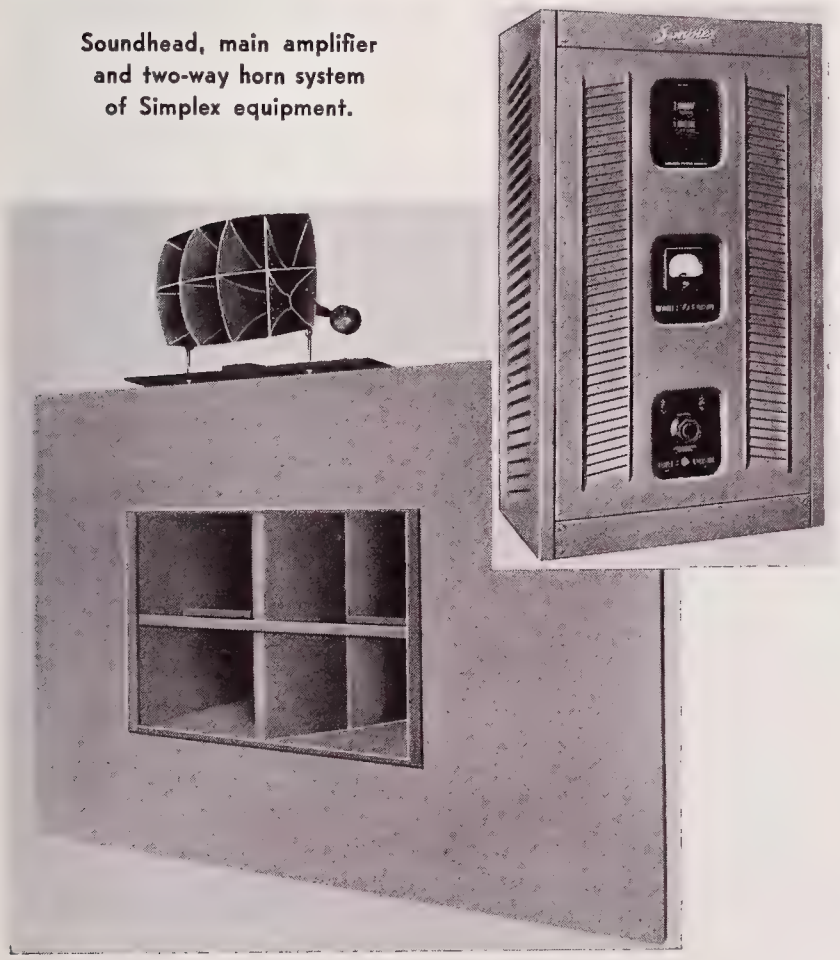
Indicating Equipment Design for

SOUND TODAY

■ Indicative of the characteristics of the modern sound system is the design of one of the newer equipments, the Simplex, manufactured by the International Projector Corporation and distributed through the National Theatre Supply Company, which was developed at about the time the Research Council of the Academy of Motion Picture Arts & Sciences began its work on recording-reproduction co-ordination. Features of soundhead design are: Rotary Stabilizer control of film motion, fully adjustable exciter lamp mounting with removable bracket, lateral film guide and pressure roller with trigger control for easy operation, suspension of drive motor cradle with flywheel to assure correct starting speed and prompt breakage, push-pull and stereophonic conversion provisions. Adaptation of the system to variations in size of auditorium is made through amplification system, which provides one 15-watt amplifier in main unit with loudspeaker network and exciter power supply, and facilities for adjusting frequency response to specific auditorium acoustic conditions. Volume control amplifier provides for equalization of outputs for uniform fader setting throughout picture. Two-way horn system equipped with permanent magnet fields and multicellular type high-frequency horn.



Soundhead, main amplifier and two-way horn system of Simplex equipment.





RCA Photophone soundhead, horn system, amplifier racks.

■ One of the earliest of theatre sound systems, RCA Photophone now embraces several types of systems, all of them, however, with rotary stabilizer soundheads which this system introduced in 1932. The types heading the group (PG-140 series) incorporates a soundhead (illustrated) which, in addition to streamlined housing, has a special gearing system designed to eliminate shock, provisions for push-pull optical system, reversible exciter lamp holder, cushion mounting of film scanning system, which is sealed against oil. The amplification system, from one to three racks, according to auditorium size (other systems than the series illustrated use cabinets), basically includes power, monitor, voltage and emergency amplifiers, exciter lamp power supply, speaker field supply unit, compensator circuit and 400-cycle dividing network. All main amplification rated for surplus power to give full dramatic effect to high-volume sequences. Two-way horn system includes a high-frequency horn of 12, 15 or 18 cells, according to auditorium requirements; and a folded low-frequency baffle. Stage loudspeaker coupling circuits are 250-ohm, rather than 15-ohm, to reduce power loss in wiring from amplifier. High-frequency units are electro-dynamic with non-metallic diaphragms; electro-dynamic cone mechanisms are used with low-frequency horns.

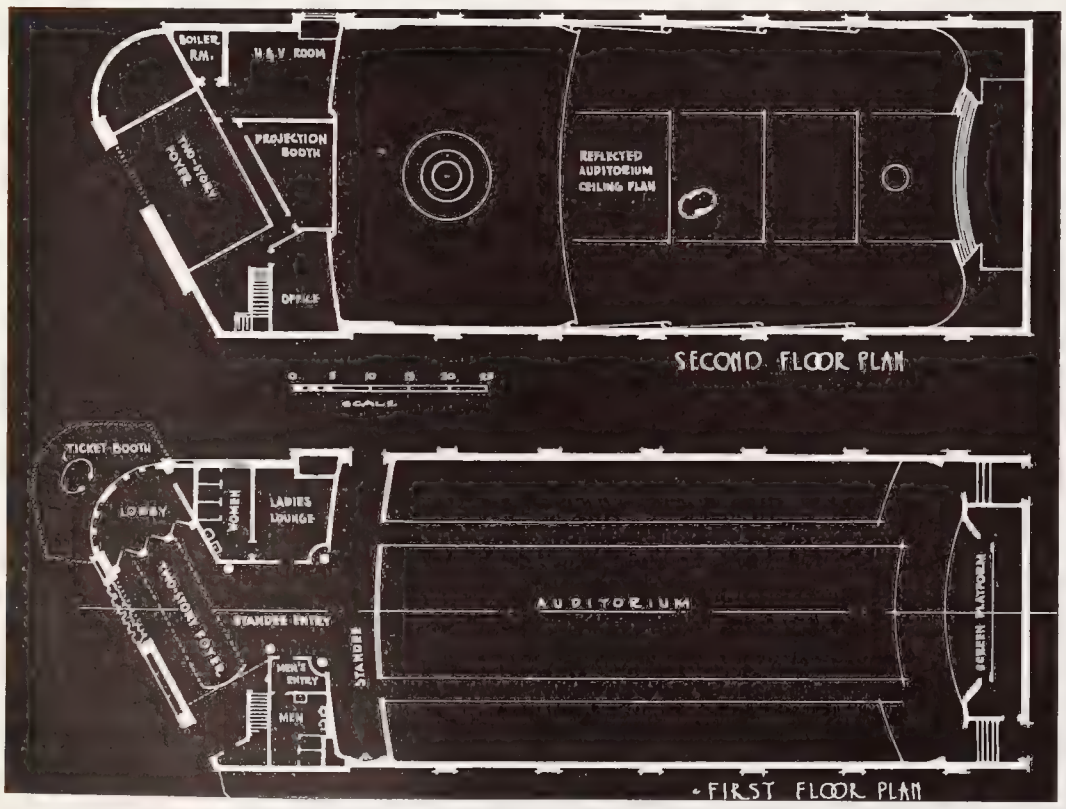
LUXURY FOR CITY WORKERS

SUNSET THEATRE
Cincinnati, Ohio

F & Y BUILDING SERVICE, Designers & Engineers; M. R. Maffit, F. W. Stritzel, L. H. Alcox, Architects



LOCATION & CONSTRUCTION: The Sunset theatre in Cincinnati has been built by Ackerman Enterprises, Inc., headed by Bud Ackerman, operators of several other theatres in the Cincinnati metropolitan area, in an outlying shopping district serving a residential section populated by workers of the skilled class, store and office clerks, and small business men. The total drawing area described for this project, however, has a population estimated to be 50,000. Housing only a theatre, which seats 850, the building was constructed at a reported cost of $70,000, including the air-conditioning contract (local wage scales: common labor 75c; masons $1.62½; carpenters $1.45). Construction employs brick walls, concrete floors, steel trusses, wood joists, metal lath, and plaster for all ceilings. The cost of equipment is placed at $20,000. Admission prices are 30c for adults, 15c for children, all performances. The Sunset is managed by John T. Ackerman.



PLAN & FRONT: Located at the juncture of two streets, one of which is diagonal, the Sunset has a corner entrance (see floor plans) with the curved facade set back sufficiently to allow sidewalk space for a ticket booth entirely outside an enclosed vestibule. The facade, including name sign and marquee attraction boards, is directed up the more important of the two streets, while it is along this thoroughfare that the side elevation is architecturally developed, with terra cotta facing, a tall glass-block "window," and flush-set poster cases. Along this side and at front is a base of slate-blue glazed terra cotta, which rises to frame display cases lighted from edges by white fluorescent lamps. Facade facing is tangerine-colored face brick trimmed with maroon-colored vertical fins of terra cotta. Name sign is constructed of 72-inch channel letters supported at bottom only and lighted by double lines of green neon. Marquee consist in three line Wagner interchangeable-letter continuous attraction panel with ivory lamp chaser border top and bottom. Marquee soffit is of lacquer finish with strip lighting in pattern.

FOYER: The enclosed vestibule, or lobby (see floor plan), which has plaster walls painted Venetian red and orange with blue directional stripes, plaster ceiling painted buff, and terrazzo floor, provides a second set of doors opening on a foyer 25 feet high. Forming an angular approach to the auditorium, through a connecting passageway of normal height (for rooms above passageway and adjoining lounges see second floor plan), traffic is guided not only by a stainless steel rail, but by a certain directional effect of the design, notably a ceiling panel extending down one wall, and light troughs in the ceiling of the passageway. Employing a variety of colors and decorative formations, the treatment is as follows: **Ceiling**—Plaster with peach-colored borders flanking concave projecting panel painted jet black and ornamented with leaf-and-vine pattern in red and green. **Wall above entrance doors**—Plaster painted raspberry red and ornamented with stylized Masques outlined in cream. **Outer wall**—Ceiling-high window of Pittsburgh-Corning glass blocks equipped with mulberry velour draw curtains; beyond window, plaster painted ochre with bright red herringbone stenciling above a maroon base. **Inner wall**—From entrance doors and continuing into passageway, lower section painted magenta, upper section peach, with sections divided by pale blue moulding. The upper section of the inner wall is continuous with wall above arch of passageway. The **ceiling of the passageway** is painted bluish green on outer surfaces; light troughs are painted flesh color. Giving the effect of needed support in this low-ceiling area are four plastered columns with magenta base, blue shaft, moulded capital mulberry. **Carpeting** is a Wilton weave with a small-repeat pattern (contrasting with somewhat broad and "heavy" scale of the wall and ceiling treatment); the figure is a modern floral abstraction in blending shades of green and gold. Artificial **lighting** is provided only by the passageway troughs, which conceal 20-watt incandescent lamps on 6-inch centers. . . . **Lounges:** The **women's** retiring rooms, off the left of the passageway to the auditorium, includes a powder room with plaster walls tinted in graded shades of peach on two sides, and in a blue and peach pattern on the other two, while the ceiling has a blue field with three brick-red bands, each running to an alcove containing cosmetic tables and lighted by fluorescent lamps (picture of this room on page 30). The women's toilet has relatively elaborate treatment—walls of green faience tile with a dark green pattern, plaster ceiling with a modernistic design in blue, green and red, marble compartments with solid birch doors having chrome hardware, and a terrazzo floor. The **men's** toilet room is entered through a carpeted anteroom with plaster walls and ceiling in blue and tan. The toilet room has a burgundy tile wainscot, tan plaster walls above, plaster ceiling painted pale green with blue-green striping, and a terrazzo floor in the colors used elsewhere.



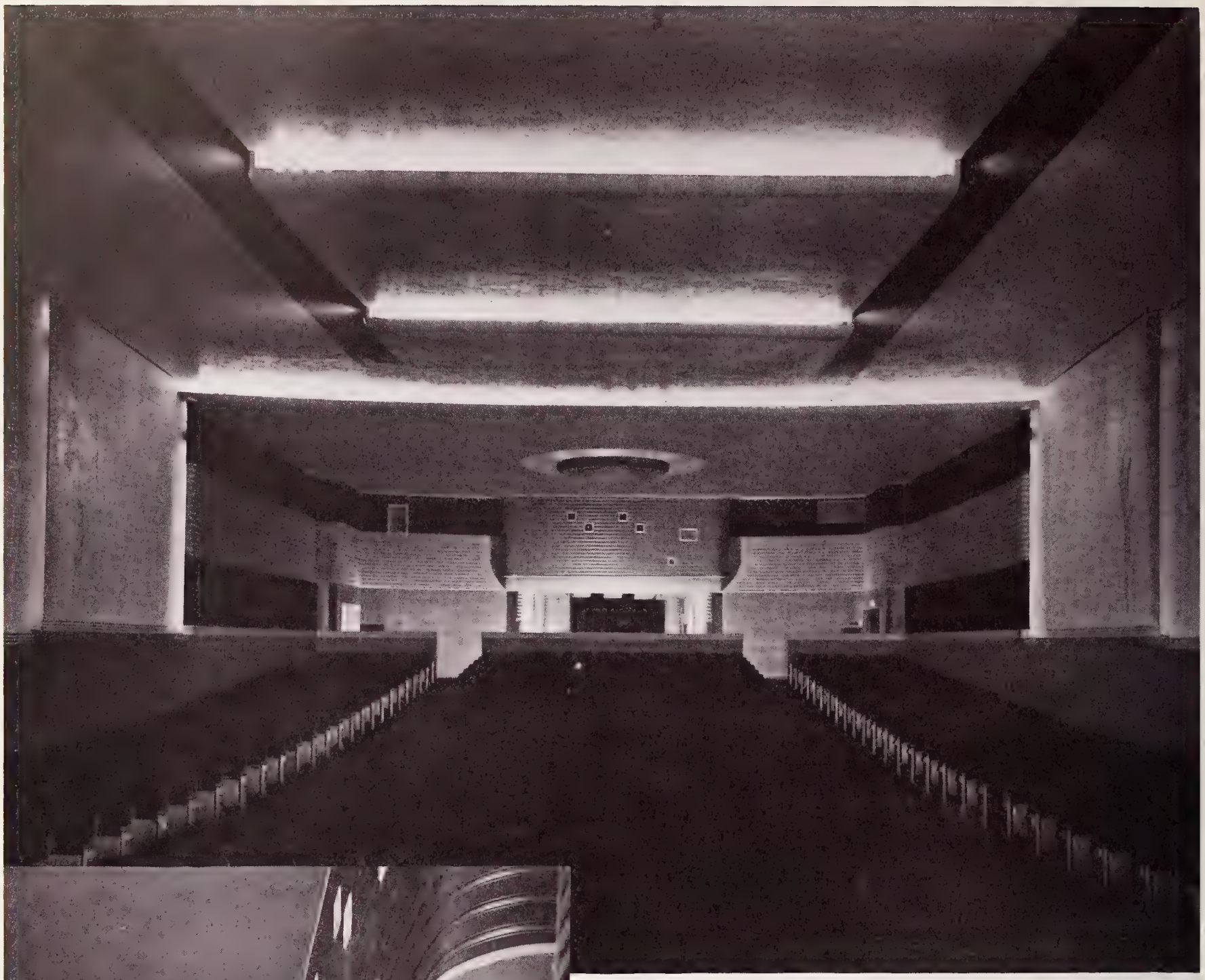
PASSAGEWAY FROM FOYER TO AUDITORIUM

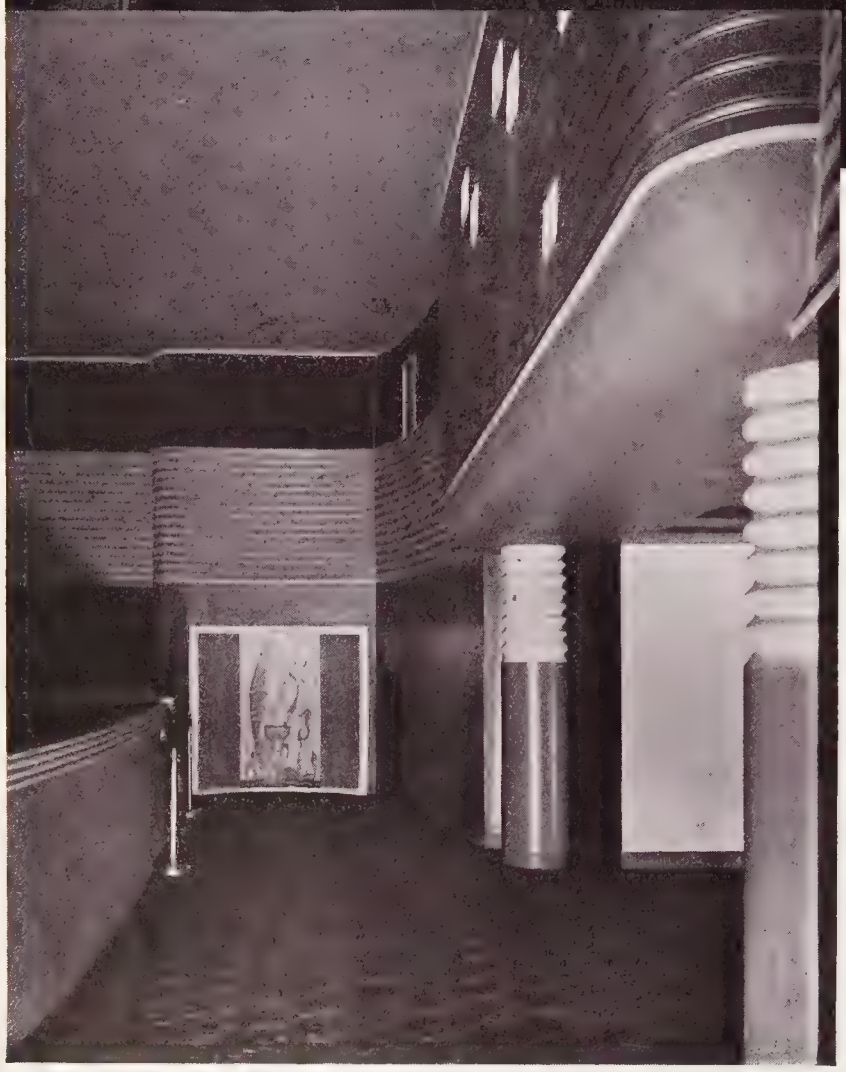


FOYER AT ENTRANCE



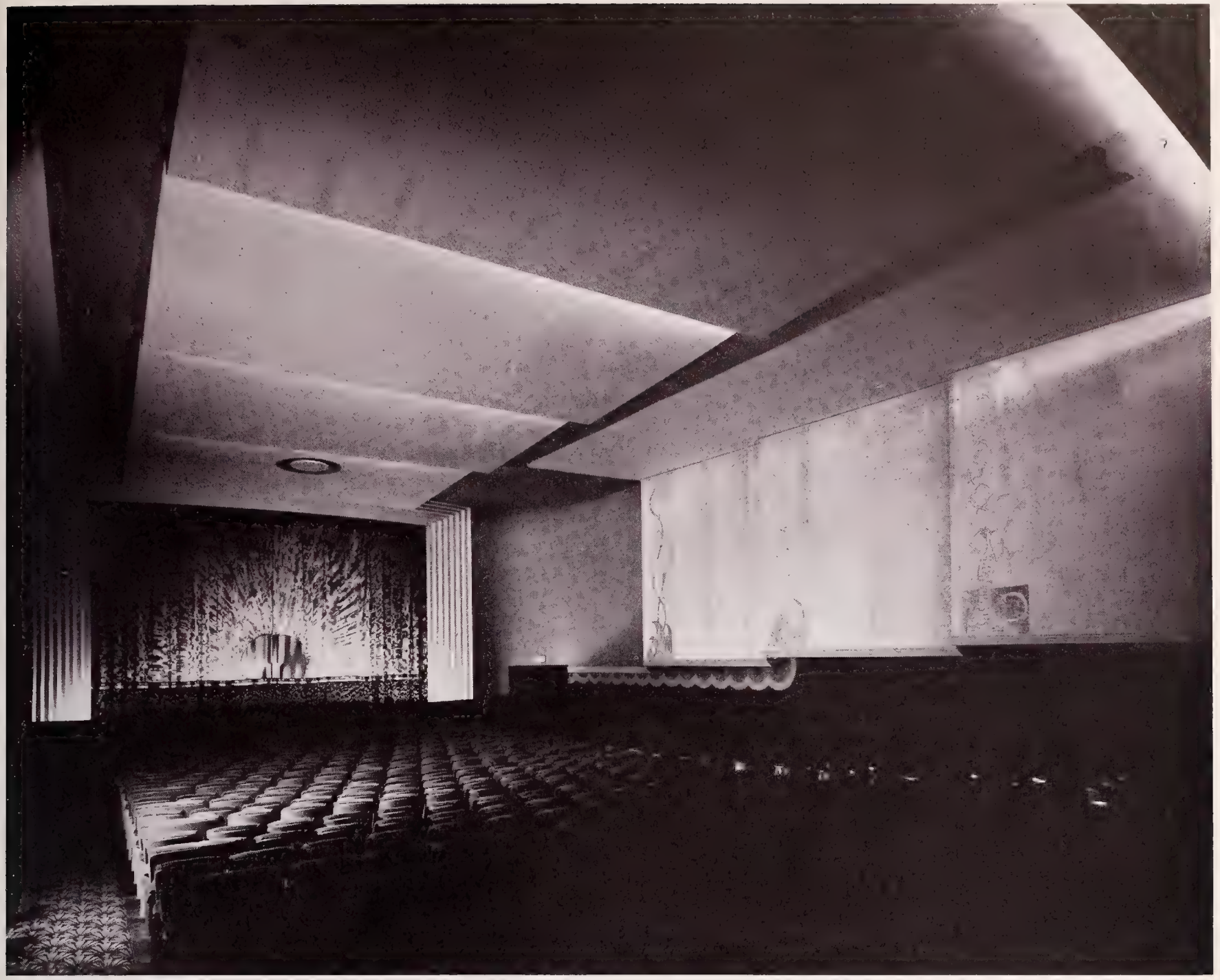
FOYER AT APPROACH TO AUDITORIUM





STANDEE and AUDITORIUM TOWARD REAR

AUDITORIUM: Standee area (with treatment extending to point about eight rows forward) walls are covered in rose damask below ivory wood moulding panel, in dark mulberry velour above. The projection room, extending 3 feet beyond wall, forming a "bridge" over passageway, optically supported by the Moorish-roll columns, but actually on cantilever beams, is faced in striped delft blue damask. The hard plaster ceiling is painted orange, and the cove, which suspends a plaster-baffled pan-type air diffuser, conceals a ring of orange neon. The baffle is painted blue with a magenta border. . . . **Forward area side walls** are a series of stepped, gold panne-plush panels above a plaster maroon wainscot ornamented in shades of blue. The panels, extending from ivory wood mouldings to side course of ceiling, are coved at each stepping, concealing neon tubing providing amber light during projection. The entire side walls are furred out on metal lath, and the gold panne-plush covering is stretched directly, uncemented, over the hard plaster. Along edge of each panel, the plush has been ornamented in luminescent paint to provide "black light" decoration during projection. Near-ultraviolet energy for the activation of this ornamentation is provided by 100-watt General Electric CH-4 mercury lamps in Continental units, one to each panel, placed with transformer in edge of center ceiling drop. These designs, which are faintly delineated in red, blue and green under house lights, glow with the same coloration during the performance, one with a tropical fish motif, another depicting tropical birds,



and the third representing fanciful flowers. . . . **Forward area** ceiling steppings align with wall steppings, and in the fascia of each stepping is a cove containing two air outlet grilles and 20-watt incandescent lamps, without reflectors, spaced 6 inches on centers, under dimmer control for house lighting. Ceiling, of hard plaster, is painted powder blue, with gold striping on the central steppings, which terminate in ten-rib plaster-moulded proscenium arch in the same shade of blue. Plain plaster walls flanking the arch are painted orange. . . . **Stage curtain,** on tracks under projection room control, is a colorful plush velour with brilliant red sun motif hand-painted on an orange-gold ground. . . . **Seating** (see auditorium plan) is in three banks with the middle bank on a stagger plan with end chairs of alternate rows 30 inches wide. Row spacing is 32 inches back-to-back. Distance from first row to screen is 18 feet, with a screen image 21 feet wide. Chairs are finished in peach and gold, have spring backs covered in mulberry mohair, spring-edge seats covered in maroon antique leatherette.

AIR-CONDITIONING: All areas of theatre including vestibule, manager's office and toilet rooms supplied with conditioned air all seasons, under Monitor automatic control, with cooling by a mechanical refrigeration plant consisting in three General Refrigeration Lipman compressors of 15-tons capacity each. Distribution is by main ducts through roof trusses supplying auditorium, and by separate ducts, served by separate standby fan and coils, to other areas, providing 18,000 cubic feet of conditioned air per minute. A high level exhaust is provided at rear of auditorium (grille appears in upper right of top view, page 14), directly connected to an evaporative condenser system so that air used in condenser likewise removes hot air blanket at ceiling. Heating is by Hook gas-fired water-tube boiler, and transfer equipment consist in McQuay hot water heating coils of four-circuit down-blast type.

OUTLINE OF EQUIPMENT AND FURNISHINGS:

Marquee and sign: **The Quehl Sign Company, Cincinnati, O.** Attraction boards and letters **(Wagner)**, display frames **(Perfection Picture Frame)**, curtain control equipment **(Vallen)**, lounge and foyer furniture **(Heywood-Wakefield): Business Boosters Equipment Company, Columbus, O.**

Proscenium curtain: **H. D. Mendelsohn & Company, New York.**

Ticket register **(General Register)**, coin changer **(Brandt)**, ticket chopper **(Golde)**, projectors **(Brenkert)**, projection lamps **(Brenkert)**, motor-generator **(Robin-Imperial)**, rewinder **(Golde)**, film cabinets **(Neumade)**, changeovers **(Brenkert)**, sound equipment **(RCA)**, lenses **(Projection Optics)**, spotlights **(Brenkert)**, public address system **(RCA)**, auditorium chairs **(International)**, vacuum cleaners **(National Super Service)**, carpeting **(Mohawk): Mid-West Theatre Supply Company, Cincinnati.**

Flashers : **Sangamo Electric Company, Springfield, Ill.** Dimmers **(Ward-Leonard): Lawrence Electric Company, Cincinnati.**

Compressors: **General Refrigeration Corporation, Beloit, Wis.** Fans: **Garden City Fan Company, Chicago.** Hot blast heating coil, direct-expansion cooling coils, evaporative condenser cooling coils: **McQuay, Inc., Minneapolis.** Fans for evaporative condensers: **Bishop & Babcock.** Circulating pump for evaporative condenser: **Fairbanks Morse & Company, Chicago.** Boiler: **Hook Manufacturing Company, Pittsburgh.**

FOR WELL-TO-DO SUBURBAN FAMILIES

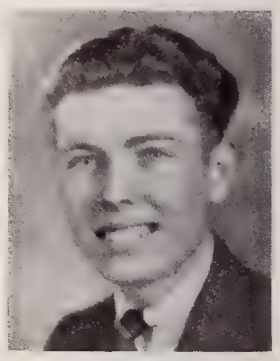


LAKE THEATRE, Oswego, Ore.

RICHARD SUNDELEAF, Architect

DISTINGUISHED by the special character of its location and clientele, the new Lake theatre in Oswego, Ore., at the same time exemplifies the policy of bringing the motion picture to the people, which has reversed in recent years that of centralization. Oswego, with a population of 1,300, had never before had a theatre. Located but 8 miles from the City of Portland, on the shores of a charming lake, it is a trading point for the families of well-to-do business and professional men, many of them retired, who have come to live in the town and its scenic countryside. The theatre itself has been built on the shores of the lake, and family launches and outboard motor boats, which dock at the theatre's own wharf, are means of transportation regularly used by patrons whose homes are on the lake.

The Lake theatre is leased for operation by Norman Goodin. Although he is now but 25 years old, the Lake is his fifth theatre. His first was the Grand at Sheridan, Ore., a theatre which had been closed for lack of business; he was 17 when he reopened it to begin a career as an exhibitor. He has also had theatres at Willamina and Molalla, and now operates, in addition to the Lake, a theatre at Carlton, 30 miles from Oswego, which he built. Lake theatre seats 500. The building is of brick and tile construction with stucco facing and was built at a reported cost of $50,000 (prevailing wage scales: common labor, 35c; masons, $1; carpenters, 75c). Besides the theatre, the structure houses several small shops and a restaurant (Ireland's) that is locally famous for its food. Restaurant and theatre, with the landscaped lakeside setting, effect a reciprocal attraction from noon through evening. . . . Richard Sundeleaf, who designed the Lake, is a Portland architect.



NORMAN GOODIN

GENERAL EXTERIOR: Design is French Normandy with broad-gabled slate-shingled roof, multi-paned shop windows, and wood and stucco architectural features, giving in this lakeside setting a rustic effect. Wall at end and facing lake of brick painted white. **Theatre entrance** indicated merely by marquee at one end of gable. **Marquee** and name signs lighted in rose, green, blue and white fluorescent-tube neon (zeon). Attraction boards silhouette type.

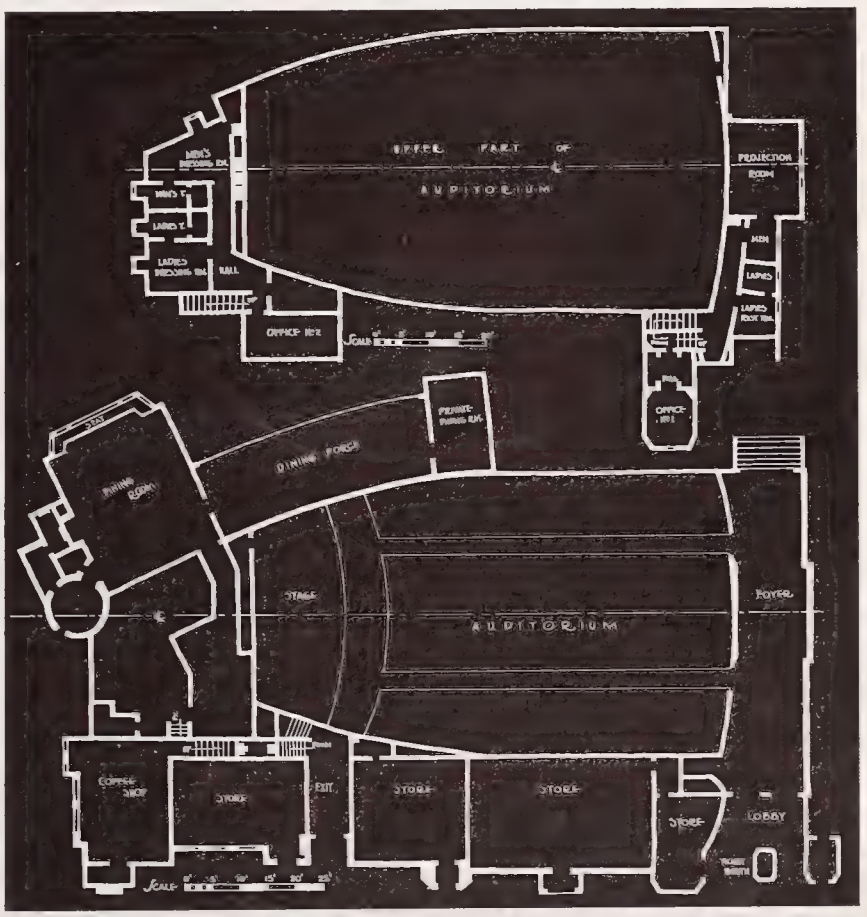
VESTIBULE: Walls and ticket booth red tile. **Ceiling** in mottled plaster finish stippled white continuous with soffit of marquee. Ceiling carries parallel lines of white zeon. **Floor** red and green terrazzo. **Doors** solid fir painted gold. **Display cases** attached to wall, framed in gold-painted wood moulding and lighted by lumiline lamps concealed all around.

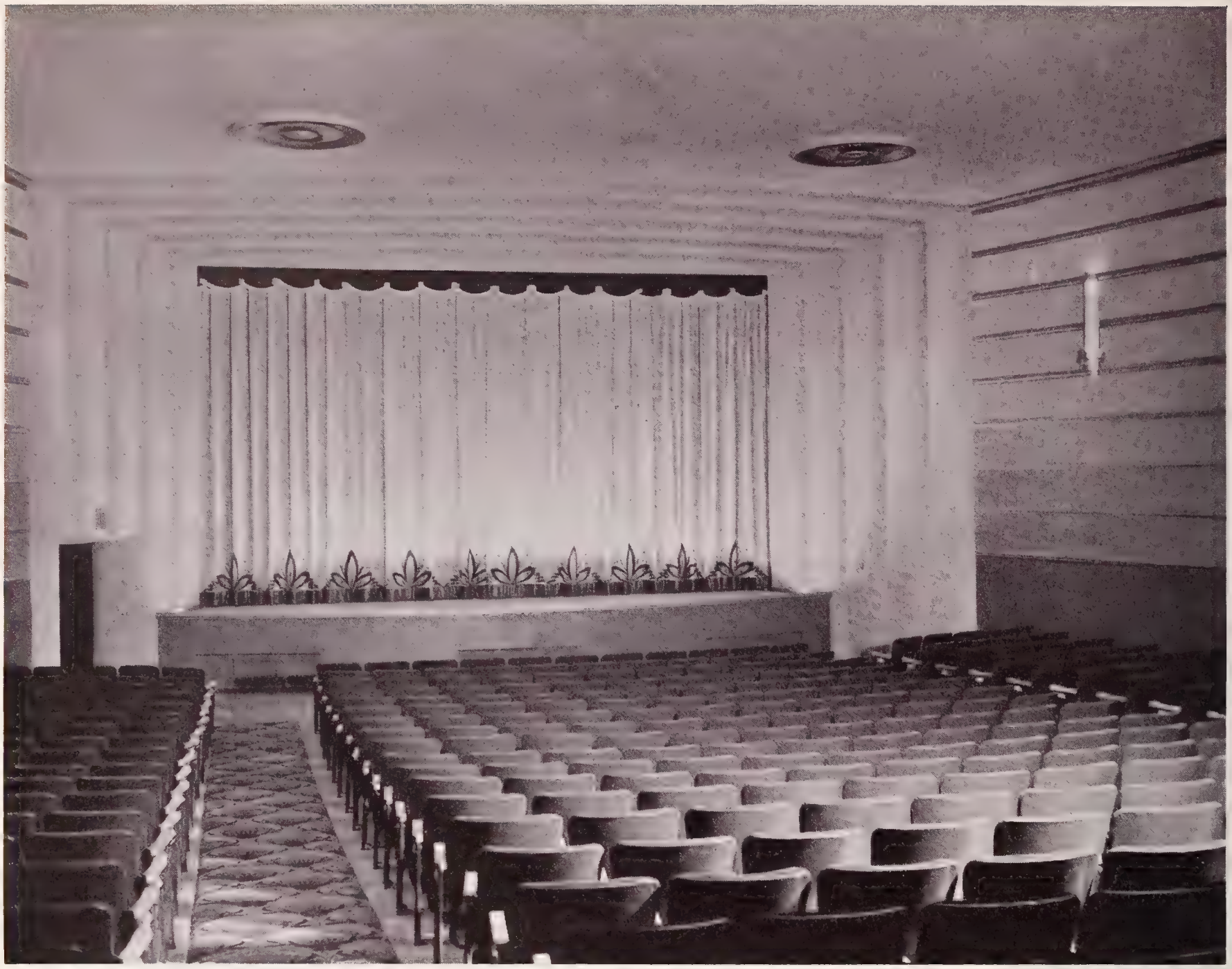




FOYER: Extends from vestibule across rear of auditorium to walk leading to lake (see plan). **Walls** plaster in fine sand finish painted in three shades of tan, forming horizontal bands divided by gold stripes, graded dark to light from the floor. **Ceiling** plaster painted buff. **Lighting** is by three ornamental metal and diffusive glass direct-type ceiling fixtures on two circuits, one color, one white, each fixture containing twelve incandescent lamps; and by yellow fluorescent mazda lamps on reflector strips at each side of wall mirror. **Carpeting** is a Velvet weave with a modern floral pattern in buff, red and black on a tan ground. **Furniture** covered in red and blue velours. **Drapes** over entrances to aisles (see plan) are of dark red plush velour.

LOUNGES: These are on a mezzanine level reached by stairs just inside foyer (see plans). Stair well and passage are finished in plaster, with pale blue walls and peach ceiling. Toilet room only for men. Women's section provided with cosmetic room having chrome metal furniture with blue leatherette cushions, and black teakwood cosmetic tables. Stairs, corridor and cosmetic room carpeted same as foyer. Lighting throughout this area is by yellow fluorescent mazda lamps on reflector strips spaced along walls (as adjoining mirror in foyer).





AUDITORIUM: Like the rest of the public areas of the interior, the auditorium is of modern design, in a simple treatment tending toward the modern-classical. **Side and rear walls** are finished in Thermax nailed to the studding, with metal moulds at the joints, forming horizontal bands which, above a dark blue wainscot, are tinted shades of blue (water color) to a moulding at the ceiling cornice. Side walls converge to a stepped **front wall** forming a proscenium arch, which is finished in hard plaster tinted receding shades of blue. **Ceiling** is hard plaster painted peach. Lighting is by metal cylindrical luminaires of semi-direct type with incandescent bulbs on a color and a white circuit under dimmer control. **Seating,** accommodating 500 on a single floor and arranged in three banks with two aisles, is upholstered entirely in blue mohair, while end standards are enameled blue and trimmed with stainless steel. Distance from first row to screen, 16 feet (screen image 16 feet wide). Rows spaced 36 inches back-to-back. Majority of chairs 21 inches.

STAGE: The Lake, with a stage 12 feet deep, has performer dressing rooms, but is unrigged for scenery flying. The stage curtain is of silver rayon damask with gold border and travels on steel tracks under control from the projection room.

PROJECTION: The projection room (see plan) is approximately 16 feet wide, 13 feet deep, 7 feet, 9 inches high. Walls and ceiling are of hard plaster painted pale green. Angle of projection approximately 6°. (For equipment, see Outline of Equipment and Furnishings.)

AIR SUPPLY: Duct system supplies auditorium. foyer and mezzanine area of theatre, and provides for return to heating plant under stage. Auditorium has two forward, two rear ceiling outlets, and exhaust grilles at fascia of stage. Original plan contemplated use of lake water for cooling, but temperature proved too high on hottest days. Heating plant is fired by low-test oil, and in addition to providing warm air for theatre, supplies steam to commercial areas of building.

OUTLINE OF EQUIPMENT AND FURNISHINGS:

Marquee: **Electrical Products Corporation, Portland, Ore.** Attraction boards and letters: **Wagner Sign Service, Inc., Chicago.**

Projectors: **International Projector Corporation,** New York. Rewinders: **Neumade Products Company, New York.** Sound system: **RCA Manufacturing Company, Camden, N. J.** Lenses: **Bausch & Lomb Optical Company, Rochester, N. Y.**

Projection lamps **(Brenkert),** changeovers **(Weaver),** rectification equipment **(Baldor),** auditorium seating **(Heywood-Wakefield),** carpeting **(Alexander Smith): B. F. Shearer Company, Portland, Ore.**

Lighting fixtures: **Roman Art Company, St. Louis, Mo.** Cutain control equipment: **Vallen, Inc., Akron, O.**

■ ■ ■

First Aid Methods for Theatres

For Protection of Patrons . . . For Building Good Will



JOE GOETZ

● *About a year ago, an exhibitor wrote Better Theatres, suggesting an article on first aid methods for theatres. Information on first aid in general is, of course, readily available; but first aid for the specific protection of theatre patrons imposes certain practical considerations of its own. Then Joe Goetz came along with the training of the RKO service staffs in Cincinnati, for just such work, producing this article on first aid methods as applied and proved successful in actual theatre operation.*
—THE EDITOR.

ANYTHING CAN, and many things do happen, to persons in a theatre audience, and employes back stage, for that matter; but in every case of sudden illness or accidental injury which may develop in the RKO theatres in Cincinnati, the maids in charge are able to administer immediate and effective first aid. This is the result of a 15-week course of intensive training in Red Cross work, for which, after a series of rigid examinations and tests, the girls were awarded certificates attesting their competency in first-aid administration in theatres.

Although the first aid policy has been in effect but a relatively short time, some highly interesting case records already exist. The highlights of these, together with valuable information on first aid work in general, and specific cases in particular, were brought out in a joint interview with Don Nimmo, director of the first aid division of the Cincinnati Red Cross, who conducted the first aid classes; Mrs. Dorothy Rader, the white matron in charge of the colored maids; and Joe Goetz, assistant division manager of RKO theatres, who conceived the idea of training the staff in first-aid work.

What First Aid Does

"There are several very important matters in connection with first aid work which I wish to stress, and which should always be borne in mind as essential fundamentals," Mr. Nimmo declared. "First, let it be understood that first aid is *not* and never was intended to replace the physician in any way," he said. "It is, as its name implies, immediate temporary comfort, coupled with preliminary relief for the patient or victim, such as, for instance, stopping flow of blood, resuscitation, providing artificial respiration, and similar remedial measures pending the arrival of a physician, if medical attention or care should prove necessary.

"This, in the more serious cases may be, and often is, the means of saving a life, because otherwise the attack or injury might progress to the stage where a physician's efforts would be unavailing. In the minor cases, the trained theatre attendant is qualified to handle it to the state of recovery.

"It is equally as important to know what *not* to do as to know exactly what *should* be done, another exemplification of the old adage, 'A little knowledge is a dangerous thing.' Doing the wrong thing might result in a more serious reaction than if no care were given at all, and we would thus defeat the very purpose we are trying to accomplish."

A "First Don't"

In the list of "don'ts," there is one very highly important point to always remember, and this applies to everyone, whether he has had training or not:

Never under any circumstances attempt to administer a liquid stimulant of any kind to an unconscious person.

This method of stimulation is the first natural impulse. Restrain it, because you are inviting tragedy. The faculties of an unconscious person are in a state of complete involuntary inertia, and they cannot possibly function to the extent of accepting a liquid, a small portion of which may "drown" the patient.

"This, incidentally," Mr. Nimmo commented, "is diametrically opposite what happens in film dramas, in which the unconscious person is almost immediately revived upon receiving a liquid stimulant. It just cannot be done."

A person qualified to render first aid must, first of all, exercise good judgment, and this, naturally, can be done only by keeping calm even under the most exciting conditions, it was pointed out.

"The practice of psychology plays an important part in first aid," Mr. Nimmo said. "This, however, is not as complicated as the word may indicate. It is, in the final analysis, merely the application of



One of the commonest situations calling for first aid treatment in the theatre is fainting. In the posed picture above is illustrated the immediate handling of a patron who has fainted. If standing, the patron should be seated, in a chair or step of a stairway or otherwise according to convenience, and the head drawn forward as far as possible to promote flow of blood to the head. At the same time an inhalant should be applied.



The second step in handling a patron who has fainted is to effect a reclining position—on a stretcher (each RKO theatre in Cincinnati is equipped with one), otherwise on a settee or even on the floor. Legs should be elevated, which can be managed as shown above, and an inhalant administered, as Mrs. Dorothy Rader, rest room supervisor of RKO's Cincinnati theatres, is shown doing in the picture.



Don Nimmo, director of first aid for the Red Cross in Cincinnati, shown with Mrs. Rader and a contingent of her staff of women's lounge attendants in RKO theatres in Cincinnati. Mr. Nimmo trained Mrs. Rader and her staff in first aid work.

good, sound common sense. Never must the maid refer to the patient or victim's condition, except to convey the impression that the case is not serious, even though it is. Neither by word, action or gesture must there be any indication by the attendant of seriousness.

"Such implied assurance must be substantiated by the calm demeanor and cheerful attitude of the person in charge of the situation. This at once tends to put the patient's mind at ease, which, in itself, helps immeasurably in averting a collapse or avoiding a panicky reaction. If the patient is unconscious, the above requisites should be practiced when and as consciousness returns. Minimizing the seriousness also tends to prevent panic or hysteria on the part of persons in the area where the case developed.

Artifical Respiration

Artificial respiration must invariably be resorted to when breathing stops, which often follows accidents such as electrical shocks, gas poisoning, choking, strangulation, cave-in, or anything which results in asphyxiation. Unless this is done without delay, the patient of course cannot live.

Here Mr. Nimmo explained and demonstrated the steps necessary in administering artificial respiration. No special apparatus is required, as is sometimes thought. It is a matter of using the hands—and the intelligence.

With the victim lying on his stomach, the hands are placed on the lower, or floating, ribs, on which great pressure is exerted. This forces the air from the lungs. Releasing the pressure allows air to enter the lungs. Naturally, there is a certain rhythmic routine necessary to follow, *and the entire weight of the administrator's body must be thrown into the pressure.* However, the procedure is anything but complicated; the RKO maids can and do apply the method.

It should also be borne in mind that *a person rendering first aid should never assume the responsibility of sending a patient to the hospital,* except under the most unusual conditions, or in especially severe cases where, perhaps, a physician is not immediately available. Disposition of the case should, where at all possible, be left to the discretion of the physician, or in lieu of one, to the police.

Asked what was the most frequent case encountered in the theatre, both Mr. Nimmo and Mrs. Rader immediately chorused, "Fainting." Fainting may occur from many causes, prominent among which are hunger, excitement, pleasure, good or bad news, and similar situations arising suddenly.

Fainting, which results from a shock, is recognized by weak and rapid pulse, face becoming pale, patient rapidly becoming cold. Victims of fainting usually become unconscious because of lack of blood supply to the brain. This is indicated by the facial pallor and perspiration on the forehead.

Treating Fainting Spells

The patient must be placed in a reclining position with feet considerably higher than the head. This can be done by laying patient on a couch with head hanging down, or placing the patient's feet on a chair, with the body in a reclining position, and with head on the floor. An inhalant stimulant, such as aromatic spirits of ammonia or smelling salts, should be administered. The patient should be kept warm by being wrapped in suitable covers.

Here an unusual angle is injected on the subject of fainting:

"It is possible, although not necessarily probable, that some sequence on the screen might induce fainting, or even hysteria," Mr. Nimmo suggested (*hysteria* will be covered later in this article). "However, that is beside the point at the moment, but believe it or not, there are cases in which a person *feigns* a faint—attempts to 'put on an act,' so to speak. This particularly, but not exclusively, applies to women. The 'patient' sometimes does this to satisfy a craving for publicity, to get his or her name in the paper by creating a scene for which the theatre provides the ideal background; or it may be to satisfy his ego, or possibly to impress the boy friend. Whatever the cause or motive, such cases do exist and are occasionally encountered in the theatre.

"A trained person, however, can immediately distinguish between a genuine and an assumed case. The pulse and respiration should be examined. If they are normal, and the face does not bear the usual symptoms, it's a safe bet that there is nothing to the case. Nevertheless, good judgment must be exercised, and the person in charge must not be too quick to jump at conclusions. Disposition of faked fainting cases is a matter of judgment and discretion, depending on circumstances in each individual instance."

Heart Attacks

Heart attack is a condition relatively often encountered in the theatre. There are three general types. They are recognizable by the symptoms, but in every case, in every type, a stimulant should be administered, *as an inhalant,* without delay.

Type No. 1 is distinguishable by the symptoms which are similar to those of fainting. The patient usually is unconscious. Treatment is practically identical with that prescribed in fainting cases.

Type No. 2 is of more serious nature. It is characterized by decided shortness of breath and the prevalence of pain. The patient must be kept in a sitting or reclining position while the stimulant is given.

Type No. 3 is the really serious one. Here breathing stops, and artificial respiration must immediately be resorted to. It is needless to add that a physician should be summoned immediately.

Meanwhile, if the patient is conscious, it is important to assure him that he will come through all right, that he is among friends, and endeavor in other ways to cheer him up, but while doing so, subtly inquire if and where he has medicine. It generally follows that every heart victim, unless it happens to be his first attack, has undergone treatment and usually carries with him the medicine prescribed by his physician. Administering this medicine often helps considerably while awaiting the

arrival of the physician. Never fail, however, to keep the patient in the proper mental attitude toward his situation.

Hysteria—True and False

Hysteria is quite often a theatre case. Like fainting, this may be caused by some reaction to the picture, though of course, by a number of other things as well. In any event, this is strictly an *emotional* condition which, like fainting, is sometimes *assumed,* even to the extent of pretending to be unconscious. Here, too, the "patient" may be clamoring for attention from some particular person or group in the theatre audience. If the unconsciousness is feigned, a strong inhalant placed over the mouth and nostrils will usually tell the tale, because a conscious person will react strongly, perhaps even resentfully, to this. If it is an actual case, everything possible should be done to stop the crying, sobbing or whatever form the case takes; relaxation should be encouraged, and every effort be put forth to get the patient to resume normal composure. Here again the best of judgment must be exercised.

Epileptic Seizure

Epileptic seizure—or, we might say, a case of "crossed wires" in the brain—also is encountered. The patient is unconscious; there is heavy and labored breathing, muscular contortion, and distortion of the facial features. The maid must never try to resist the motions of the patient, as this causes consumption of additional energy which the patient should conserve. All loose furniture in the immediate area should be removed, while overcoats or available drapes should be placed immediately in front of other furniture to prevent injury to the patient. A stout piece of clean material should be inserted between the patient's teeth to prevent the biting of tongue or cheek (the material, incidentally, must be sufficiently stout so that it cannot be bitten through). The administrator, also should take precautions against *being* bitten by wrapping a towel or similar material about the hands. After the patient has regained consciousness, he should be required to take plenty of rest, as he usually is pretty well exhausted.

Heat Exhaustion

Heat exhaustion, which is a common occurrence in summer, are of two general types. The one, known commonly as *sun stroke,* is characterized by hot, dry skin and heavy breathing, strong, full pulse and complete unconsciousness. There must be immediate removal from cause of the heat and the patient must be placed in a reclining position, with the head elevated, while cold packs should be applied, first to the head, then to the entire body. The patient's temperature may go as high as 110. Normal temperature is 98.6. There must be quick action to reduce the temperature. Stimulants should be administered—*but not too much,* because of pressure on the brain, as evidenced by the strong pulse.

The other type, known as *heat exhaustion,* presents symptoms similar to fainting, or shock. This can happen on the same hot day on which another person suffers a sun stroke. The same treatment is applied as in cases of fainting or shock.

Stomach Sickness

Upset stomach is well up in the list of the most prevalent in the theatre. This can be due to lack of food as well as too much food or undigested food, to driving on long trips, sitting through an unusually long program, and the like. It is pointed out that this condition has been encountered by patrons who have waited for an unusually long time at the box-office or in the foyer, possibly without having eaten for some hours. The condition is as prevalent among men as among women. These cases usually can take care of themselves, once they reach the toilet room; however, it is well to have a supply of bicarbonate of soda available, or some one of the proprietary medicines obtainable at drug stores for such conditions.

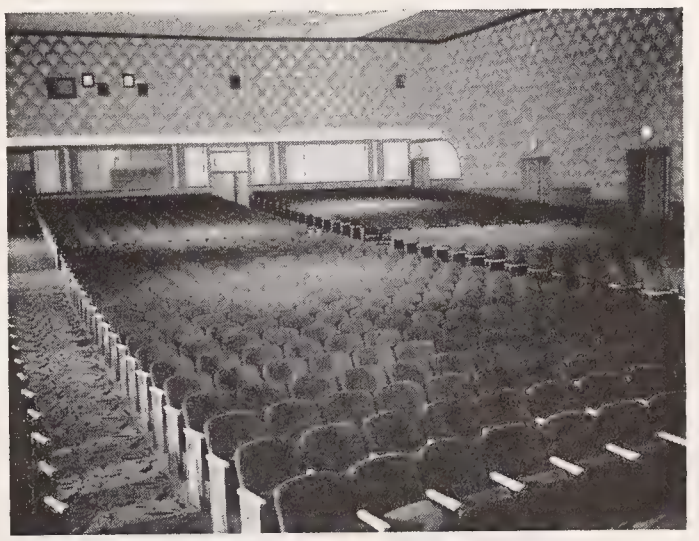
Proof of the far-reaching effects of first aid training in the Cincinnati theatres is found in a sheaf of letters on file from persons—"grateful patients," as it were—both in the city and surrounding territory, who have received first aid in some form while a patron at one of the theatres. All express appreciation.—*E. H.Mayer.*

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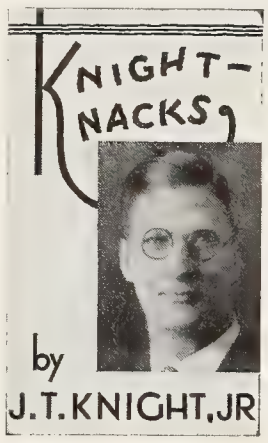
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P.S.—The SUNSET THEATRE, Price Hill, Cincinnati, featured in this issue, is another F. & Y. TRIUMPH.

Safe and Economical Maintenance of Roofs

WHEN DID YOU last climb up to the roof of your theatre and inspect it?

Built-up or composition roofs are most generally used on theatres, and a bond on the roof does not repair the damage done by a leak.



Parapet walls (the portion of the wall that extends above the roof line) are frequently the source of leaks that many times appear as coming from the roof. Practically all brick is porous, the soft variety of brick especially so. When it is laid up with inferior mortar and imperfect joints or eroded joints, you can expect water trouble.

The joints between coping tile or metal cap flashing should be made water tight and kept so. Use caulking compound to be sure there are no leaks.

Flashing (the treatment between wall and roof) may be metal (copper, or galvanized iron), or roofing felt. Defective flashing, or rusted flashing, or rotting felt flashing, is always a very good indication of a possible leak. It is cheaper to replace flashing than replace the plaster on the side wall of a theatre.

•

Inspection for Leaks

There is nothing that comes to my mind that is more damaging to a building than uncontrolled water or moisture conditions. The beginning of many moisture and water problems which includes leaks, wherever they occur, is the old twin combination expansion *and* contraction.

On your inspection of the roof of your theatre be sure to note carefully the joint or junction of two different kinds of materials. There is generally where you find trouble from expansion and contraction. Observe around all flashing and flanges around conductors, toilet vents, roof sign tie rods or braces and scuttle holes, because these spots do give trouble.

•

Repairing Blisters

In climates where the sun beats down hard on roofs, built-up roofs will blister. That is, air trapped between layers of roofing felt, or between roof and roof deck, will expand and raise a blister. Blisters are a potential leak, particularly if some careless person steps on them. The existence of blisters is your warning sign to call a good roofer and have him slit each blister and mop it in place with hot asphalt, then put a patch over it.

Many times a leak appearing on the inside of a theatre comes from a puncture in the roof many feet, or even yards, away from the spot where it was first noticed. This is because the water coming through the roof travels along the roof deck, or along a beam or girder, or along a wall, until it finds a spot to break through.

•

Old Roofs Give Trouble

If the roof on your theatre is an old built-up roof, it is going to give you trouble. At this stage, a mopping of hot asphalt may prolong its life somewhat. This can only be determined by a personal inspection of the roof. If the felt itself is exposed, it is not likely to resist water, but if protected by a good coating of asphalt, it will.

•

Roof Deck Construction

There is another point that many do not consider. Some architects and contractors seem to forget that the roof deck (the surface over which the built up roofing is laid) has a lot to do with the leak proof lasting qualities of an otherwise good roof. Flimsy roof deck construction is false economy. If you plan to re-roof your theatre, be sure to include putting in good order all construction affecting the roof. It will save you money in the long run.

Built-up roofing over wood decking is usually laid over a layer of dry roofing paper, or felt, to prevent the hot asphalt or tar from leaking through the decking. Remember that this dry layer is not counted in the number of plies of roofing specified. A four-ply roof means four layers of felt in hot asphalt or tar, *in addition* to the first dry layer. If the roof deck is of concrete or some other simular material, the dry layer may be omitted.

•

Keep Roof Clean

Roofs must be kept clean. This is particularly so of low roofs surrounded by taller buildings. I once inspected a roof that had so much dirt collected in the valley that some maple seedlings about 3 feet high had taken root and grown there!

•

Roofing Materials

Roofing paper or felt is put up in rolls containing 100, 200 or 500 square feet, and is sold either by the roll or by weight. A 15-pound felt is one that weighs 15

pounds per 100 square feet, a 30-pound is one that weighs 30 pounds per 100 square feet. On the outside of each roll is generally a sticker or label which shows just what quality and weight it is. Felts are of two general kinds—rag stock or asbestos fiber; naturally the asbestos fiber is best. Check this on your next roofing job.

Pitch, tar and asphalt is sold by weight. The weight of a gallon of pitch is about 10 pounds. Gravel is sold by the bag and weighs about 60 to 65 pounds per bag.

Present day prices for three-ply tar and gravel roofing is about 7c per square foot; four-ply about 8½c to 9c per square foot; and five-ply about 10c to 11c per square foot. A five-ply bonded roof will average 12c to 15c per square foot. These costs apply where the foreman gets $9.50 to $10.50 per day, and helpers $8.50 to $9.00 per day.

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Roofing should never be done except during dry weather. Even proper repairing should be done during dry weather and when the spot to be repaired is thoroughly

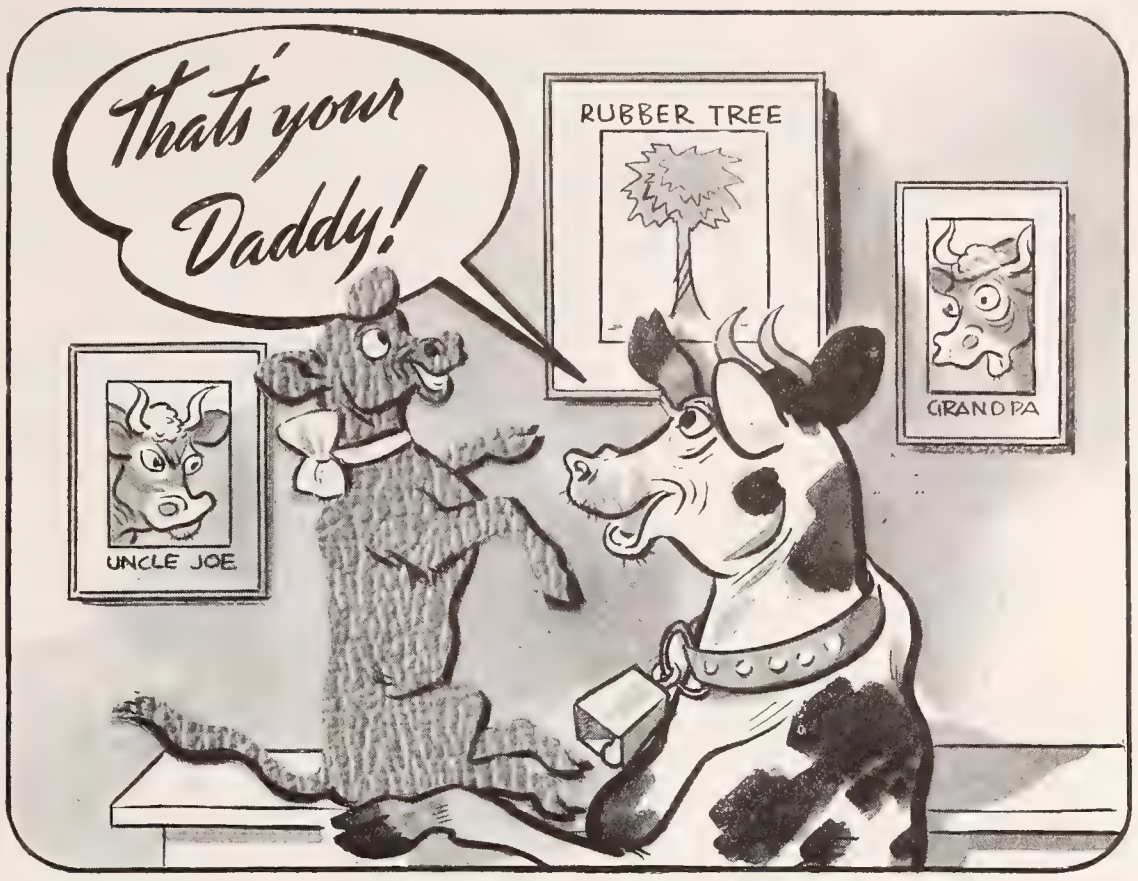
Roofing is many times figured in "square." A square of roof is equivalent to 100 *square feet.*

•

Check your roof and your next roofing job and ask questions. When you know something about roofs, your contractor will respect you for your knowledge in what may prove to be a very practical way.



■ Rendering of the architect's design or the front elevation of a new neighborhood house in Detroit. The theatre is part of a commercial project and will seat 1,200. It is being built for a company headed by Charles Komer and Irving Goldberg. To be called the Manor, the theatre will have a front faced in structural glass and fluted Macotta (porcelain enamel lugged to concrete blocks). All doors through the entrance area will be of inlaid Formica. "Black light" decoration will form a prominent feature of the auditorium treatment. Wright & Rogvoy, Detroit, are the architects.



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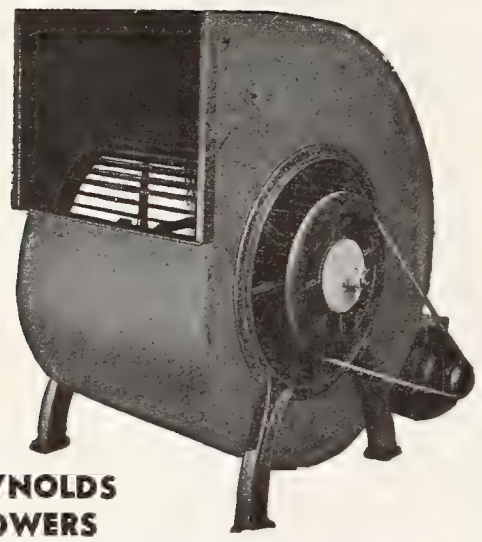
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Rubber-Base Leatherette as A Fabric for Theatre Seating

WHAT DO I NEED for my particular purposes? How much will it cost? . . . Then you weigh the answers, one against the other, and finally come up with a decision.

That's a normal buying formula in all things, but of course it presupposes some knowledge of the characteristics and classifications, as well as the function, of the type of product being considered.

The theatre man, of course, isn't going into the details of manufacture of every item that he buys; in some matters he is guided largely by price. The trouble with this method, at least relative to a portion of such products, is that price may not tell the whole story.

It is so with simulated leather for auditorium seating. There is possibly a reason for confusion here. The theatre man, many years ago, learned to call all such fabrics "imitation leather." They looked more or less like leather, was the general observation, but they cost far less.

Two General Types

Further, simulated leathers are themselves divided into groups. First, there are two general divisions—one consisting in a coating of the chemical compound, pyroxylin (it has a variety of applications these days), to a cotton fabric; the other employs a rubber base, possibly with ground leather as a filler, while certain chemicals (they vary according to the specific and secret process of each manufacturer) which have been found to keep the substance from drying out (the natural oils in genuine leather do this to a certain extent, although leather may dry out in time, more or less rapidly according to care taken).

Both of these basic groups, which are marketed under such trade names as Fabrikoid, Russialoid, Naugahdye, Cavalon and Redo, have divisions of their own. Technically, leatherette may vary according to thickness, with only the "heavier" grades being adapted to auditorium seating.

High-quality pyroxylin coated fabrics, while not represented as a type adapted to continual flexing, is nevertheless used quite extensively as an upholstery fabric, especially on the padded type of seats where no springs are used and no flexing is involved

Because rubber coated upholstery fabrics will better resist continued flexing encountered in heavy duty seating, its greatest use is found in the theatre industry. Today, most every manufacturer of theatre seats, employing the spring or foamed latex cushion type of construction, uses rubber base simulated leathers.

Rubber-Base Type

Rubber-base leatherette was developed precisely for the heavy-duty applications in which genuine leather was used. The automobile industry was one of the first to adopt the substitute, and this usage has been an important influence on the development of finer grades. As theatre chairs became more and more luxurious, with spring-edge seats adopted generally, the motion picture provided another major market for this type of leatherette.

The process of manufacture for rubber-base type leatherette varies in certain details with different makes, but basically it consists in pressing the "mix" of rubber and filler fibres, pigmented for color and with suitable adhesive and preserving compounds, upon and into the mesh of a

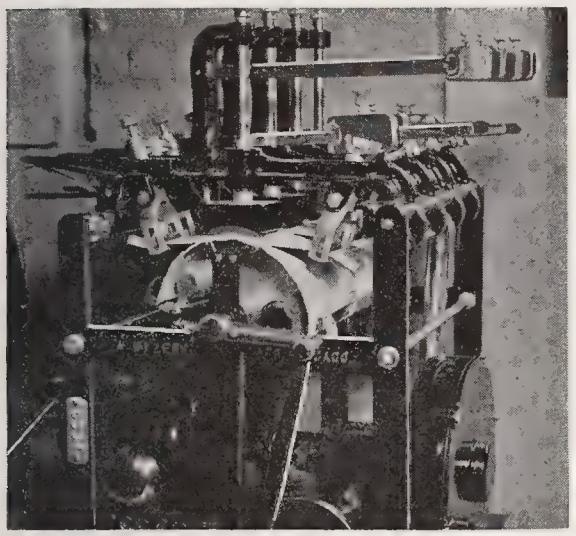


Machine employed by duPont to test the flexing characteristics of Cavalon. The test run is such, according to the manufacturer, as to show that the fabric will endure a downward force, applied as many as 100,000 times, without breaking.

fabric, such as cotton drill, moleskin or sheeting, under extreme roller pressure, the rollers being adjusted according to the gauge, or "weight," of leatherette desired. This rubberized fabric is then embossed—passed between two engraving rollers—to give the surface its leather-like appearance, in whatever grain effect is desired. The resulting characteristics may be indicated here by citing tests that some manufacturers apply.

Tests for Quality

The finished fabric is tested for edge wear by the rubbing action of a machine; there must be no perceptible wear at the end of, say, 50,000 rubs. For edge cracking, the fabric is exposed to sunlight under



The abrasion machine used by the U. S. Rubber Company to test Naugahyde. Wear of the fabric in actual use is simulated by rocking a metal duck-covered cylinder against a piece of the fabric.

tension for 30 days. To make sure that the fabric will withstand repeated flexing, such as it is subjected to on spring-edge seats, this very action is simulated by a machine, the actual method varying according to manufacturer.

It is also tested for resistance to temperature changes which, if the substance had not developed properly in manufacture, would cause the fabric to become "tacky." The color, of course, must not crock or bleed. To make sure that it doesn't, the surface is rubbed with a damp white cloth many times; no color should show on the cloth. Additionally, pieces of the substance itself are immersed in water; the water ought to receive no coloration in a four-hour period.

A machine is used to determine scrub resistance—that is, resistance to peeling and cracking when the fabric is distorted, as it does become in actual use on seating. Fully 2,000 "scrubs" should not have any appreciable effect.

Atmospheric conditions are a prime factor in the life of genuine leather; simulated leather of the best grades is fabricated to stand up under all ordinary atmospheric conditions, and the finished fabric is tested for this quality by various means. That of

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¶ In order that questions may be dealt with effectively, they should be specific, and all conditions bearing upon them should be clearly given. Often a rough sketch is helpful. It is of course understood that this service is in no way intended to supplant that of a theatre architect. Better Theatres cannot supply working plans, design sketches, etc., which must be procured from a licensed architect.

¶ Although Better Theatres' Service Department has leading specialists regularly available for consultation when and as an inquiry may advise this, all inquiries are answered by this department and should be addressed to it, as follows:

BETTER THEATRES
SERVICE DEPARTMENT
ROCKEFELLER CENTER, NEW YORK, N. Y.

one manufacturer of rubber-base type leatherette, called the "bomb test," consists in placing a piece of the fabric in a water-jacketed steel cylinder, the temperature of which is maintained at 158° Fahrenheit. Pure oxygen is introduced into the cylinder under 300 pounds pressure. The fabric must be able to remain in the oxygen for fifteen days without damage.

Colors and grains and "antique" effects in simulated leather have been increasing until a wide variety has been achieved. With color running through the rubber "mix," delicate shades are available as well as the standard colors.

But part of the beauty of leatherette, as of all fabrics, lies in the "feel" imparted by the texture. The surface should feel "dry," not oily; the grain should give a sense of depth, of body. In short, the whole effect of the fabric, to the touch, under pressure and in flexing, should be the substantial one of real leather, rather than one of oil cloth. And this effect is just as apparent in the dim light of the auditorium during the performance, as when the house lights are turned on.

From Tree to Theatre:

A camera-account of the making of latex into theatre chair cushions

[ALL PICTURES BY COURTESY OF THE U. S. RUBBER COMPANY]



Tapping rubber tree in Sumatra.



Filling plantation truck with latex for shipment.



Mishawaka, Ind.—Latex arrives at U. S. Rubber plant.



Research plays big role in development and testing.



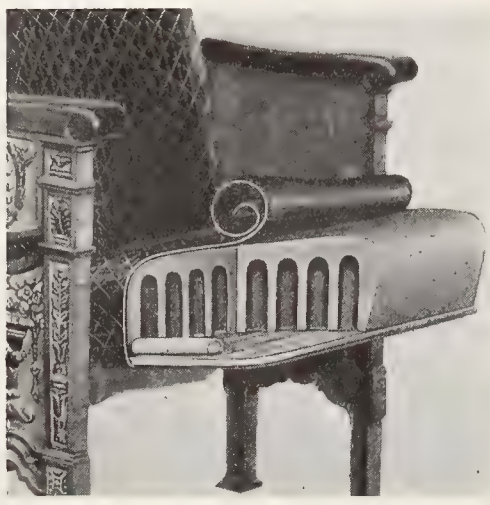
Beaters whip air into the latex.



Whipped latex is poured into moulds.



All latex cushions and other products are finished on conveyors.



A foamed latex cushion on a theatre chair (cushion cut away to show pores).

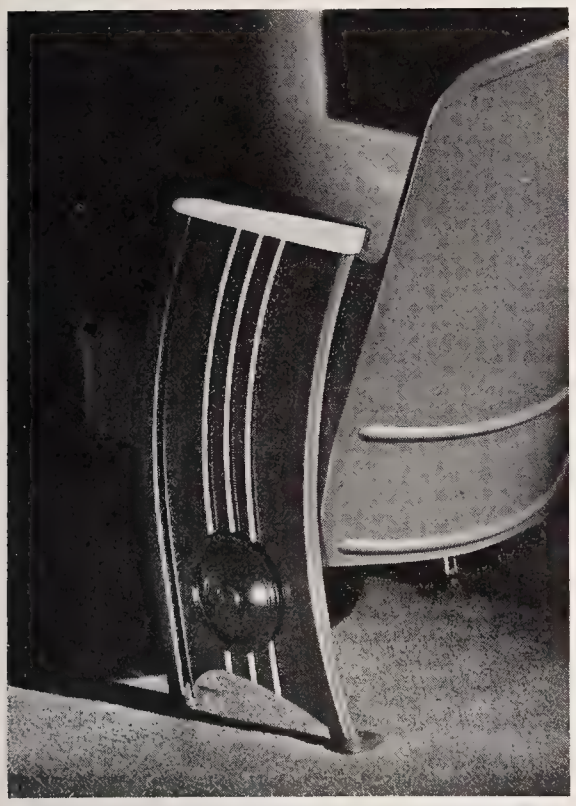


Journey's end—chairs of type at left (by American Seating Co., with U. S. latex cushions) in Loew's 83rd Street, N. Y.

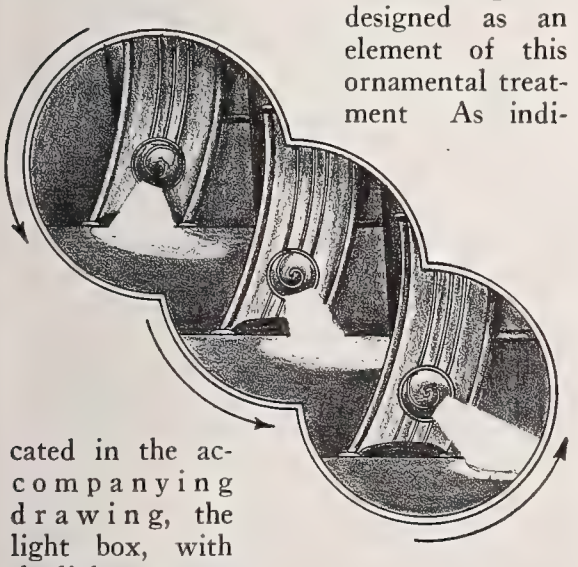
Adjustable Aisle Light Allows Three-Way Control

THE ADJUSTABLE aisle light feature of one of the end standard designs for the Cameo line of auditorium chairs recently introduced by Heywood-Wakefield, provides for three-way control.

In this standard, which is the one shown on the Cameo model here illustrated, the legs are brazed, rather than riveted, to the center steel plate so that no rivet heads



appear. Of steel construction, the standard has ornamentation in the form of chrome "tubes," which are riveted to the plate, and the aisle light is designed as an element of this ornamental treatment As indicated in the accompanying drawing, the light box, with the light aperture at the edge, directing the light at a small angle so that there is no glare, can be turned to throw the light straight down, rearward and forward, according to the particular seating layout, floor incline, or balcony step elevations in any specific area of the auditorium



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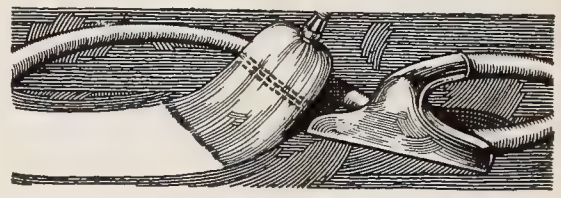
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CLEANING AIDS & METHODS

■ ■ ■ including DEODORIZATION AND SANITATION



Inspection and Maintenance Of Theatre's Non-Public Areas

By S. BRAVERMAN

FOLLOWING some regular procedure, according to the specific needs of each theatre, by which non-public areas of the theatre are kept clean, means two things: (1) greater safety, with possible favorable effects on insurance rates; and (2) a lower rate of actual (not book) deterioration.

In the non-public areas, the stage itself, and related dressing rooms, are included for the purposes of this discussion.

STAGE PROPER

The stage (even when it is merely a screen platform) should be mopped regularly with a weak solution of soap. In no case should the floor be waxed or oiled; if used for acts, performers might slip, and if it is only a screen platform, employes might slip on it sometime, and in either case the theatre operator is liable for damages or compensation.

Loose battens and props should be secured to the wall, in some corner or storage room. Storing in flyloft should be barred.

If there is a switchboard, the pilot light should be kept burning so as to avoid accidents.

Where horns are flown, the chains and lines should be checked. Any blanketing of the horns should be checked regularly for vermin and vacuum-cleaned and sprayed with insecticide.

DRESSING ROOMS

Whether in use or not, these need periodic cleaning. All inflammable materials should be kept in a metal container.

Where these rooms are not used constantly by performers, they are sometimes regarded as convenient storerooms. This practice may result in fire, particularly when paints, paint rags, etc., are placed in them. Better find a more open place for such materials.

Another thing: See that the water leads to wash basins are turned off during periods of non-use, so as to be sure the faucets do not drip. Dripping water results in corrosion.

EXIT AREAS

Fire-escapes should be checked regularly to see that they *work*. Many a theatre operator has assumed that they did, then a fire has tragically demonstrated that they didn't. Fire-escapes should not be allowed to become rusty. If they show signs of rust and become creaky, paint them with red lead, following with a surface paint of a suitable color.

Exit doors serving stage performers and employe areas should be checked as thoroughly as those leading from public areas. All doors should be inspected for leakage of light and air; if there are cracks, they should be caulked up.

Many theatres have cement walks at the rear or sides, leading from exits to the street. These should be checked as well as the walk out front for cracks, raised slabs, water hollows, etc. Some costly liability suits can result from negligence here.

One source of building wall deterioration and water pools consists in clogged drain pipes, causing eaves to overflow. Check these pipes to make sure that they run clear.

ROOF INSPECTION

Roofs are 'way up there out of sight; they should not be out of thought, however. It is not the purpose here to discuss general roof maintenance, repair and replacement, but to indicate what regular, frequent inspection ought to be concerned with.

First of all, one should be sure that there is no substantial object laying on it. Boards, for example, work into tar when the heat of the sun has softened the coating.

If you have ventilators, close them in winter with a piece of canvas.

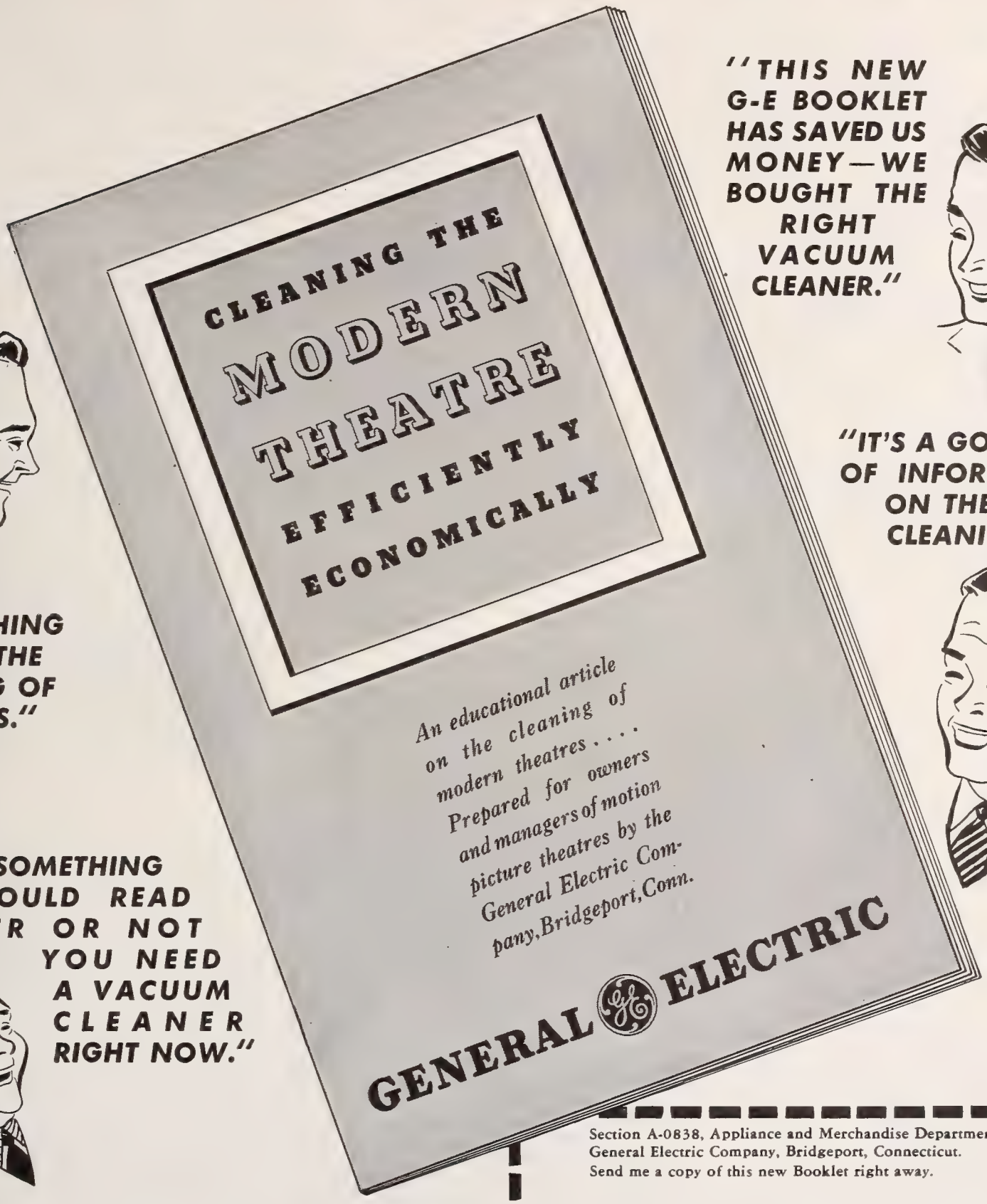
Check the coping to see that there are no loose bricks or stones. One might get blown off in a heavy wind and—look out below! With damage suits ensuing.

Immediately after a substantial fall of snow, the roof should be inspected to see that drain pipes are open. A large amount of snow should not be left on the roof very long; it hastens deterioration. To make sure that it doesn't, you might, at the beginning of snowfall, sprinkle the roof with snow-melting crystals.

False ceilings should never be used for storage. One forgets what is up there; the area is out of sight and out of mind. Then there is a fire. As pointed out before, it is better to have regular storage rooms, and to use these only.

[*The author, formerly a theatre manager for both affiliated circuits and independent operators, is now specializing in building maintenance, in New York.*]

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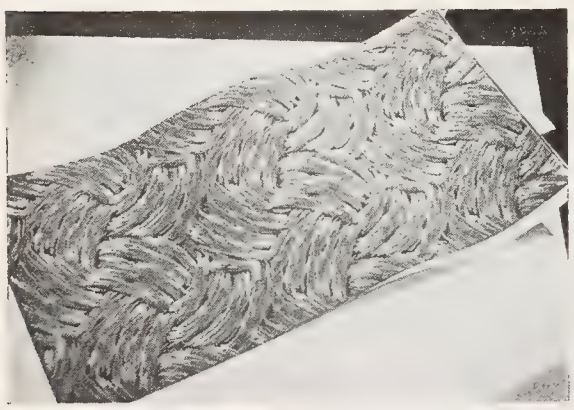
CARPET Selection & maintenance

Foyer and lounge floors, and stairways, are always conspicuous—keep them well groomed.

New Patterns in Theatre Wiltons



■ From the easels of Bigelow-Sanford's designing department have come these two new additions to this carpet manufacturer's contract line. That illustrated above (the picture is of a swatch of the actual carpeting) is definitely modern, tending toward the "modernistic", but avoiding the purely geometric abstractions of early designs in this classification. It needs a thoroughly modern interior, preferably on the simple side, to set it off. The carpeting illustrated was woven in tones of orange, brown, tan and beige moresque yarns. . . . The pattern shown below presents a simple classic-modern scheme, neutral enough in style to fit into any type of interior, but one with a well developed and colorful wall treatment particularly, since the pattern is executed in only two tones (that of the swatch pictured was done in tan and brown). The richness of this pattern is derived importantly from its texture effect. Both of these designs are in Wilton weaves, the upper one a Delwood, that below an Alba.



Don't Let Wall and Floor Fight with Each Other!

IN CARPETING, one of the details to watch is that of the relationship between floor and wall. This of course fundamentally involves colors; it also has to do with pattern.

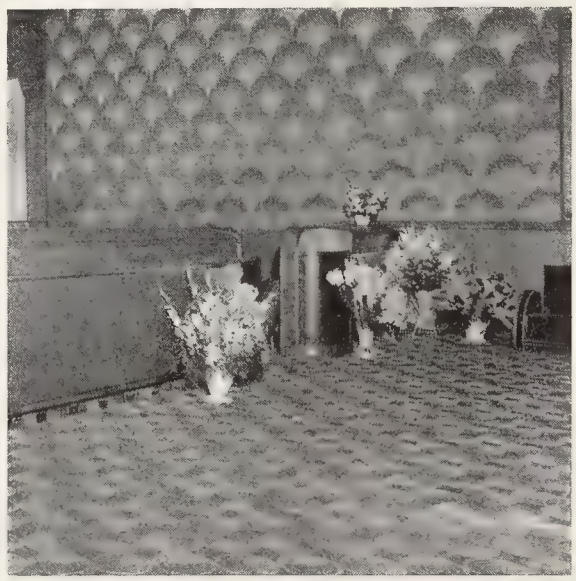
At the outset, we have the problem of avoiding any impression of "topheaviness." By that is meant a tendency of the walls to appear heavier than the floor. The simplest way of assuring oneself on this point is to choose a carpeting darker than the walls; however, there is no reason for so narrowing one's choice. Usually this "weight placement" factor is suitably dealt with if the carpeting is in a more vivid color than the walls, or possesses a fuller pattern—in short, walls at least a trifle "weaker" in overall treatment.

This point relates directly to the necessity of some contrast between wall and floor. One should set off the other. As an illustration of what happens when wall pattern and floor pattern are too much alike, in configuration, fulness of pattern, or tone, a photograph of the standee area of the Mt. Lookout theatre in Cincinnati is shown. Of course, over the greater part of an auditorium, only the aisles are normally carpeted, and due either to the position of the aisles, or to a high wainscot, aisle carpeting is optically remote from the walls. This area does illustrate, however, what should be avoided in foyers and lounges, and again points to the possibility of conditions calling for more than one pattern throughout the public areas of the theatre.

In the women's lounge of the Mt. Lookout the Alexander Smith Crestwood pattern



Cosmetic room, Sunset theatre, Cincinnati.



Standee area, Mt. Lookout theatre, Cincinnati.



Women's lounge of the Mt. Lookout theatre.

of the standee area achieves its full effect; here we have strong contrast between wall and floor, with the "weight" at the floor. The same is true of the women's lounge of the Sunset theatre in Cincinnati (which is described elsewhere in this issue).

The lobby-foyer of the Pix theatre in



Lobby-foyer, Pix theatre, Waukesha, Wis.

Waukesha, Wis., presents a different treatment, but with similar effect. Wood veneer on the walls, providing a subdued grain pattern in neutral tones, is contrasted with a strongly figured carpet (Crestwood Velvet).

By watching this detail of wall-floor pattern relationship, the carpet is given full play as a decorative element.



■ A new pattern in the theatre line of Mohawk Carpet Mills. Conservative and definitely traditional in feeling, it is well adapted to the so-called neo-modern, or classical modern, interior styles. It is a Velvet weave with a gold scroll on a wine-colored ground.

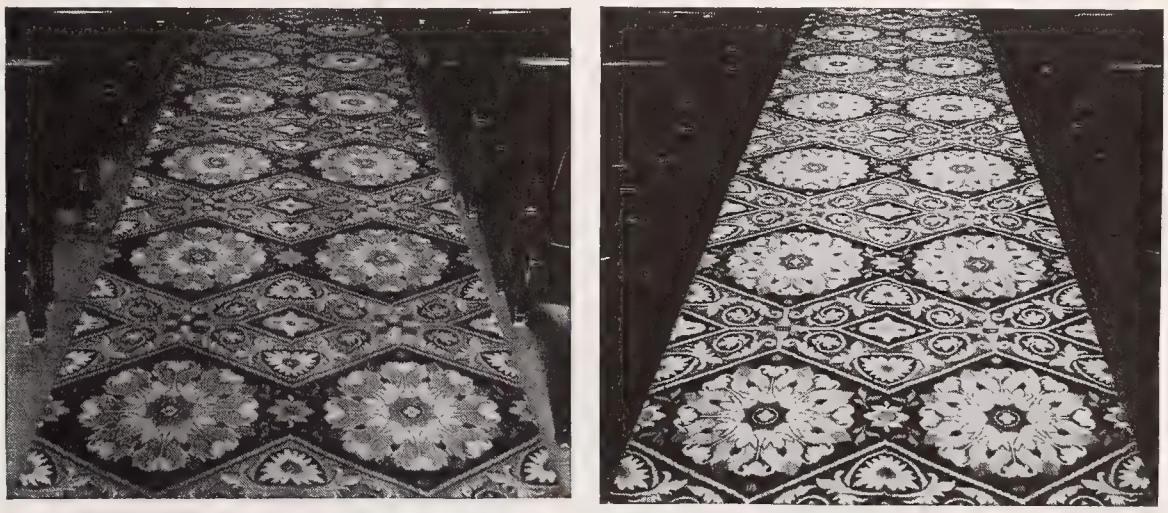
Alexander Smith Fluorescent Carpet brings new, magical beauty to theatre interiors.



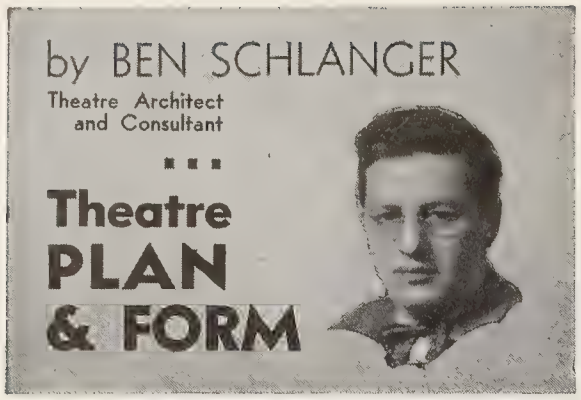
Alexander Smith leads the way with

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Left—the same pattern shown above photographed under ordinary lighting; right—under ultra-violet light.



PLANNING FOR PERMANENCE

THE FINE POINTS of design carried out in the proper planning of the motion picture theatre are never obvious to the exhibitor or the patron in the early period, immediately after the theatre is opened to the public. The exhibitor and the patron at first are always found to be reacting chiefly to eye appeal considerations. While a certain amount of eye appeal is essential in the structure, it must be remembered that those features which formed the original attraction will, after a comparatively short period of time, lose their importance and the more basic and practical elements of the structure will become subject to criticism and appraisal.

With each day that passes, these basic elements become more and more important and the success with which these elements have been dealt with in the planning becomes the measure by which the rate of obsolescence of the structure may be determined.

The Constant Patron

With few exceptions you will find that motion picture theatres depend largely on the repeated attendance of certain patrons for the main portion of their income, and it is the patron who is depended upon to be a continued source of revenue who becomes conscious after a short while of the deficiencies of basic provisions of planning.

If the success of the motion picture industry could be assured by just occasional attendance, it would not be so important to provide the so-called "comforts of home" to the patron. The frequency with which the average person desires to attend the theatre can be lessened to a serious extent if all of the necessary comfort provisions are not made part of the theatre. Recent improvements in home building and home furnishings and equipment have raised the general standards of comfort for relaxation, thereby requiring comparable comfort conditions while viewing motion pictures.

Basic Comforts

Unobstructed vision of a well projected picture seen from a comfortable, roomy chair with sufficient leg room between rows —these are the basic comfort requirements which are not carried to a fine enough point in the planning. With sufficient study it is possible to avoid an increase in the square-footage-per-person space requirements when allowing extra leg room by insisting on the highest efficiency in the design of the seating pattern.

These columns are regular features of *Better Theatres* dealing with methods by which the theatre may be planned as efficiently as possible for the exhibition of motion pictures. Both Mr. Schlanger and Mr. Potwin are consultants to *Better Theatres*. All inquiries concerning planning should be addressed to *Better Theatres Service Department*.

Auditorium Painting In a Flat Finish

THE tendency has always been to use dark colors in the painting of the auditorium surfaces to avoid annoying light reflections originating from the screen. Yet the degree of reflection due purely to the character of the paint is overlooked in most instances. It is a fact that a very dark color will reflect considerable light if the paint is not sufficiently flat or diffusive on its finished surface. *And what the average painter will claim is flat paint may not prove to be very flat upon test.*

Most of the water base paints will produce a satisfactory flat finish, but the workability and durability features of these paints are not satisfactory. It is also undesirable to use water base paint because of the need to remove it completely from any surface where repainting is required.

The addition of turpentine to paint increases its flatness, but when sufficient turpentine is added to produce the result wanted, the paint structure is weakened, its hiding power decreased.

Method of Testing for Flatness

A simple method for testing the flatness of paint is to have small sample panels painted with the paints in question, including one panel of a water base paint to be used as the guide. All samples should be about 3 x 4 inches, painted uniformly white and applied the same in each case. These panels are then all placed on a small board and held under and close to an electric lamp. The flattest surface will appear the darkest when the board is held at the angle which will reflect the lamp light directly into the eyes. The paint should finish as flat as a water base paint.

Beside the ability to control screen light reflections, the use of a proper flat paint will permit the use of relatively light colors, which in turn creates a condition whereby the waste light from the projected picture is employed to advantage. Light reflected from a flat finish spreads in a multitude of directions and therefore the reflection to any one point or eye is not critical, but the general dispersion of the reflected light provides a very desirable general illumination of the auditorium, which light is always "in phase" with the picture lighting.—B. S.



PLACEMENT OF MATERIALS

ACOUSTICAL materials do not give the same final result *irrespective of the surfaces on which they are installed*. The significance of this factor must be fully understood and appreciated if such materials are to be used to advantage in the acoustical treatment of theatres.

The writer had occasion recently to inspect several theatres where all of the acoustical material used had been installed on the ceiling so that it would not conflict with a predetermined decorative scheme for the walls. Actually, the treatment placed in this location proved far less effective than it would have been if at least a part had been distributed over the wall surfaces.

Wainscot Reflections

This same fact holds true in connection with treatment of the side walls or the rear wall of the theatre. In order that acoustical treatment may not be damaged, a hard-surfaced vertical wainscot, as high as 10 feet in some cases, is sometimes provided along the lower wall areas and the treatment is confined to the surface above this wainscot. Objectionable sound reflections from the high wainscot areas often stand out markedly, leaving the impression that the acoustical material used on the upper areas is having very little effect upon the control of sound.

In a number of theatres, it might also be stated, the use of acoustical materials has had an undesirable effect upon the quality of reproduced sound, solely for the reasons that *the materials have not been placed in the proper locations, or too much material has been used.*

Placement of Material

In treating the motion picture theatre, the acoustical problem is far more than one of providing enough material to reduce the reverberation time to the proper value and placing this material where it will offer the least interference with a predetermined decorative scheme. The sound from the loudspeakers is, in general, more directional and of a much higher level than that supplied by a performer or a small orchestra directly from the stage of a theatre. For this reason, unless careful attention is given to the placement of material, first reflections of sound from the walls, the ceiling, *and occasionally even from the floor directly in front of the screen,* stand out prominently, cross the path of the direct sound, and tend to interfere with quality, naturalness and intelligibility.

about People of the Theatre

news of their activities reported from all sections — and briefly told.

JAMES C. CARTLEDGE has succeeded Nelson Hampton as manager of the State at Spartanburg, S. C. Mr. Hampton resigned to join the staff of a local newspaper. Mr. Cartledge has been in show business 25 years.

GEORGE THOMPSON, JR., has purchased the Hart theatre in Ferndale, Calif., from DOLAND PATTEN and RICHARD POLLOCK.

HARVEY C. BUCHANAN, operator of the Palace at Superior, Wis., has been reappointed to the Wisconsin Athletic Commission by Gov. Julius P. Heil.

The former Majestic theatre at Memphis, Ia., is being remodeled by the owner, EBEN HAYS, and is to be reopened under the new name of Time.

The Stratford at Stratford, Conn., has been closed for the purposes of enlargement and remodeling. Modern Theatre Equipment will install 600 new International chairs.

LILLIAN SANDERS, bookkeeper for the Century Projector Corporation, New York, is back on the job after a vacation.

SAM CAPORAL, operator of the Mayflower and Yale theatres in Oklahoma City, Okla., has equipped the Mayflower with a 20-ton cooling plant.

H. L. WAYCOTT has been granted a permit to operate a motion picture in the old mining town of Randsburg, Calif.

H. S. TWEDT has installed new seating in the balcony of his Lido at Manly, Ia.

PETER G. THIELEN, former manager of the Orpheum and Capitol theatres in Manitowoc, Wis., has announced his candidacy for sheriff on the Democratic ticket.

NELL WISSELL, secretary to Walter E. Green, president of National Theatre Supply Company, is back at her desk after vacationing in the Catskills. Miss Wissell will retire from business next month, when she will be married.

The Harris Brothers is installing an air-conditioning system in the 4,000-seat State in Hartford, Conn. The theatre has been dark for the summer.

H. S. LEVIN of San Francisco, has leased the White theatre at Fresno, Calif., from HARRY F. WHITE and will reopen the house on completion of alterations.

BERT HUKLE has opened his new Westmore theatre in Huntington, W. Va., designed and constructed by the F & Y Building Service of Columbus, Ohio. Despite a local infantile paralysis epidemic, the house, which seats 575, was filled twice on opening night.

The 280-seat Royal, in Cincinnati, has been reopened after having been remodeled inside and out. The house, which is a unit of Associated Theatres, Inc., headed by F. W. HUSS, was built 32 years ago.

CARL BURTON, owner of the Amusu and Nuart theatres in Cordell, Okla., has sold his houses to JOHN JAY, an exhibitor formerly of Yale, Okla.

MR. AND MRS. CECIL KNOTT of Munising, Mich., have now taken over the Salem theatre at West Salem, Wis.

ERNEST CARDWELL has bought a building at Hawarden, Ia., and is remodeling it into a theatre.

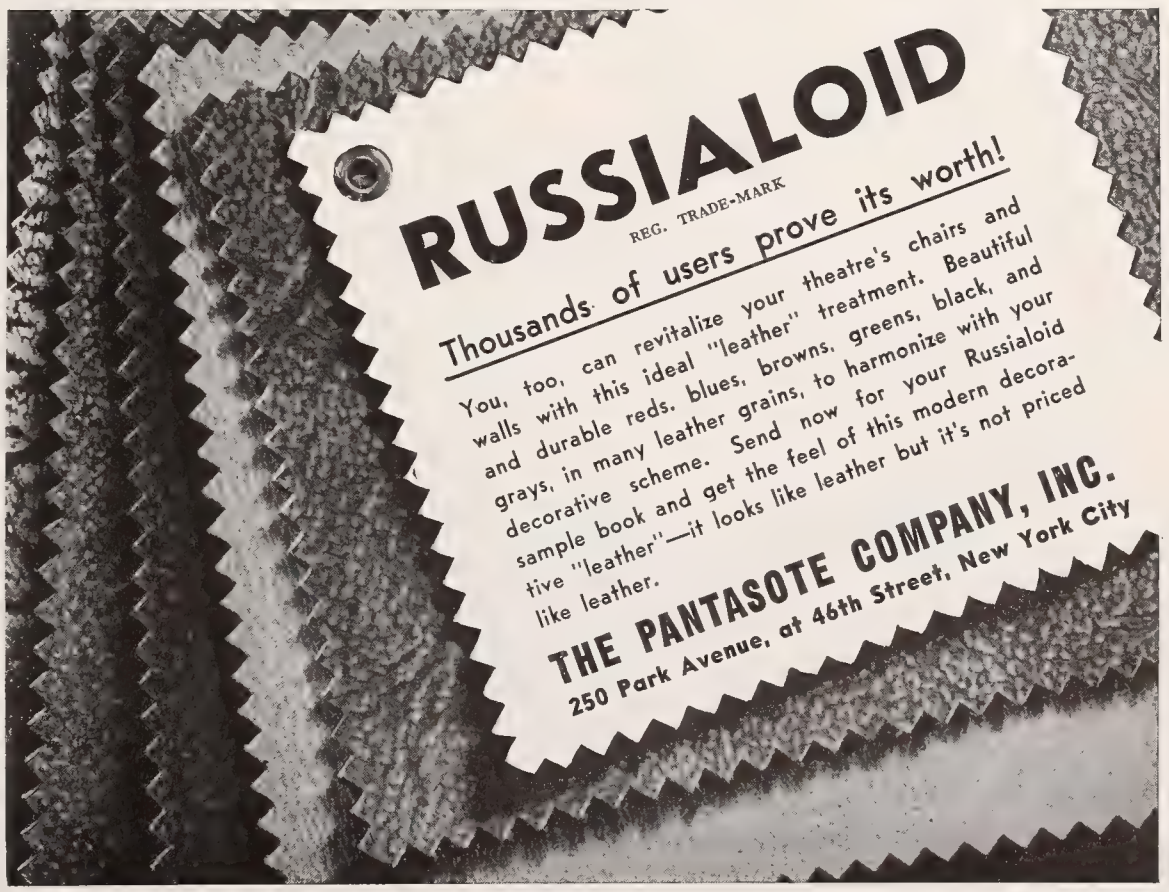
MAX C. KROFTA, operator of the Capitol theatre in Racine, Wis., and the Abby in Milwaukee, has also taken over the Granada in Racine. Mr. Krofta is secretary of the ITPA of Wisconsin and is completing his twenty-fifth year in theatre business.

MICHAEL DALY, operator of the Daly, Hartford and Plainfield theatres, has extended the running operation of the Plainfield to a full-week schedule.

JAMES EDWARDS has purchased the Valley theatre, formerly known as the Rialto, in El Monte, Calif.

DR. HENRY BROWN, operator of the Strand and Palace in Lakewood, N. J., has leased the Liberty at Freehold, N. J., from MAX SNIDER. Mr. Snider has operated the Liberty theatre for the past 20 years.

The Capitol theatre in Hamilton, Ontario, Canada, a Famous Players Canadian house, is getting a new concrete floor and



about People of the Theatre (continued)

is also being reseated. KAPLAN AND SPRACHMAN of Toronto, Canada, are the architects, with B. WHITMAN as supervisor of purchasing and construction.

The Arbuckle theatre, Arbuckle, Calif., has been reopened under the management of DON L. BUCKMAN.

NICK MARIEMES, operator of the Royal of Tarpoon Springs, Fla., has acquired the 963-seat Rialto in New Haven, Conn. The theatre was operated for the past three years by MAX TABACKMAN. The new operator will remodel the house.

The new 4-Star Dixie theatre at Fort Mitchell, Ky., has been opened. The theatre is operated by Crawford, Lufborrow & Luhn and seats 600. Designers and builders were the F & Y Building Service of Columbus, Ohio. Messrs. Crawford and Lufborrow also operate two theatres at Cheviot.

The Charlotte theatre building in Charlotte, N. C., has been purchased by WORD H. WOOD, president of American Trust Company. The Charlotte Theatre Company has a lease on the building through 1943. The reported price was $50,000.

ABRAHAM FISHMAN, president of Fishman Theatres, operating the Dix, Playhouse, Howard, Lawrence, Lyric, Winchester and Apollo, all in New Haven, Conn., and the Community in Fairfield, Conn., died recently of a heart attack. Mr. Fishman is survived by three brothers, Dr. J. B., Selig and Harry, and a sister, Mrs. Philip Saslau, all of whom are interested in the theatre company.

DAVID BALTIMORE, founder and managing director of Theatre Managers Institute, Inc., Elmira, N. Y., has recovered from an illness of several months and reports his school is again operating.

The Lakeview, a new air-conditioned theatre with a seating capacity of 500, is now under construction in Atlanta, Ga. It will be operated by SAM and JAKE BOGO. Mr. Bogo was formerly manager of several South Carolina theatres.

H. ENGBERTSON, manager of the Grand and Lyric theatres at Decorah, Ia., has closed the Grand for remodeling.

Warner Theatres has appointed B. GRUBER, formerly assistant at the Broadway at Lawrence, Mass., to the position of manager of the Modern in the same city, to succeed WILLIAM KELLY. Mr. Kelly died recently while on vacation, following an attack of acute indigestion. A. SILVERWATCH, former chief of service at the Modern, is now assistant at the Broadway.

ROBERT MCHALE, manager of the Oaks theatre, Berkeley, Calif., is busy directing the operation of a $40,000 modernization job on this house. The remodeling includes the installation of a new front, new interior decorations, new furnishings for the lobbies and rest rooms, acoustical plastering, and a new system of ventilation.

BERT STERN, manager of the Criterion, 1,500-seat house in Oklahoma City, Okla., plans to close the house for two weeks in September for remodeling. The Criterion is a Standard Theatres house.

E. BRUCE JOHNSON, president of General Register Corporation, has been on the West Coast to attend several circuit district managers' meetings.

The theatre owned by WALTER HULL at Fallon, Nev., was destroyed by fire recently. The house will be rebuilt, it is announced.

ROBERT SPEERE, formerly of Belle Plaine, Ia., has leased a building at Cresco, Ia., and plans to remodel the structure into a motion picture theatre. The house will be known as the Mode.

WILL WHITMORE, advertising supervisor of Electrical Research Products, Inc., has returned to his office after illness.

■ ■ ■

ELMER THIESSEN, who recently graduated from Iowa State College and has been part-time assistant at the Corn theatre at Everly, Ia., for the past few years, has taken over the operation of that theatre from R. J. SCHOELERMAN.

The Garden theatre at Atlanta, Ga., has been opened under the direction of the Grant and Fairview Amusement Company, of which CHARLES A. ADAMS is general manager.

Interstate Circuit and Texas Consolidated Theatres, Inc., have opened the Tyler in Tyler, Texas, and the Almeda in Houston, Texas. The Tyler seats 1,100; VAN ROBERTS is manager. The Almeda, accommodating 1,200, is managed by TOM HOWELL.

Work has begun on the construction of the new Charles theatre in Birmingham, Ala. According to the plans of the architect, WILLIAM J. OKEL, the structure will have 54-foot front of white paneled glass, worked in with colorful designs in mosaic. The seating capacity will be 1,000. The new house is being built by MYER and LENORE GERSON and will be leased by CHARLES J. ROOK of Oklahoma City.

R. M. BERNAU has opened his new $40,000 Iowa theatre in Lake City, Ia. The theatre has been under construction since early spring. The seating capacity is approximately 600.

MR. and MRS. JOSEPH EMASHOWSKI have opened their new theatre the Larksville, in Larksville, Pa. The new house is of concrete block construction and seats 430.

MORRIS HADELMAN has reopened his 550-seat Shelton at Shelton, Conn. The house has been reseated, equipped with modern lighting fixtures and new carpeting.

CHARLES T. LAIDLAW, owner of the Liberty in Dayton, Wash., has acquired the Plaza theatre in Waitsburg, Wash.

ALEX SCHREIBER, president of Associated Theatres, Inc., has renewed service contracts with Altec Service Corporation, to cover all Associated theatres in Detroit, Highland Park, Flint, Wyandotte, Farmington and Trenton, Mich. F. C. DICKELY negotiated for Altec.

The Midway in Protection, Kans., has been purchased from L. R. BAYLESS by VICTOR STARK, who has the Comanche at Coldwater, and ABE DARROCK. The new owners have closed the theatre for remodeling.

MR. and MRS. M. C. BENNETT, operators of the Roxy theatre at Priest River, Idaho, have bought the Rex in Newport at Washington, Wash., from MRS. LAURA EWING.

ED SEELEY of the engineering department of Altec, has been in Los Angeles for conferences with the research, standards and acoustic measurements committee of the Academy of Motion Picture Arts and Sciences.

Work has begun on rebuilding and enlarging the Lyric theatre in Bolivar, N. Y. The house was damaged recently by fire. Reconstruction work will cost $25,000, according to SAMUEL GANDEL, owner.

Rayhope Theatres Corporation, a Harry Brandt company, will take over, it is reported, the 1,247-seat Alhambra theatre in Torrington, Conn. The house has been under Warner Brothers lease for many years, but has been dark for some time.

The Nelson theatre has been reopened at Pascagoula, Miss., under the management of J. O. COLE and E. F. GRANT.

E. W. MCCLELLAN, manager of the technical section of ERPI's foreign department, sailed for Iceland recently to supervise the installation of Mirrophonic sound equipment, and Ashcraft arc lamps, in the Gamla and Nyja Bios theatres at Reykjavik.

Fitting Reproduction into the Studio-Theatre Sound System

● Advances in sound have now resulted in greater integration of studio and theatre processes than ever before. Here is told what this means, in practical terms, to every showman

By AARON NADELL

A LARGE PART of every theatre's entertainment apparatus is located off the premises, and is not owned by the theatre. Projection room equipment represents only *some* of the gears of a highly complex mechanism which begins at the studio. *All* the gears must mesh. Some are in your projection room, some are in Hollywood—but they are all part of a single machine.

This is especially true of sound. Every inch of sound track made is put to a studio listening test by playing it on standard theatre equipment before highly critical listeners. Any parts of the track that are less than perfect are subjected to re-takes or, if possible, are corrected by reprinting or by dubbing. Dubbing is the process of using the track, instead of a microphone, as a source of sound from which a new track is made, corrections being introduced by changing the adjustment of the recording apparatus. When the director finally okays the track, it sounds the way he wants it to sound, judging by what he hears as he listens to its reproduction on the apparatus that is installed in the studio's review room.

Equipment Obsolescence

Unfortunately, the theatre may have a different kind of reproducing apparatus, and the track may not sound the same way at all when it reaches the cash customers. The important difference is not that between one make of equipment and another, but *between* 1940 *models of reproducing equipment in the review room and, say, a* 1935 *model in the theatre.* To compensate for this type of difference, studios a few years ago tried putting out *A* and *B* prints. Those who accidentally got a *B* print when they should have had an *A,* or vice versa, will remember how thoroughly good sound could be ruined by playing it on equipment which did not match, in reproduction characteristics, the recording.

The system of *A* and *B* prints proved impracticable in distribution, as might have been expected, since for full success that system would have required *A, B, C, D,* and *E* prints, multiplying its impracticability in distribution to the point of absurdity. Today, the Research Council of the Academy of Motion Picture Arts and Sciences, distributes detailed information indicating the technical limitations to which theatre apparatus should conform in order to match the prints Hollywood is putting out these days.

Studio-Theatre Integration

In other words, in the attempt to make all the gears of the whole complex reproducing system mesh, Hollywood first tried changing its own gears to suit those installed in theatres. There were too many theatres with too many different kinds of apparatus, and that system didn't work. Today Hollywood uses the best gears and pinions it can find for its own end of the process, and tells the theatre how to match them. If any individual theatre doesn't want to match them, then that theatre suffers proportionately. There appears to be no other way the job can be done.



Prominent among the Research Council's recommendations are those relating to theatre volume. Greater volume is put into modern tracks wherever the story so requires, *because modern systems can reproduce it.* The exhibitor can determine whether the system installed in his own theatre is capable of reproducing those tracks by referring to the Research Council's specifications on that point, which are summarized here:

Capacity-Power Rating

Up to 400 seats, 10 watts output; from 400 to 600 seats, 13 watts; 601-750 seats, 15 watts; 751-1,000 seats, 20 watts; from 1,001-1,250 seats, 26 watts; from 1,251-1,500 seats, 32 watts; from 1,501-1,750 seats, 37 watts; from 1,751-2,000 seats, 43 watts; from 2,001-2,250 seats, 48 watts; from 2,251-2,500 seats, 53 watts; 2,501-2,750 seats, 59 watts; from 2,751-3,000 seats, 65 watts.

For theatres above 3,000 seats, the wattage increase is roughly 6 watts for each 250 seats, with a recommended 132 watts for 6,000-seat houses.

The power rating of the sound system, of course, means *undistorted* power output. Any system can be "forced" at the price of distortion. Theatres having equipment that does not meet these recommendations must modify their installation or buy a new one if they intend to give their audiences modern pictures *as recorded.* Today's recordings are based on the assumption that the theatre will be so wired; if it isn't, there is nothing the studios can possibly do for that theatre unless they use some system of *A, B, C, D, E,* and *F* prints.

Frequency range is of course wholly as important as volume range in producing good sound. Theatres unfortunately are not generally equipped, and even servicing companies are not thoroughly equipped, to measure frequency range as the audience hears it. The apparatus required for such measurements being rather complex, theatre servicing is confined (with some exceptions) to measuring

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For your convenience—CATALOG BUREAU COUPON: Page 42

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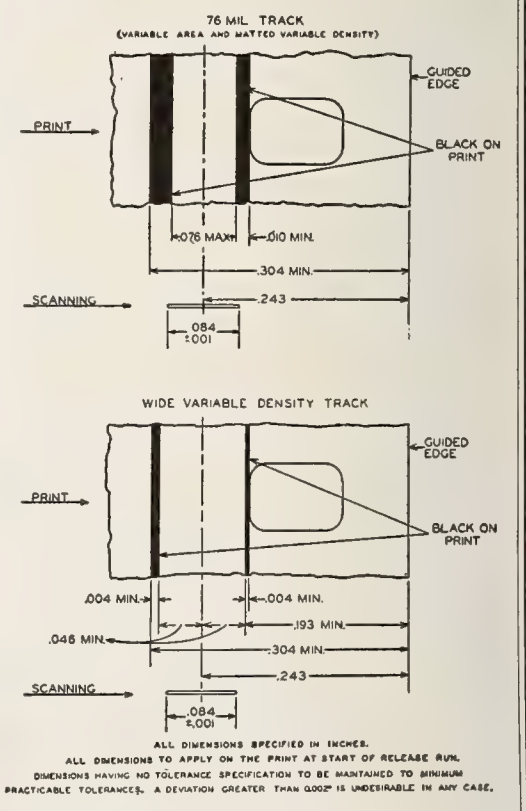
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frequency response at the input to the loudspeakers. This is comparatively simple. The measurement fails, however, to show what the speakers do to the sound after it reaches them; hence, the Council has published data (which has appeared from time to time in these pages, and is readily available from the Council) relating to all the common loudspeaker types. They indicate the frequency response to which a system using any of those sets of speakers should be adjusted, as measured at the speaker input. Any system incapable of giving an overall frequency response in conformity with that data must be modified or replaced to get today's sound values.

Other faults in theatre equipment, aside from inadequate volume range or frequency range, interfere with or completely prevent reproduction of today's sound quality. For example, illumination across the width of the sound track may be uneven. Modern systems are expected to maintain even illumination across the entire track width within a tolerance of plus or minus 1½ decibel.

Much more important is flutter, which can ruin quality entirely if present to excess. Films now are made for equipments capable of operating with a flutter content rated at from 0.15% to 0.3%, depending upon the method of measurement. Using the method of measurement that gives 0.15% as the flutter content of acceptable modern reproduction, earlier types of equipment may introduce as much as 1½% to 2% of flutter when they are working well, and up to 5% when not in good repair. Such apparatus makes a marvelous hash of the tracks of today.

Standard Sound Track



The above diagrams (top, variable area and matted variable density; bottom, wide variable density) have just been released by the Research Council, indicate approved sound track dimensions for Standard Release Print.

What Today's Sound System Must Do

A service engineer examines each component's part in high-quality performance

By W. W. SIMONS

WITH THE PATRONS of motion pictures becoming increasingly conscious of the quality of sound they hear, just what are the essentials today of a thoroughly good sound system, the kind of system that produces a pleasing sense of the reality and naturalness of the actors' voices, a real faithfulness in music and in other sound effects?

Well, let us first see what the basic components of the sound system are, and then look at each in order. The modern sound system today consists of three major elements. These are: the *reproducer set,* the *amplifier system,* and the *loudspeaker system.* In addition to these three major elements, there are one or more *power units* and a *monitor horn.*

Each of these elements serves its own very definite function as an integral part of the system as a whole, and an exhibitor has a right to expect them to live up to certain rigid requirements in the matter of performance. If each element doesn't live up to these performance standards, it automatically pulls down the performance standards of the other elements.

Reproducer System

Starting with the sound reproducer, where the sound—or as the technicians call it, the "signal"—is picked up from the sound track on the edge of the film and starts its electrical journey through the rest of the system, four essential requirements must be met, if the sound signal is to be given the proper start in life.

First, the exciting lamp and lens system must be capable of delivering a good "frequency response"—that is, voices must sound real, and orchestral music, for example, must be given the benefit of the full tonal range.

Second, there must be a minimum of "flutter," a condition which creates distortion in the sound, particularly at the high end of the frequency "spectrum." This type of distortion makes a high soprano voice sound raspy and harsh.

Third, the driving mechanism must be quiet. Mechanical noises, caused by vibrations in the sound reproducer set, must be kept from getting into the photo-electric cell, because if such extraneous noises get mixed into the legitimate sound at this point, they will be amplified as fully as the legitimate sounds themselves. It is also important that the projectionist's ear shall not be disturbed by noises within the booth.

Fourth, the reproducer set should be rugged in construction to stand up under the long hours of daily use, and to withstand the constant wear of moving parts.

Now let's turn to the amplifier system. Here there are five "musts" that every system must live up to:

First, the amplifier must have an overall normal frequency response which does justice to sound all the way up the sound "spectrum"—that is, from the lowest frequencies to the highest, from 50 to around 10,000 cycles. Included in the electrical design of the amplifier, a means must be provided to vary this response on both ends



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of the frequency band.

This is absolutely necessary, as it provides for variations in the output of the speaker system and can be used to offset acoustic conditions in the auditorium that tend to rob the sound of its good quality. Ability to vary the response is necessary also because recording techniques of different producers are themselves different, and it must be possible to compensate for these in the individual theatre.

Second, the *gain* of the amplifier must be sufficient to amplify satisfactorily for comfortable listening.

Third, the amplifier must have sufficient power to deliver the signal to the horn system without distortion. The proper power ratings for various sizes of theatres have recently been published in a bulletin by the Research Council of the Academy of Motion Picture Arts and Sciences.

Fourth, the amplifier must be quiet in operation—again, so as not to introduce extraneous noises (hums, "frying," hissing, for example) into the stream of the legitimate sound. These noises must be prevented from getting into the sound even though the amplifier is operating at high gain.

Fifth, the amplifier's electrical and mechanical construction must be of the highest order. False economy in this construction may prove extremely costly, both in losses resulting from breakdowns, and the cost of replacement parts. The mechanical and wiring layout should be such as to provide easy access to all parts in case of emergencies.

Loudspeaker System

The last link in the chain of major elements in the complete sound system is the loudspeaker system. No matter how good the other links are, any improper design or construction in the loudspeaker system can ruin the sound quality, because it is here that the sound issues, full-fledged, into the auditorium. These requirements for top-flight results from the loudspeaker system are vital:

First, the efficiency of the speaker units must be of the highest possible, in order to provide high quality response—true faithfulness of reproduction to the original sound—and in order that too much power shall not be demanded of the amplifier.

Second, in the two-way speaker systems now commonly in use, the dividing networks must provide a proper "crossover" in order that the signal be delivered to the high-frequency and the low-frequency speakers without any "jump" or loss in the illusion of natural sound.

Third, the high-frequency horn must be capable of providing even distribution of sound, from side to side, and from front to rear, of the auditorium. The low-frequency baffle should give maximum response of the low-frequency speakers without causing "booming" effects.

Now for a quick glance at the power unit and the monitor. The power unit should be constructed to provide a constant source of either low-voltage or high-volt-

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age direct current for the exciting lamps or field coils of the loudspeaker units. In the low-voltage power supply it is essential that "hums" be filtered out.

The monitor unit must deliver good quality of sound—and, strange as it may seem at first blush, the monitor must reproduce film noises from *sprocket holes, frame lines,* or *stray hums* being picked up at any point in the system. This is extremely important, because the projectionist must be instantly aware—and only the monitor can tell him—of any aberrations in the quality of sound as it is being heard.

Only the most exacting performance standards are safe standards to go by, in judging the merits of a sound system. Of the fact that the modern sound system is an extremely delicate set of interacting mechanisms requiring the highest standards of design, construction and consistent maintenance, during the entire life of the equipment, progressive exhibitors everywhere are by now pretty generally aware.

[*The author is exceptionally well qualified to write of equipment requirements in present-day high-quality sound reproduction. As a member of the engineering staff of the Altec Service Corporation, Mr. Simons' major duties consist in the dissemination of all technical data on equipment and methods gathered by Altec engineers, to the nation-wide Altec field staff.*]

It's on the Film!

(*Continued from page* 10)

quality and the proper volume, and tend to maintain the proper sound level at a single fader setting throughout the picture.

Voltage Regulation

Another common difficulty leading to fader changes within a single feature is irregular voltage of the power supply to the theatre, i.e., the incoming a.c. line voltage from the power company's supply line varies from time to time. In many instances, the change in line voltage is sufficient to vary the acoustic power in the auditorium as much as 400% for the same fader setting. It is advisable in all installations where perfect line voltage regulation is not available, to install a voltage regulator as part of the sound equipment. This voltage regulator will maintain a constant voltage to the equipment and thus a constant power level in the theatre, for a given fader setting regardless of wide line voltage variations.

It should be pointed out that today's equipment is designed to keep in step with expected trends of development in studio sound recording. New equipment is sufficiently flexible to take care of these new developments as they become commercial, by the addition to, rather than the replacement of, the equipment.

Every exhibitor is a showman. He is selling to the public sound motion pictures. In general he is selling the same product as his competitor. His only advantage therefore is to obtain, over a period of time, the utmost from the product he is selling.



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F. H. Richardson's COMMENT

Noting 2,000 Errors In a Single Theatre!

RECENTLY in a large, well designed theatre operated by an "affiliated" circuit, during the projection of "Strange Cargo," several feet of the tail piece of one reel flashed upon the screen. Fortunately, ly the projectionist woke up and the changeover was made before the screen flashed clear. A generous bit of tail-piece had shown, however.



F. H. R.

Later, up in the projection room, I accused the two men on duty of committing in excess of 2,000 projectional errors in the performance just completed. They indignantly asked what I meant.

"Well," said I, "you will admit that with two men on duty you permitted several feet of a tail-piece to show on the screen."

"Yes," one of them replied; "it was my fault."

"Well, there are at least 2,000 people down below, every one of whom saw it. Now, multiply the single error by the number of people in the audience, and what do you get?"

"Okay, wise guy," was the response, "but how many times have you seen such a fault in this theatre?"

Not often, I had to admit. Nevertheless, in a theatre of class of this one, where projectionists receive top pay, most certainly I do not expect to see even *one* such outrage due, as was this one, to sheer carelessness. No legitimate excuse can be offered by any two-man crew for such a blunder, though it is possible, on rare occasion, that an excuse might exist in a one-man room.

To this man's credit, he made no attempt to excuse himself. I doubt that error will ever be committed by him again. Too many projectionists try to excuse themselves by saying, "Yes, I know it happened, but after all it did not amount to much." Right there they make a second mistake. While it would be true that the effect of the mistake would be perhaps rather trivial were it seen by but one person, it is viewed by hundreds, hence its aggregate effect is really serious.

Procedure for Ferreting Out a Cause of Hum

ELMER D. LARSEN, projectionist of Chenoa, Ill., writes, "have read your articles in BETTER THEATRES for several years. Now I have a trouble I cannot seem to discover the cause of, therefore ask you to straighten me out.

"Have a model 185 Operadio amplifier and use a Jensen auditorium speaker. My trouble is this: With film in the projector and a 5-horsepower, 3-phase 220-volt motor running, pulling the air-conditioning equipment, there is a loud hum. Even when I shut the motor down there still is a ground hum which is very annoying. Could you please advise as to what might be done to get rid of this nuisance? Do you think the motor is the cause, or that if it were fed by a separate circuit it would help. The Operadio company says I should cut out the base, but that I have done without effect."

Hum is very hard to get rid of. Usually the only successful procedure is a process of elimination. It would be well to refer to the trouble-shooting charts, beginning on page 669 of the Bluebook, sixth edition, second revision. These charts fill 40 pages of the bluebook and are too long to quote here, but reducing the general procedure of these charts to this case, so far as we are informed concerning the trouble, it would seem that Friend Larsen has two hums: one from the 3-phase motor, and a residual hum that remains even after the motor is shut down. The latter would probably have to be treated separately.

Eliminating Possible Causes

In every case, the process of elimination involves a search for one of two things—either the source of the hum, or the point at which it enters the sound system.

It of course is not necessary to seek far for the hum emanating from the motor. It is due either to a defect in the motor itself, or to improper grounding of its casing. Check this grounding very carefully, not trusting to superficial appearance. Open the ground straps and look for corrosion. If the ground connects to a water pipe, change to another pipe. There may be corrosion at the pipe joints. Check the motor for current leakage (imperfect insulation) between its coils and casing.

If all this fails to clear things up, it may be necessary to seek the point at which the hum gets into the sound system, since it does not seem to emanate from the motor. It is possible this may be through the power line, in which case a separate line run for the sound should cure the trouble.

However, the hum pickup could have its source in an imperfectly shielded photocell connection, or in imperfect grounding of the amplifier. It is even possible it could come through shielding within the amplifier itself. All these things must be checked one by one.

The residual hum remaining when the motor is shut down also may be caused by worn shielding within the amplifier or imperfectly shielded or grounded photocell

connections. It also may be caused by deterioration of filter condensers, or the filter connections associated with the loudspeaker supply. In any event, the trouble shooting charts on hum, beginning on page 679, will suggest systematic procedure for elimination of possibilities until the cause of the hum is found.

Nitrocellulose Film And Its Fire Factors

CHARLES J. JOHNSON of San Francisco asks, "Will you advise as to whether or not a fire caused by igniting nitrocellulose film, can be controlled or extinguished by water; also why has not acetate film been adopted into general use?"

Albert F. Sulzer of the Eastman Kodak Company, gave an authoritative and very lucid explanation of this very matter in a recent issue of the Society of Motion Picture Engineers *Journal*. I quote:

"Nitrocellulose film base will not only burn rapidly when ignited, but also, if subjected to sufficient heat, will decompose without flame. The film base contains enough combined oxygen to maintain decomposition when once started, even in a limited air supply. Decomposition liberates comparatively large quantities of carbon dioxide, carbon monoxide, and oxides of nitrogen, which under certain conditions are dangerous to life. Some of these liberated gases are also inflammable, and under some conditions explosive.

"Since decomposition, when once started, will maintain itself and generate enough heat to produce combustion, the obvious control lies, not in methods intended to smother the fire by excluding air supply, but by the application of large quantities of water to cool the burning film below the decomposing temperature of about 300° F.

"In 1909, Eastman had developed cellulose acetate to a point where the company felt it could be substituted for nitrocellulose in motion picture film. To give effect to this development, Mr. Eastman arranged a meeting with the leaders of motion picture producing companies. . . . Little argument was needed to reach an agreement whereby only cellulose-acetate was to be supplied to producing companies thereafter. . . . Experience demonstrated however, that acetate film was not as strong mechanically as nitrocellulose film and that it became brittle with use. (Advancing age under conditions of use.—F. H. R.) Difficulty in the projection of acetate film was experienced, partly because of the inferior quality of the film, also because of the inferior projection equipment of that day and the rough handling to which film was subjected."

I think that answers the question quite fully, and doubtless many others have wondered about the same thing.

So far as water is concerned, however, its use for projection room fires is not really practical, but such matters bother firemen not at all when they have a job to do.

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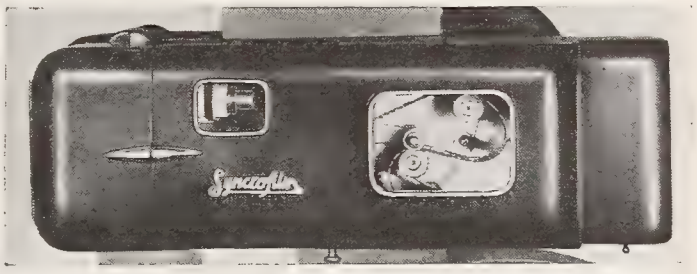
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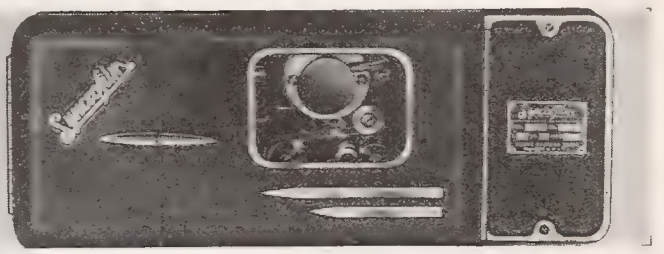
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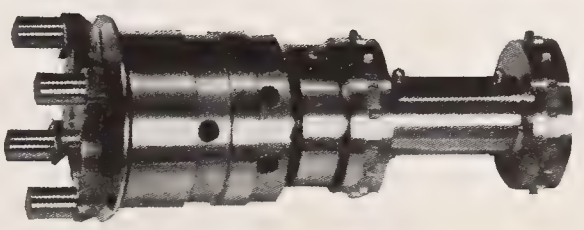
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213—Humidifiers
214—Insulation
215—Motors
216—Oil burners
217—Ozone generators
218—Radiators
219—Stokers
220—Temperature indicators
221—Well water pumps

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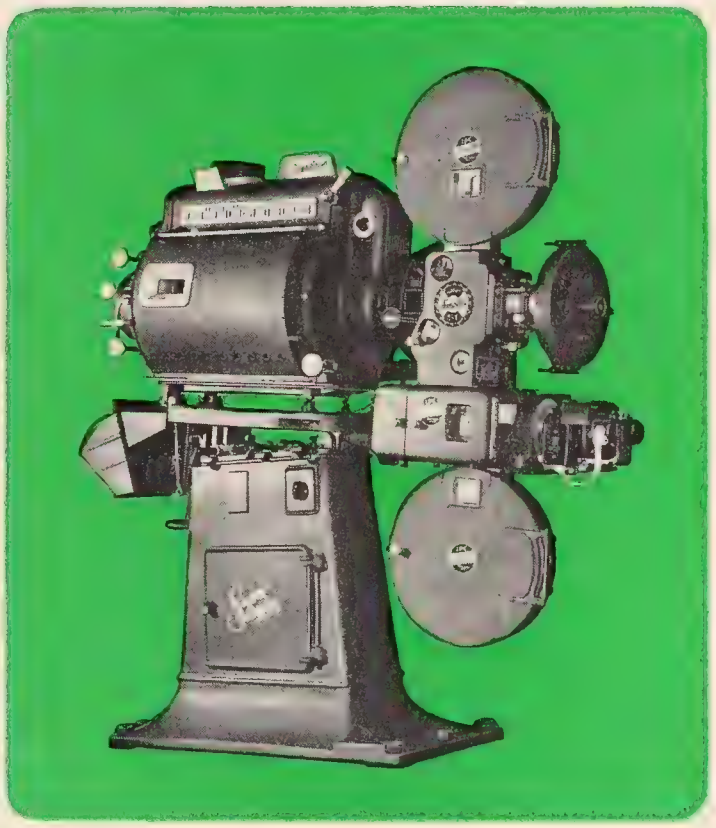
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Thousands of Theatres Increase "Takes" with

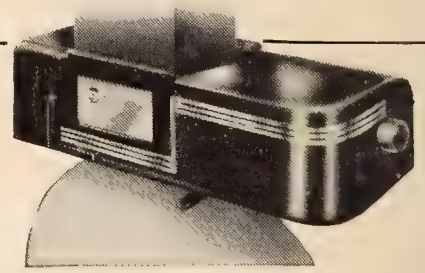
MODERN RCA PHOTOPHONE MAGIC VOICE OF THE SCREEN

TO BOOST the box office power of every picture, Hollywood studios pay a great deal of attention to sound *recording*, spend huge sums to keep their equipment modern at all times. Because they know modern movie goers are keen judges of sound quality.

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Your RCA Photophone representative will give you details about the Magic Voice—*designed* and *priced* for theatres of every size.

Better sound means better box-office—and RCA Tubes mean better sound



Only the New Magic Voice of the Screen offers all these Features!

Constant film speed is assured by famous RCA Rotary Stabilizer! This new Magic Voice also offers you new styling, new protection, new convenience, new added reserve power and many other outstanding features!

• • •

RCA Photophone's service organization has a low cost theatre service plan in which you'll be interested.

RCA PHOTOPHONE

MAGIC VOICE OF THE SCREEN

RCA Manufacturing Company, Inc., Camden, N. J. • A Service of the Radio Corporation of America

MOTION PICTURE HERALD

FEATURES REVIEWED:

Brigham Young
Howards of Virginia
Kit Carson
Foreign Correspondent
Flowing Gold
Elsa Maxwell's Public Deb No. 1
Dance, Girl, Dance
Dr. Kildare Goes Home
The Mummy's Hand
Arizona Frontier

Distributors plan More Advanced Admission Pictures

FCC sees Hollywood as Television Production Center

Customers quitting Downtown Box Offices for Suburban Shows

U. S. and "Big Five" at Truce; Arnold calls Exhibitors

MGM announces an Amplified Program for 1940-41 Season

New Motion Picture Almanac Finds 2,000 new Names of Fame

VOL. 140, NO. 9 AUGUST 31, 1940

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THE FRIENDLY WAY OF DOING BUSINESS!

To the thousands of exhibitors who have co-operated voluntarily in advancing their admission prices for "BOOM TOWN", we take this means of expressing our grateful thanks.

Leo of M-G-M

Clear ar

THE COMPANY THAT
COMPANY THAT



d Simple:

IAS 'EM NOW, IS THE
IAS 'EM COMING!



JACK L. WARNER *In Charge of Production*
HAL B. WALLIS *Executive Producer*

LAUGHTER!

"Funny and frothy and frisky! For laugh purposes only! Amused the preview audience immensely!" —Motion Picture Daily

LAUGHTER!

"It's fun! And that's what audiences want! Will grab the spotlight on any program!" —Hollywood Reporter

SHE HAD MILLIONS—
and became a gilded "pink"!

HE DIDN'T HAVE A DIME—
but America was still God's country to him!

SO BOOM!
WHAM!
SMACK!

You'll howl when he pounds some sense into her!

Elsa Maxwell's PUBLIC DEB. NO. 1

with

GEORGE MURPHY
BRENDA JOYCE

and

ELSA MAXWELL
MISCHA AUER
CHARLIE RUGGLES
RALPH BELLAMY
Maxie ROSENBLOOM
Berton CHURCHILL
Franklin PANGBORN

Come! Come! you should be in on this!

Elsa Maxwell invites YOU to join the party and share-the-fun!

Produced by Darryl F. Zanuck • Associate Producer Gene Markey • Directed by Gregory Ratoff
Screen Play by Karl Tunberg and Darrell Ware • Story by Karl Tunberg and Don Ettlinger

A 20th Century-Fox Picture

ALL THE LAUGHTER AUDIENCES HAVE BEEN ASKING YOU TO GIVE THEM!

20th CENTURY FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 140. No. 9 — August 31, 1940

"INSIDE"

SINCE that proceeding which started out to be a Federal law suit pertaining to enforcement of existing law has become a trade practice conference, it is most appropriate that Mr. Thurman Arnold should be inviting representatives of exhibitor organizations into discussions of any "consent decree" which may become, in effect, new law.

There is, however, in all this, an assumption that all of the interests and rights at stake are represented in terms of organization, set up with expert representatives to sit at the conference table.

That adds up to an indication that it is all an inside job. Conspicuously all of the discussed provisions of the proposed decree, and all of the discussions pertaining to them, are concerned substantially, exclusively with relations between established and intrenched factors and interests. One does not discover anywhere a presumption that the amusement screen might be an open industry based on a free art.

The laws under which the suit began were presumed to be written, long ago, in the public interest. The decree negotiations pertain to a cartel—and how to slice it.

△ △ △

32,000,000

MAYBE you've noticed that Dr. George Gallup, by reason of that poll on double bills to which he was incited by Mr. Sam Goldwyn, has been getting a thundering lot of publicity in consequence—so much so in fact that the only way Mr. Goldwyn might get even would be to make a poll picture starring the statistician.

It started out about Mr. Goldwyn's current theme, "double bills—and down with 'em," but it has become a national excitement of discussion by pundits and press because of a mere hypothetical statistic, to wit the allegation that there are about 32,000,000 persons in the United States who can afford to see motion pictures and don't—which is to say they attend less than once a month.

That may or may not be a fact, but the scarcity, if not the non-existence, of anything resembling a figure with actual arithmetic in it in this industry, has attracted amazing attention. Questionnaires are flying, forums are being had from Hollywood to Hoboken, to find out what is keeping those thirty-two million away.

Any and every kind of an answer is to be had. All of the answers are based on the assumption that there is one public. That is why there will be no single and correct answer. If one is to take Dr. Gallup's figures, something like 54,000,000 persons are moderately pleased with the existing motion picture output. That represents a remarkably good job, in view of the fact that all production seems to address itself at one order of customer, and rather generally with about the same line of creative talent, traded around the offices of Hollywood.

In pursuit of the majority, production has been and likely will be always in competition with itself. There is not much, if any attention, in production, to the notion that any business could be done by trying to please any audience but the biggest one. That will be coming, in time, and is on the way somewhat in terms of 16 mm. product and here and there with "documentary" efforts. A whole machine of production and distribution, and classified exhibition, too, will have to evolve, and it will be addressing itself to a lot of that hypothetical 32,000,000.

△ △ △

GROCERIES

COUNT G. SELMER FOUGNER, who conducts a column in the New York *Sun* under the title of "Along the Wine Trail", is off to California to look into the food and drink situation there and has announced that on his return he will claim "the rare distinction of being the only newspaper writer to visit California without going near Hollywood . . . it is prompted merely by the well established fact that Hollywood cares and knows mighty little about good food and drink and there would be little to report on. . . . "

If anyone is going to pick on Hollywood we'll do it, and we'll have no part of it from an outsider, even an expert on the boulevard cafes of Paris, who insists that food can be described only in French.

We can cite him a few items in Hollywood. Let him sample the chicken soup at M-G-M's restaurant, and consult Mr. Louis B. Mayer on salads. Mr. Julian Johnson of Twentieth Century-Fox could take the Count a few places, too. And on matters of exotic food he'd be surprised at what Mr. Robert Sisk of RKO could deliver. There are also some items at Warners, including such herring as no Frenchman has a word for. There's a place in Santa Monica where they have chicken and gravy (sauce to the Count) that would be the pride of Maryland. And as to wines, there's Dr. A. H. Giannini, for one.

The Count can go and write about the sand dabs of San Diego, the marine half-soles called abalone in San Francisco and the piffling clams of Pismo, but he will not have been anywhere yet. He only knows what he has seen in the papers. Hollywood doesn't talk about what it eats.

△ △ △

DANGERS WITHIN

A SERIES of articles on "fifth column" menaces to democracy was written recently for the daily press by Colonel William J. Donovan and Edgar Mowrer. Colonel Donovan, incidentally, chief of counsel for the defense in the government's motion picture anti-trust suit, has recently returned from a government mission to war beset England.

In the course of his third piece, Colonel Donovan and his collaborator took occasion to quote Hitler: "The results at which I aim are only to be obtained by the systematic corruption of the possessing and governing classes. Business advantages, erotic satisfactions and ambition are the three main stops in our propaganda organ. . . ."

That prescription, it is to be observed, is no invention of Hitler's, and it has all too often been self-administered by both corporations and men.

—Terry Ramsaye

This Week in the News

Not Buying Product

EIGHTY-FIVE per cent of independent exhibitors in Minnesota and the Dakotas have not bought 1940-41 product, it was asserted Wednesday, by Fred Strom, executive secretary of Allied States Association of the Northwest, in Minneapolis.

Mr. Strom says that the independents insist rental terms so far offered are "prohibitive."

The Allied executive was emphatic in declaring that the situation was in no wise a "buyers' strike" engineered by his organization, and that it was not due to any concerted or collective action on the part of the organization or its members.

B & K Ends Triples

TRIPLE features will be abolished at the Balaban & Katz Belmont theatres in Chicago beginning September 13th, it was announced Wednesday by John Balaban, executive of the circuit, who said they had been adopted because surrounding competitors had instituted the policy.

"We plan to restore double features in the Belmont theatres," Mr. Balaban said. "If, however, competitors again go into triple features we may have no alternative but to do likewise."

Independent theatres in the Chicago area at the behest of Jack Kirsch, Allied of Illinois president, agreed to abolish triple features after Mr. Balaban's statement. Thus was promised an end of the war raging for years between Chicago independents and B & K over multi-features.

The new, "streamlined" single bill showing of special pictures at advanced prices and with reserved seats for evening shows, inaugurated by Fanchon and Marco at the Ambassador in St. Louis, got underway this week despite threats of retaliation by exhibitor competitors because of the extra clearance to be granted by distributors to the circuit on the special pictures. Warner's "The Sea Hawk" was the opening picture. At mid-week F & M reported satisfactory box office results on double and triple bills in other St. Louis houses.

Meanwhile the St. Louis Better Films Council protested against triple bills in other F & M houses on the ground that they ruined family night programs and encouraged the production of "B" films.

In Des Moines Tri-State Theatres was conducting a poll of public opinion on duals vs. singles. At its Roosevelt, in a better class suburban residential district, 76 per cent voted for singles; and at its downtown Paramount it was 73 per cent for duals. At the downtown Des Moines 57 per cent voted for singles. The circuit says it is attempting to establish the accuracy of the Goldwyn-Gallup duals poll, which three weeks ago reported 57 per cent against doubles.

Last minute defections by a small minority this week caused abandonment of the plan of Milwaukee exhibitors to drop duals in favor of singles at all of the city's 70 independent houses on September 3rd.

The fifth territorial district of Allied of the Northwest has voted against double feature policies.

Whither the Wind?

WHETHER "Gone With the Wind" would become a radio serial this Winter to sell Vicks cough drops or anything else was still in dispute at mid-week. Published reports last week said details were settled and the show would go on a CBS network on October 1st and each Tuesday night thereafter from 9:30 to 10:00 P.M. But over the week-end Loew's, Inc., and Selznick International issued a statement that "they have declined to permit the celebrated screen success to become a radio feature."

Negotiations were underway Wednesday to adjust the difficulties. Edward Wolf, artists' representative who is dealing with Selznick International-MGM and then in turn with the Stack-Goble advertising agency, predicted Wednesday that the matter would be settled to the satisfaction of all parties. It was reported that one of the chief objections to "Wind" on the air was the October 1st starting date which might interfere with the general release of the picture.

Newsreels and War

WITH the naming in Washington, this week, of Robert Collyer, former script writer for Universal and Paramount newsreels, as liaison representative, close co-operation is expected between the five newsreel companies and the National Defense Advisory Commission in connection with the rearmament program and the process of familiarizing citizens with the work of the commission.

Mr. Collyer, named to the commission's public relations staff a few days ago, is now working on plans to ease the bottleneck of red-tape in securing newsreel coverage of defense activities.

All newsreel activity having any connection with the defense program will clear through Mr. Collyer.

A native New Yorker, 34 years old and a graduate of Columbia University, Mr. Collyer, was, until lately, engaged in the production of one and two-reel educational subjects for the Dominion Government in Canada.

Walker to P.O.?

AT press time, Wednesday, on the eve of the retirement of James Aloysius Farley as Postmaster General of the United States, to return to private business, Frank Comerford Walker appeared to be the most likely successor.

Mr. Walker's name had been mentioned prominently in this connection since Mr. Farley announced his resignation, effective midnight Saturday, August 31.

Mr. Walker, 54 years old, Pennsylvania born—in the town of Plymouth—operates the 80 Comerford Amusement theatres in Pennsylvania and New York. He was formerly treasurer of the Democratic National Committee and worked importantly for the election of President Roosevelt, of whom he is a close friend and confidant in the nation's affairs. Since Mr. Roosevelt's election, the President has repeatedly sought Mr. Walker to serve in public life.

For years Mr. Walker has participated closely in formulative discussions among industry leaders on matters concerning motion picture distribution and exhibition and its conduct.

He was a nephew of the late Michael E. Comerford, founder of that circuit.

16 mm. Musicals

WORKING quietly for several months in Hollywood, a new film producing company, Artists Films, Inc., has completed four 12-minute short subjects, each containing a star, or noted group, of the music world and the whole representing the beginning of a yearly series of 21 reels, and a departure in planning and marketing of films in the 16mm field.

The films will be released starting in October, in 16mm. Release is not only to usual non-theatrical groups, but also to music societies and classes in and out of schools and universities as well as for "theatrical" showing in small towns without established motion picture theatres. Marketing will be in groups of three films.

Officers of the company are Rudolph Polk, vice-president of the Columbia Broadcasting System's artists' bureau, president; Walter Lowendal, vice-president and production manager; John Erskine, advisor, and commentator for some short subjects.

The distributor is Walter O. Gutlohn, Inc., of New York, distributors of much 16mm product.

Among the artists and groups appearing, and to appear in the shorts, and who have been signed to contracts, are Jose Iturbi, Richard Bonelli, the Coolidge String Quartette, Helen Jepson, Gladys Swarthout, Frank Chapman, Mildred Dilling, Charles Kullman and Albert Spalding.

Deal for Shirley

UNIVERSAL and Columbia are being named in Coast rumors anent a return of Shirley Temple to the screen, under a new banner—the "money making star" having been released from Twentieth Century-Fox several months ago with kind words and a $300,000 settlement.

The reports are based on talks now under way in Hollywood between producer representatives and Frank Orsatti, talent agent (also head of Phonovision, "nickel-in-the-slot-movie" machine), with Shirley's parents on the sideline with an opinion that their daughter could appear in approximately one picture annually.

The Columbia picture, it is merely reported, could be "June Madness"; the Universal deal includes producer Joe Pasternak, possibly in a treatment similar to that he has used for Deanna Durbin—and it is also said there is an independent producer lurking around the conferences.

Mr. Orsatti is also entrusted with obtaining for Shirley some remunerative radio contracts, some of which he has discussed.

Problems Abroad

FOREIGN department managers for American distributors met Tuesday at the MPPDA headquarters in New York to consider the possibility that activity in Japan would have to be discontinued and to discuss the systematic squeezing out of American films by the German Government in all controlled territory.

Paramount, the last of the majors to be operating in Germany, has received orders to get out of that country by September 12th and all occupied regions by the first of October. Twentieth Century-Fox and Metro had previously received notice to depart. American owned theatres in Europe will be faced with the alternative of closing or playing Nazi-approved product.

In Japan no permits to import film have been issued in many months, although about 60 should be available to the major companies under the agreement made with the Japanese Government two years ago. Exportation of money has been cut off and reissues of old pictures are restricted. It was reported that the Japanese branches of the American companies have practically exhausted their film supply.

Dollars to Britain

BRITISH talent in Hollywood, answering a United Press dispatch of Sunday from London, in which producer Michael Balcon was quoted as calling them "deserters," this week pointed to their large money contributions to Britain's war effort.

Mr. Balcon, in an article in the *Sunday Dispatch,* in London, had asserted British stars here were accumulating fortunes when those at home were making sacrifices.

The New York *Daily News,* in a copyrighted article from Hollywood, Monday, asserted that Anna Neagle and Lawrence Olivier, by personal appearances here and in Canada, had sent earnings of $700,000 less taxes, to Britain; that Cary Grant had contributed $125,000, said to have been his salary as co-star in MGM's "The Philadelphia Story"; that Charles Laughton was donating his entire radio appearance salary, $5,000 per week; that Gracie Fields was doing this, too, on a Canadian tour; and that approximately $100,000 was expected to be sent to England from the proceeds of Noel Coward's "Tonight at 8:30" now running in Hollywood, and in which actors serve without pay. The newspaper also mentioned the "$6,000,000" motion picture to be made in Hollywood by Herbert Wilcox and virtually all the British talent there.

ADMISSION price advances set for more new pictures as distributors prepare premiere plans for special product Page 12

DOUBLE BILL debate goes to public over CBS network; Hoblitzelle, Goldwyn, Chadwick, Carr, housewife and clubwoman present their views Page 14

AMPLIFIED product announcement for new season released by MGM Page 16

TRUCE in anti-trust suit reached by Arnold and "Big Five" as consent decree draft goes to Washington and exhibitors are asked for opinions Page 17

SELZNICK and Whitney dissolve production company, producer to continue with own unit Page 36

SUBURBAN market growth seen wielding important influence on industry Page 39

TELEVISION programs emanating from Hollywood studios envisioned by FCC chairman; Paramount theatre partners study possibilities in field Page 59

BROADWAY stage season reviewed shows 97 plays produced, 20 successes Page 60

DEPARTMENTS

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What the Picture Did for Me Page 76

Press Agents' Terms

EXECUTIVES in New York are perusing a document from the eastern branch of the comparatively new Screen Publicists' Guild, notifying them of an intention to secure a closed shop contract, of a wish to open negotiations, and of the hitherto undisclosed terms of the proposed contract for publicity men.

The claim of the Guild spokesmen is that it has more than 250 members, a majority among home office workers in publicity and advertising.

The Guild is seeking a five-year contract, dividing publicity workers into apprentices, juniors, and seniors; asking varied severance pay for these classifications; a $45 weekly minimum salary for apprentices of one-year service, $50 for those of two years, and $55 for those of three years; a similar range for juniors, from $60 to $70; and a minimum for senior publicity men, of $125 per week.

The eastern section of the Guild now has two delegates on the Coast conferring with that region's Guild on closer affiliation, and discussing erection of a national organization, with units in key cities, to organize all film and film theatre press agents. Joe Gould, a United Artists pressbook writer, in New York, heads the eastern Guild.

Wise Guys

"DR. IQ." radio quizmaster now presenting his Monday night network program from the stage of New York's Capitol theatre, has told Ben Serkowitz, for publication, that:

"In other cities I usually have time for only about fifty questions and answers, but the Capitol theatre audiences are so well informed that I have to add five to ten questions to fill out my time."

No consideration, apparently, has been given to the possibility that maybe in some "other cities" and the hinterland the smart ones are too smart to bother about radio quizzes.

"Stage" Again

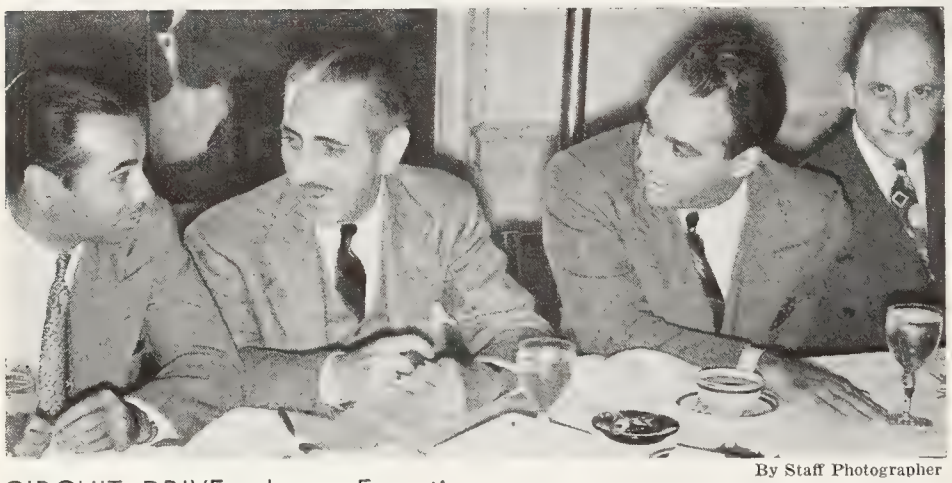
WITH an old name and "an entirely new policy," according to announcement, *Stage Magazine* is to appear on New York news stands October 28. It is claimed that only the name of the *Stage Magazine* which suspended in June 1939 remains. The publisher of the new project is Alexander Ince, for some 28 years editor and publisher of *Theatrical Life* in Budapest. The editor of *Stage* is Alexander King, formerly with *Life.* William Rhinelander Stewart, New York social figure, is president of the corporation. The policy is said to contemplate attention to the drama, television, radio, opera and the screen.

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THIS WEEK IN PICTURES



GOVERNOR GENERAL, his lady and the newsreels. The Duke and Duchess of Windsor pose with the camera and sound men who covered the Duke's induction to his new post in the Bahama Islands. Lou Cass, soundman; William Gerecke, cameraman; Douglas DuPont, Paramount News cameraman; Mrs. John Bockhurst, writer; Chick Pedan, sound engineer, and John Bockhurst, cameraman for News of the Day, Fox Movietone and British Gaumont, and Joe Gibson for Pathe News.



By Staff Photographer

CIRCUIT DRIVE, above. Executives at the Century luncheon at the Hotel Warwick, New York, at which a 13 week drive was launched by the circuit are: Fred J. Schwartz, Joseph R. Springer, Leslie R. Schwartz and Martin Newman.



By J. A. Partington

WHO said what about Shirley? The crowd at right is lined up for the opening of Miss Temple's latest and last picture for Twentieth Century-Fox, "Young People", at the Roxy, New York.



TYRONE POWER as a waiter, (yes, Mr. Zanuck). The star serves the producer and Gregory Ratoff, director, during the plane trip from Hollywood to Salt Lake City for the premiere of Twentieth Century-Fox's "Brigham Young" in seven theatres there.

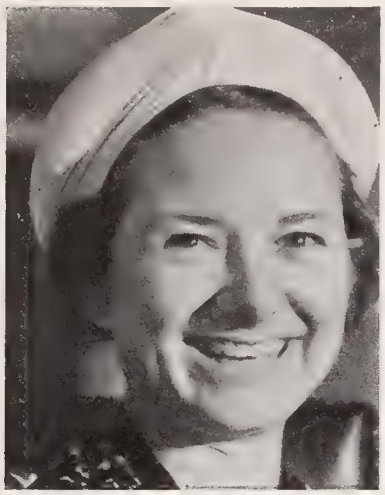


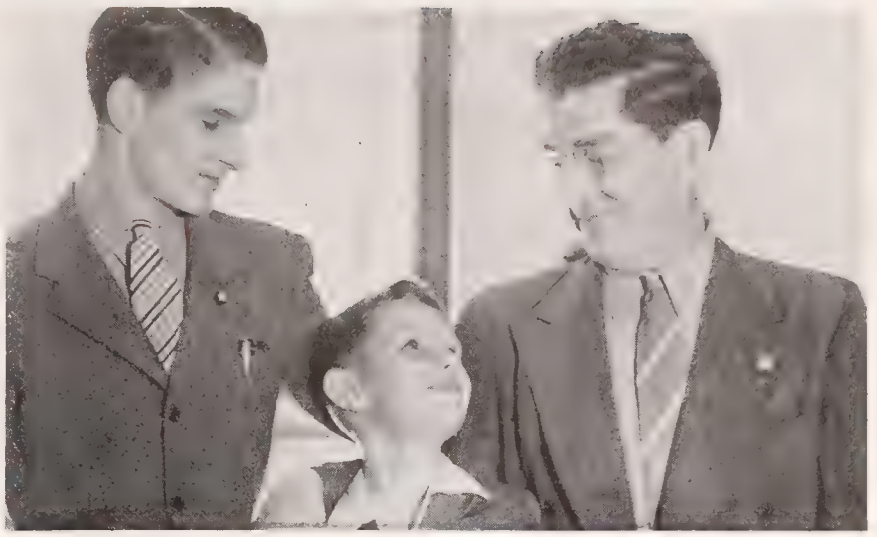
THE ROOSEVELTS COOPERATE. Elliott, left, and Franklin, Jr., right, pinch hit for their brother James, ill with influenza, at the opening of his "Pastor Hall" at the Aldine in Philadelphia. Interviewing the brothers in the lobby of the theatre is Kirby Cushing, center, sports commentator for Station KYW.

BERT FREED, below, co-owner of the Bolivar, Bolivar, N. Y., in New York on a vacation induced by a fire in his theatre.



LOUISE JUNK, below, who with her brother, Martin, operates the Frankfort in Frankfort, O., visits the RKO lounge.





By Staff Photographer

ROUND TABLE VISITORS, above. Frank Vennett, owner of the Opera House, Bath, Me., with his sons, Kenneth, looking down; Jimmy, looking up; in New York for a return visit to the World's Fair, stops off at the Managers' Round Table.



By Staff Photographer

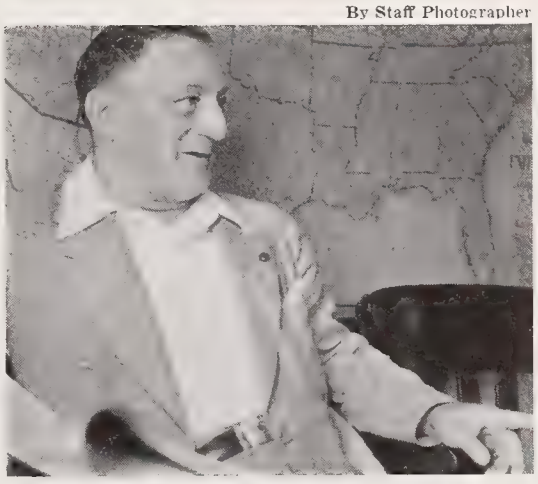
EAST ON BUSINESS, above. Ray Schreiber, president of the Midwest circuit, Detroit, and stop in the RKO exhibitors' lounge in Rockefeller Center for a visit.



HAWAII DAY. E. I. Parker and F. G. Williams, of Consolidated Amusement, Hawaii; E. H. Saunders, MGM, and S. A. Shirley, MGM Hawaii representative, at the company's Information Center, Times Square.

JULIUS LAMM, below, manager of the Warren Uptown in Cleveland, O., renews acquaintances in the Managers' Round Table office.

By Staff Photographer



PERSONAL APPEARANCE, left. Smiley Burnette with J. F. Falls and C. A. Posey, owner and manager of the Academy Theatre in Lynchburg, Va., during the western star's appearance at that house.



By Staff Photographer

MAXWELL WEINBERG, manager of Baltimore's Little theatre, visits the Round Table offices during a booking trip to New York. In spite of the war, he said, he is assured of enough pictures to supply the house, which runs only foreign films, for a year.

DISTRIBUTORS SCHEDULE MORE NEW FILMS AT INCREASED ADMISSIONS

Exhibitors Voluntarily Cooperate, Says Metro; "Brigham Young", "Kit Carson" Open on Location

The practice of increasing admissions on pictures of the current crop is growing, since both exhibitor customers and Metro-Goldwyn-Mayer, distributor of "Boom Town," appear to have had favorable results with box office tests on that production one month ago. MGM, Wednesday, said "thousands of exhibitors have voluntarily cooperated."

Unlike the marketing of the Walt Disney-RKO "Snow White" and the Selznick-Metro "Gone With the Wind," in which instances the distributors provided contractually for increased rentals and/or increased admissions, the present situations involve suggestions, not contractual demands by the distributor to the exhibitor to raise admissions on certain pictures recommended by the distributor as suitable for such showing. Rentals are not being increased, the distributors receiving more income through percentage arrangements.

Twentieth Century-Fox's "Brigham Young," Disney's new "Fantasia," Warners' "Sea Hawk," U.A.-Chaplin's "Great Dictator," Warners' "All This, and Heaven Too," are being given increased admission attention, while distributors are giving greater effort than ever to showmanship for new pictures opening in the field or in preparation for opening, including Fox's "Brigham Young," United Artists' "Kit Carson," Walt Disney's "Fantasia," Columbia's "Howards of Virginia," U.A.'s "Foreign Correspondent," the Paramount-de Mille "Northwest Passage," Warners' "Flowing Gold," RKO's "Dreaming Out Loud."

"Kit Carson" Opens

More than 75,000 persons witnessed the "Frontier Parade" on Monday, which inaugurated a week's festivities in Denver, and the premiere, that night, in six theatres, of Edward Small's United Artists release, "Kit Carson." The number of people seeing the premieres at the theatres was estimated at 12,000, more than 300 of whom were guests of United Artists including 20 studio stars and executives.

The theatres used were the Denver, at which the main premiere celebration was held, the Paramount, Broadway, Rialto, Aladdin, and Tabor. With the Denver Post officially participating, and with a special allowance to hold the parade, which was said to be the longest in the state's history, Governor Ralph Carr and Richard Ozenbaugh, president of the Denver Chamber of Commerce, attended.

Monday began "Kit Carson Week" proclaimed by the Governor; and the city's buildings were lavishly decorated by special appropriation from city authorities.

The parade, with Indians, cowboys, and other appurtenances of the "Wild West," was broadcast over a coast to coast National Broadcasting Company network by station KOA, Denver.

MORE PITTSBURGH FILM COMPETITION

The newest rivals, current and pending, of Pittsburgh theatres for the entertainment dollar are an outdoor rodeo, scheduled for October, a horse race track to be built 35 miles away across the West Virginia border where betting is legal, several Mo-Skeet-O shooting ranges scattered throughout the city, and a new miniature golf course.

These are in addition to the nine roller skating rinks, over a dozen driving ranges, several archery ranges, more than 50 bowling alleys, a score of night clubs, two amusement parks, dog races at nearby Steubenville, Ohio, and Lake Milton, Ohio, an estimated 1,500, plus pinball machines, and an inestimable number of Bingo games, ad infinitum.

The California contingent included Charles Ruggles, Jon Hall, Lynn Bari, Olympe Bradna, Dona Andrews, Rene Riano, Astrid Allwyn, Harold Huber, Tom Brown, William Farnum, Carole Landis, C. Henry Gordon, Fay Wray, Anita Louise, Raymond Hatton, and Sabu.

Among those from New York were Oscar A. Doob, head of advertising and publicity for the Loew circuit; A-Mike Vogel, editor of the MOTION PICTURE HERALD Round Table; Samuel Shain, editor of the *Motion Picture Daily;* J. J. Milstein, Eastern representative of Edward Small; Monroe Greenthal, head of exploitation for UA; and L. Jack Schlaifer, western district sales manager for UA.

Frank H. Ricketson, head of Fox Intermountain circuit, and Mrs. Ricketson, were hosts to the visiting UA executives, and trade and newspapermen on the day before, at dinner and cocktails.

Local details were supervised by Mr. Ricketson, Harry Huffman, Bernie Hynes, Earle Collins, Ben Fish, and Mr. Schlaifer. Cooperating were Murphy McHenry, publicity director for Mr. Small, Mr. Greenthal, Mr. Milstein, and George Gompertz.

"Brigham Young" at Salt Lake City

Using seven theatres in Salt Lake City, Utah, Twentieth Century-Fox on Friday evening, August 23rd, opened its latest, "Brigham Young" for an estimated audience of more than 8,700 persons and a record run which, in the Centre theatre, in which the picture remained, drew, in the three succeeding days, 19,057 persons for a gross of $7,621.

On the opening night, at the seven theatres, the picture garnered $8,349.

The seven theatres were the Centre, Capitol, Utah, Paramount, Victory, Studio, and Marlo.

The company had its screen personalities at the multiple opening, among them Tyrone Power, Linda Darnell, Mary Astor, Brenda Joyce, Caesar Romero, Dean Jagger, Jane Withers, William F. Goetz, Colonel Jason Joy, and Mr. and Mrs. Darryl F. Zanuck, Mr. Zanuck being the company's vice-president in charge of production. These people arrived by plane in the city on Friday afternoon, and the stars among them appeared in the theatres.

Present from the New York home office were Sidney Kent, president; Herman Wobber, general sales manager; Walter J. Hutchinson, general foreign manager, and others.

Eight pre-release dates for "Brigham Young" have been set. They are in Ogden, Logan and Provo, Utah; Idaho Falls, Twin Falls, Idaho; at the Ambassador, St. Louis, and Loew's State and Chinese, Los Angeles.

33⅓ Per Cent Increase

Opening night admissions were $1.10. The advanced scale at the Centre amounts to an increase of 25 per cent for matinees, and 33⅓ per cent for evenings. The company last week, through Mr. Wobber, said it planned to ask for similar price advances in certain situations prior to the picture's general release. Mr. Wobber pointed at the picture's high negative costs, and merit.

The picture will open at the Ambassador Theatre in St. Louis next Thursday, at advanced prices, the top being 75 cents, compared to the present 56 cents.

At the premieres in the seven Salt Lake City theatres, Twentieth Century-Fox cameramen shot 2,000 feet of film, 500 feet of which will be used in a special reel to be shown to exhibitors at the trade showings of "Brigham Young" in company exchanges.

Mr. Kent returned to New York after the premieres, having conducted talks with Messrs. Zanuck and Goetz in Salt Lake City instead of Hollywood, where they had previously been scheduled. Mr. Wobber went on to the coast from Utah, and after a studio visit, will tour the company's exchanges in this country and Canada.

To Roadshow "Fantasia"

A New York City premiere, and roadshow engagements at advanced prices are planned for Walt Disney's latest, "Fantasia," Hal Horne, Eastern representative for Mr. Disney, said in New York last week. The time will be early November. The specific date and the admission prices had not been set yet, he said, but, in the latter connection, it was said that prices would probably range from 75 cents to $1.50 in most engagements.

Mr. Horne also said it was possible the picture might never be generally released, and that its initial roadshow engagements would be handled directly by Disney Productions.

In each theatre in which the picture is shown a new type of RCA sound equipment will be installed for the reproduction of the Leopold Stokowski music with which the picture is accompanied. Though the number and location of theatres to be used has not been selected yet, the company will order from ten to 12 of these special units at the outset, it was asserted.

If the number of units remains at this ap-

PREMIERES ON LOCATION PLANNED

(Continued from opposite page)

proximate figure, the units will be moved from one city to another as the occasion requires, it was said, indicating that the picture might never be playing in more than that number of situations in one time.

"Howards" Next Wednesday

To the accompaniment of the usual extra ballyhoo, pageants, parades, civic festivities, and such, and the cooperation of Virginia's highest officials, including the Governor, James Price, Columbia will open its "The Howards of Virginia" in Richmond, that state, next Wednesday, at three theatres, the Byrd, State, and Westhampton.

The schedule this week included a water pageant in the morning; the welcoming of director Frank Lloyd and star Martha Scott, by the Governor; a special luncheon at the John Marshall Hotel, at which these two from Hollywood will be guests; a re-enactment of Patrick Henry's "Liberty or Death" oration in the afternoon; a pageant and folk dancing at Byrd Park; personal appearances of Miss Scott and Mr. Lloyd at the three theatres, in conjunction with the premieres; a ball at the said hotel, with they as guests.

There was a special trade preview of the picture at the Astor Theatre, New York City, Wednesday morning. Exhibitors and newspaper and trade-paper men were present.

Open "Foreign Correspondent"

Reopening the Rivioli Theatre, in New York, after a silent summer, and with a guest group of social notables and other luminaries of stage, screen, radio, the press and such, United Artists held the world premiere of Alfred Hitchcock's production, "Foreign Correspondent" on Tuesday evening. Among those scheduled to attend were Joan Crawford, Winthrop Rockefeller, Ingrid Bergman, Joan Bennett, James Roosevelt, Franklin D. Roosevelt, Jr., Hendrik Willem Van Loon, Lily Pons, Ralph Ingersoll, Roy Larsen, Jules Brulatour, William Allen White, Adam Gimbel, and Merlin Aylesworth.

The picture was to open in Ottawa, Canadian capital, on Thursday evening, accompanied by a coast to coast radio broadcast sponsored by the Canadian Broadcasting Commission. Mr. Wanger, producer, his wife, Miss Bennett, and Mr. Hitchcock, were to be guests of honor at the Canadian premiere and broadcast, in the latter of which several Dominion officials were to participate.

Roadshow for "Northwest"

Neil Agnew, Paramount general sales manager, said Monday, in New York, following his return from the coast, that the company might roadshow its "Northwest Mounted Police," and that this course was dependent upon decisions to be arrived at in a special meeting in Kansas City, on September 10th, of the company's district sales managers. Whether to ask increased admission will also be decided at the meeting.

Cecil B. De Mille produced the picture. It was sneak previewed in San Diego two weeks ago, with an enthusiastic audience response. The latter caused conferences among Paramount sales officials, on methods of marketing the picture in a "big" manner.

The picture will have its world premiere on October 21st in Regina, Saskatchewan, Canada, birthplace of the group of men whom the picture glorifies. On October 25th, there will be simultaneous showings of the picture in key cities across Canada. The Canadian premiere is believed by the company to be the first foreign world premiere to be staged by a Hollywood concern.

"Flowing Gold" Plans

Warner Brothers may hold a dozen simultaneous premieres of its "Flowing Gold" in centers of the oil industry in this country, it was said at the studio last week. The picture has no specific locale; it is identifiable with any district. Mentioned last week as possible sites were Tulsa, Oklahoma; Long Beach and Montebello, California; Brownsville and Dallas, Texas; Baton Rouge and New Orleans, Louisiana; and Oil City, Pennsylvania.

"Boom Town" Records

MGM's "Boom Town" now playing prerelease test engagements, is hanging up records, according to the company. In Detroit, it played to 312 per cent of normal business on its opening day at the United Artists Theatre; in Oklahoma City, it finished its first week of business with 265 per cent of normal business. Scheduled for one week test runs, it has been held for three weeks.

The picture opened for regular runs in New Haven, Bridgeport, Hartford, Springfield, and Worcester, Connecticut, on Thursday; in Waterbury, same state, on Saturday; and is scheduled to play in Meriden, also Connecticut, on September 15th.

Following is a list of percentages over normal which the picture scored, at advance prices, in special engagements, in cities other than those mentioned: Los Angeles, 252 per cent; Indianapolis, 345 per cent; New Orleans, 310 per cent; Harrisburg, 258 per cent; Reading, 232 per cent; Tulsa, 239 per cent; Atlantic City, 431 per cent; and Cincinnati, 453 per cent.

Balaban and Katz raised the admission scales 25 per cent for matinees and 33⅓ per cent for evenings, for the scheduled opening at their United Artists and Roosevelt theatres, in Chicago, on Saturday, of "Boom Town." The Northio circuit has given a similar increase for the opening, on the same day, at their Paramount, in Hamilton, Ohio.

CHAMPAGNE BOTTLE POPS FOR UA POSTER

Replete with champagne bottle, John Powers models, a lush carpet under foot, and an initialed banner screening their honored object, United Artists advertising officials held what they feel is the first preview, ever, of a poster, on Thursday noon, August 22nd, on 48th Street, near Sixth Avenue, New York City. The poster advertised Alexander Korda's "The Thief of Bagdad." Artist Willy Pogany officiated. There were also pigeons, fluttering not too willingly, from crates.

Roosevelts at "Pastor Hall"

Two sons of the President, Franklin, Jr., and Elliott, attended the Eastern premiere of their brother James' United Artists-released picture, "Pastor Hall," at the Warner Brothers Aldine Theatre, in Philadelphia Thursday evening, August 22nd. James Roosevelt was prevented from attending by influenza.

Station KYW broadcast the ceremonies, which also marked the Aldine's reopening. City Democratic Leader John B. Kelly led local dignitaries, who, together with the Roosevelt brothers, newspaper and trade press men and others, were guests of Warner Brothers circuit heads at the Warwick Hotel, for dinner, before the premiere.

"Lucky Partners" Opened

RKO Radio Pictures opened its "Lucky Partners" two weeks ago at the Chief Theatre, Colorado Springs, with a celebration attended by civic celebrities and great crowds. Manager Edward Terhune of the theatre managed the ballyhoo. The Colorado Springs Rodeo, one of the big events of the tourist season, was held during the run of the picture.

"Dreaming" in Little Rock

RKO's "Dreaming Out Loud" will be opened at the Capitol and Pulaski theatres in Little Rock, Arkansas, on next Thursday. Chestar Lauck and Norman Goff, "Lum and Abner" of Radio fame, who are stars in this picture, their first such role, will make personal appearances.

"Pride" in Fourth Week

MGM's "Pride and Prejudice" on Thursday began its fourth and final week at the Radio City Music Hall, New York City, reaching an eminence in runs attained by only three other films in the past eight years, "Snow White," "Rebecca," "All This, and Heaven Too."

The film grossed $102,000 the first week, $98,000 the second, and approximately $95,000 the third. This week it had played to 500,000 persons.

"Rockne" at South Bend

Warners' "Knute Rockne—All American" will open at South Bend, Indiana, on October 4th. Jesse Pavey, city mayor, and Reverend John Cavanaugh, vice-president of Notre Dame University, are at the Warner studios discussing premiere details.

Seven "Hawk" Holdovers

Warner Brothers this week reported that its "Sea Hawk" had secured seven holdover engagements in special key city bookings. In New York, the film entered its fourth week this week; in Philadelphia, it was held for a second week at the Boyd; in Atlantic City, it played two weeks in holdover at the Warner, and then a third week at the Stanley.

Other holdover locations are the Warners, Memphis; Ambassador, St. Louis; the Earle, Washington; and the Colonial, Richmond.

HOBLITZELLE, GOLDWYN, CHADWICK, CARR, HOUSEWIVES DEBATE DOUBLES

Radio's "People's Platform" on CBS Carries Discussion of Policies; Standard Arguments, Gallup Poll Are Cited

The dispute between opponents and defenders of double feature programs was carried to the public last Saturday night over the Columbia Broadcasting System's "People's Platform" program with Samuel Goldwyn, producer; Karl Hoblitzelle, Interstate Circuit, and Mrs. Leo B. Hedges, chairman of the film committee of the California Parent-Teachers Association speaking for single features and I. E. Chadwick and Trem Carr, independent producers, and Mrs. Arthur Beck, a California housewife, defending the double feature practice.

"Economic Freedom" Cited

Those speaking in favor of double features supported their position by pointing out that the patron got more for his money when he saw two films instead of one and that any attempt to force a single feature policy would be interfering with patrons' and exhibitors' economic freedom.

The recent Gallup Poll on double features which showed that 57 per cent of the public opposed double features was one of the arguments cited by Mr. Goldwyn at whose suggestion Dr. Gallup undertook the poll several months ago.

Other arguments in favor of a single feature policy given by the speakers were that an overlong bill tires the audience, good pictures are shown with poor films and the patron frequently finds that the picture he wishes to see goes on at an inconvenient hour.

The question for discussion on the program, which originated in Los Angeles, was "What should we do about double feature movies?" Under the chairmanship of Dr. F. P. Woellner, professor of education at the University of California at Los Angeles, the guests had been arguing for some time before the program went on the air. At the proper moment, without knowledge of the speakers, their unrehearsed conversation was carried to the radio audience.

Mr. Goldwyn asked for a balanced program of a single feature and selected short subjects. "Every picture cannot be great," he said, "but if a picture does not happen to be as good as the last one they saw then they see a two-reel comedy that's good the way they used to see a Chaplin comedy, a Harold Lloyd comedy, and all sorts of two-reel subjects."

In listing the advantages of a single feature program, Mr. Hoblitzelle said, "You have the opportunity of having a more diversified program, and, secondly, you keep the length of your program within reason. Now we learned back thirty-odd years ago, before pictures really became the vogue, that when vaudeville programs ran too long, regardless of how good they might be, the next day or days after it people would complain about being kept up too late. As I see the theatre, it is essentially a family institution. It is with us. When the man and his wife come to the theatre with their children and you keep that family in a theatre three or three and a half and sometimes four hours, it's too long."

The viewpoint of the Parent-Teachers organization, especially interested in family entertainment was expressed as follows by Mrs. Hedges:

"Now, that audience (the family) has been lost to the theatre. The family audience is gone and you speak of pleasing the audience which you have. You have lost an audience which you are going to have to go out and bring back into the theatre. They have substituted other forms of entertainment. They stay home listening to the radio. The double-feature has less followers. They have lost much to the single-feature and they have gotten out of the habit of going to the movies once a week, as a family," she concluded.

Mr. Chadwick said, "I think the audience is lost because the present practices and the present prices have in a manner taken the movies away from the general public and the issue really before the motion picture industry is that it's essential that the industry return the movies to the masses where it originally belonged.

Fights Single Feature

"Mr. Goldwyn's argument has been really centered upon the question of taste," Mr. Chadwick continued. "In matters of taste there's no argument. To the people who prefer and who like one feature and a diversified program, there are plenty of opportunities—there is no law that forces any exhibitor to run only one, but this issue of whether or not there should be double-features or single-features is really agitated because it is the desire of those who wish to deprive the public of their right to have two features on one program, if they prefer. In their economic situation they like two features because it gives them an assurance of at least a worthwhile evening's entertainment."

Mr. Goldwyn answered Mr. Chadwick by saying, "First Mr. Chadwick said most of the people want double bills in their theatre. This is not a proven fact, quite the opposite,—the millions of people in America who go to the movies can afford to go to the pictures and see good pictures and pay for them. Fifty-seven per cent of the people that go to see the pictures object to the double bills, the majority is overwhelming."

Mr. Goldwyn cited as an example of the effect of double bills how he tried each evening for a week to see "Rebecca" when he was in Arizona and never did see it because it was shown at 10:30 P. M.

"Why, wasn't it shown at 7:30?" Mr. Chadwick said.

"That's too early for me, I want to have my dinner at 7:30," Mr. Goldwyn retorted.

The suggestion made by Mr. Carr that the patron call the theatre "if he wants to see Mr. Goldwyn's picture and no one else's picture" was rejected by Mrs. Hedges, who said that it was frequently found that the family picture comes on late at night and children want to stay too long. She added, "You have eliminated, through the double feature, children's programs in the West because you have a picture such as "Swiss Family Robinson" billed with an adult picutre or films that are entirely too exciting for children."

Speaking as a consumer, Mrs. Beck, a housewife who sees "about 175 pictures every year," said that people want all they can get for the money and that double features aids employment in the industry and gives greater relief to the public.

Quality Program Necessary

Mr. Hoblitzelle disagreed. "If her theory is correct," he said, "then why not carry that theory further; instead of giving two features why not give them four features? Why not keep them in the moving picture theatres all day and all night? . . . In theatres, or in real life or in anything else you can surfeit people, you can give them so much that they will finally turn against that which they like most.

". . . I think essentially it's better for the public to give them a well-balanced program, a program that will run a reasonable length of time. . . . If the theatre is going to live it's got to be based on quality and not on quantity."

Mr. Hoblitzelle added that the change from five and seven act shows to 12 and 15 acts was one of the things which killed vaudeville.

On the question of freedom Mr. Hoblitzelle said, "I'm not attempting and do not attempt to say that Mr. Chadwick or anyone else who has a theatre is not at liberty to run that theatre as he sees fit. That's his privilege. I'm thinking of the theatre that I'm interested in as an institution, not for today but for the days and years to come. You cannot maintain any institution and have it live if you're only thinking of today and you've got to do those things to make it fundamentally sound and things to perpetuate that institution. Otherwise, you can go into the discard."

For a time the radio debate became somewhat heated and a number of the participants began to talk at once with the audience hearing little for several moments.

Late Show Kills Patronage

"Forty per cent of the people that used to go to pictures don't go anymore because they have to stay up too late. Economically, why not buy two automobiles for one? Why not have two meals for one? It's great when you go in and get two meals for one. You do it two or three times and get indigestion and you don't go to the place any more," Mr. Goldwyn remarked.

Mr. Goldwyn said, "I would rather have an exhibitor pay a little more to the man that produces the comedy, the man that produces the real picture, the preview picture" so that a balanced single bill show can be had.

"The most important exhibitors in America oppose double bills," Mr. Goldwyn asserted. "The president of the Fox West Coast Theatres told me that double bills are a cancer that will eventually eat up the motion picture industry."

The conversation was cut off as Mr. Goldwyn said, "I'll show you the wires and letters, thousands of them."

PATRON SUMS UP DUAL BILL DISPUTE

After listening to Sam Goldwyn and others on the People's Platform radio show last Staurday, discussing what should be done about double features, Kenneth Kahn, former associate editor of the magazine They Say, *wrote a letter to the* Herald *in which, as he described it, "a movie-goer gets something off his chest."*

"The crux of this double-feature tumult resolves essentially around one consideration," Mr. Kahn said, "that of entertainment. No one objects to seeing two good pictures. But a great many people do object to spending money and seeing one good picture and one bad one, or else, as is often the case, two bad ones. People do not go to motion picture theatres in order to get dishes, books or money. They go there for entertainment, and for entertainment only."



The Martin Quigley twenty-fifth anniversary edition of Motion Picture Herald is to be both the meeting place of vital personalities and institutions, and, most importantly, also the show-window of the great motion picture industry, for the world to read and see

MGM ANNOUNCES AN AMPLIFIED PROGRAM FOR 1940-41 SEASON

More Films Completed and Previewed at Opening of Season Than Ever Before, Distributor Says

Metro-Goldwyn-Mayer, in New York, Wednesday, announced an amplified program of feature pictures for 1940-41, reporting that it had more films completed and previewed than ever before at this opening of the new show season on Labor Day, plus more actual release dates set, more productions filming and more cast and producing assignments arranged than the studios at Culver City have reported for early fall treatment in years.

Following "Boom Town," the first film of the new season, and now current, MGM is releasing "Strike Up the Band," a successor to "Babes In Arms," in which Mickey Rooney and Judy Garland again are co-starred, with Paul Whiteman and his orchestra and June Preisser.

Other Completed Productions

Other completed productions, for later September release, include "Wyoming" and "Haunted Honeymoon." A new Dr. Kildare story is also finished and on the release schedule for September.

"Wyoming," Wallace Beery starred, has Leo Carrillo, Ann Rutherford, Lee Bowman, Joseph Calleia, Paul Kelly, Marjorie Main, Bobs Watson and Henry Travers.

"Haunted Honeymoon," made by MGM in England, stars Robert Montgomery in a murder mystery, with Constance Cummings.

"Dr. Kildare Goes Home" is the fourth production in this series, carrying on the adventures of Lew Ayres as the doctor, and Lionel Barrymore. Laraine Day has the lead opposite.

In production and set for tentative release during October, November and December are "Bitter Sweet," "Escape," "Go West," "Third Finger, Left Hand," "Philadelphia Story," "Little Nellie Kelly," "Flight Command," "The Ziegfeld Girl," "Hullabaloo" and "A Woman's Face," and the new Nick Carter story, "Sky Murder."

Norma Shearer is the Countess, and Robert Taylor plays Mark Preysing, in Ethel Vance's "Escape." Nazimova has the part of Preysing's mother.

Coward Operetta Filmed

"Bitter Sweet" is a Nelson Eddy-Jeanette MacDonald co-starring film from Noel Coward's operetta. The support includes Ian Hunter, Sig Rumann, Fay Holden, Lynne Carver and Edward Ashley.

"Go West" is the title of the new Marx Brothers' follow to "A Day at the Circus." The cast includes June McCloy, Walter Woolf King, and Diana Lewis.

Katharine Hepburn will be seen with James Stewart and Cary Grant, in "The Philadelphia Story," adaptation of Philip Barry's play in which Miss Hepburn appeared on the Broadway stage.

Following her recent "I Love You Again," Myrna Loy will next be seen with Melvyn Douglas in "Third Finger, Left Hand," a comedy-drama against a New York background. In the cast are Lee Bowman, Felix Bressart, Raymond Walburn and Bonita Granville.

"The Ziegfeld Girl" will have Hedy Lamarr, Judy Garland and Lana Turner. The story described as "a cavalcade of the Ziegfeld tradition."

Judy Garland will appear in the title role of "Little Nellie Kelly," George M. Cohan's musical of the stage. Featured will be Charles Winninger, George Murphy, Douglas MacPhail and Arthur Shields.

Clark Gable and Hedy Lamarr are co-starred in "Comrade X," newspaper story by Ben Hecht and Charles Lederer.

Radio Story Scheduled

"Hullabaloo," a story with a radio background, will have Frank Morgan, Billie Burke, Ann Morris, Leni Lynn, Sara Haden, Virginia Grey and Donald Meek.

A new Hardy family picture is promised for the fall.

Robert Taylor will star in "Flight Command," a story of America's air armadas, with Walter Pidgeon and Ruth Hussey.

Joan Crawford will be starred in "A Woman's Face."

"Sky Murder" is a sequel to the earlier MGM Nick Carter adventure narratives, with Walter Pidgeon again playing the detective.

"Dulcy" is an adaptation of the George S. Kaufman-Marc Connelly stage play of that name, with Ann Southern.

In "Maisie Was a Lady," Miss Southern again is the star.

"The World We Make," adaptation of the Theatre Guild play of last year, starring Norma Shearer, with George Raft in the male lead.

Miss Shearer also is slated to do Noel Coward's "Tonight at 8:30" later in the new season.

Among the other story properties, with likely stars, which will be source material in MGM's production schedule for the new season are:

SING SING, starring Clark Gable.

WITCH OF THE WILDERNESS, co-starring Gable and Lana Turner.

A NIGHT IN BOMBAY, starring Joan Crawford.

THE EX-MAYOR OF BOYS TOWN, in which Spencer Tracy and Mickey Rooney appear.

THE YEARLING, starring Spencer Tracy in the Pulitzer prize novel.

I MARRIED AN ANGEL, co-starring Nelson Eddy and Jeanette MacDonald.

COME LIVE WITH ME, co-starring James Stewart and Hedy Lamarr.

TORTILLA FLAT, starring Spencer Tracy.

BABES ON BROADWAY, co-starring the Rooney-Garland combination.

DAWN'S EARLY LIGHT, starring Robert Taylor.

TROPICAL HURRICANE, co-starring Taylor and Ann Sothern.

THE THIN MAN'S SHADOW, co-starring William Powell and Myrna Loy.

MARRIED BACHELOR, with Powell and Loy.

THE WORLD'S OUR OYSTER, co-starring Clark Gable and Miss Loy.

COMBAT CAR, starring Wallace Beery.

Booth Tarkington's LULU, starring Lana Turner.

BLOSSOMS IN THE DUST, starring Greer Garson.

SLIGHTLY MARRIED, starring Robert Montgomery.

BEAU BRUMMEL, starring Robert Donat.

THE MAN ON AMERICA'S CONSCIENCE, a story of President Johnson, starring Spencer Tracy.

WINGS ON HIS BACK, starring James Stewart.

A new Tarzan story.

SEA OF GRASS, co-starring Spencer Tracy and Myrna Loy.

HISTORY OF FILMS ON NBC PROGRAM

A history of the film industry will be dramatized Sunday afternoon over the National Broadcasting Company's Red Network as part of a series known as "The World Is Yours." Titled "The Story of the Silver Screen," the program will trace the developments of motion pictures from the days of Thomas Alva Edison to modern sound films.

The series, a sustaining program, is produced by NBC in cooperation with the U. S. Office of Education and the Smithsonian Institute. Gail Kubik has prepared a musical score which features music from "The Big Parade," "Birth of a Nation" and "The Jazz Singer."

Century Circuit Sets 13-Week Sales Drive

Managers, district managers and home office executives of the Century Circuit at a meeting last Monday at the Hotel Waldorf Astoria, New York, formulated plans for a 13-week sales drive to start Monday. Cash awards will be given winners.

Among executives at the meeting were Joseph Springer, general manager of the circuit, presiding; Fred Schwartz, chief film buyer, Arthur Baker and Al Burns.

New Loew-Poli Slogan

Combining two winning slogans in the circuit-wide slogan contest for the new season, Harry F. Shaw and Lou Brown of the Loew-Poli Theatres announce that Star-Spangled Movie Season—Where Pictures Are Better than Best" will be used to publicize the annual formal opening of the season. The winners, one from New Haven and one from Bristol, Conn., each receive a year's guest ticket to the Poli houses in New Haven and Hartford, respectively.

Rooney To Make Tour

Mickey Rooney will make personal appearances in a miniature musical for one week engagements in Loew's theatres in Cleveland, Pittsburgh, Washington and New York.

U. S. AND "BIG FIVE" AT TRUCE; THURMAN ARNOLD CALLS EXHIBITORS

Government Agrees to More Flexible Escape Clause, and Majors to Demands for Advance Showings and 5-Blocks

Representatives of organized exhibition will be given the opportunity, beginning Tuesday, September 13, formally to present to the Department of Justice, in Washington, their views on the pending draft of a consent decree in the settlement of the Government's anti-trust suit in equity.

Finally in accord—but not necessarily in final accord—with the "Big Five" on a settlement, the Department, Tuesday, through Thurman Arnold, assistant attorney general, announced that it was prepared to listen to the representatives of exhibitor organizations which have protested those sections of the decree requiring advance trade showings and the selling of features in blocks of five.

It was learned Wednesday that several exhibitor organization leaders will urge the Department to replace the present block-of-five sales provision with a clause permitting the right to a liberal cancellation on whole block buying. The number and vigor of exhibitor protests from all types of exhibitors all over the country against the five-film proviso, overshadowing exhibitor disapproval on any other decree section is understood to be accountable entirely for the Department's decision to hear the exhibitor organization leaders.

Separate Meetings Planned

Mr. Arnold wired notification only to those who had asked to present their views before final action was taken. He will meet with each group separately, there will be nothing in the way of a general mass meeting, such as has been suggested variously in recent weeks. Mr. Arnold would not disclose the names of the organizations invited, and advised that there would be no formal publicity attending the conferences.

Washington, on Wednesday, viewed the Arnold action as an indication that the long negotiations for a consent decree were moving toward a climax. In eleven weeks they have been adjourned, postponed, stymied, called off and resumed a dozen times, at least.

Apparently the most serious obstacles were removed last Thursday, August 22nd, when the Department, at the insistence of Twentieth Century-Fox, a holdout with Paramount, agreed to a more flexible escape clause (see text in adjoining column), while the "Big Five" met the demands of the Government to agree to advance trade showings and sales in blocks of five.

Washington also reported on Wednesday that some days probably would elapse before the Department could reach a final decision on acceptance, because of the pending exhibitor conferences, and because of the necessity for the study of the document by a number of Department officials to see that it complied with the aims of the Department and the requirements of law, before presenting it to Robert Jackson, United States Attorney General, for his approval.

Also agreed to at last Thursday's conference, was a basis for arbitrating disputes under the decree. On Monday both sides met in New York with officials of the American Arbitration Association to start building plans of operation. Representing the defendants were John Caskey, counsel for Twentieth Century-Fox; Austin C. Keough, Paramount, and Joseph Hazen, Warners; for the Government were Robert Sher, special Assistant Attorney General; for the AAA: Sylvan Gotschal, counsel, J. Noble Braden, executive secretary and the AAA's board of directors. (The basic method of conducting arbitration under AAA procedure was described in MOTION PICTURE HERALD on August 24th, page 19.)

Features of Arbitration

The arbitration boards are to consist of groups of ten or more persons, to be chosen in each of the exchange areas. These persons, who must not be connected in any way with the industry, will be chosen by the American Arbitration Association. The costs of this will be met by levying a certain charge, based on percentage, against the earnings of each feature. A charge will be made against the exhibitor filing any complaint, but this charge will be small, it was said.

The new escape clause provides that if the Government, by June 1, 1942, has not obtained a final decree or decision by trial against the three holdouts—Columbia, United Artists and Universal—requiring them to give advance trade showings and sell in blocks of five, then the "Big Five" who are agreeing to the consent decree will be released automatically from those two provisions. All other sections of the decree would stand, however.

If the Government does obtain a final decree against the three companies then the "Big Five" may elect to observe the same conditions as laid down in the decree covering the three.

The decree, if effected, would become operative on September 1, 1941, precluding its application to 1940-41 contracts, but applying it to contracts for 1941-42.

The final form is expected additionally to provide for: (1) dismissal of all existing anti-trust suits instituted by the Government in various territories outside New York; (2) dismissal of all contempt proceedings in connection therewith; (3) exemption from the blocks of five selling provision all existing distributors' contract franchises, and film contracts between the defendants and their affiliated circuits.

More Exhibitor Opposition

Consideration to the opposing views of exhibitors and exhibitor organizations are being given by Department of Justice officials in Washington in connection with the proposed consent decree. Justice officials, however, would not officially divulge the trend of opinions expressed by the exhibitors but admitted that they had been pouring into the Capitol in considerable numbers.

Meanwhile, it was announced that the MPTOA executive committee would confer

(Continued on following page)

The New Escape Clause

At the insistence of Twentieth Century-Fox, a new "escape" clause was incorporated into the proposed consent decree on Thursday, August 23, becoming Section Nine, and was agreed to in principle by the Government prosecutors and the "Big Five" defendants. It automatically provides that the five defendants, in the event that Universal, United Artists and Columbia are not under the pact by June 1, 1942, be relieved from Sections 1 and 2 (the advance trade showing and blocks-of-five selling clauses). Text of the new "escape" section follows:

"If on June 1, 1942, no final decree shall have been entered herein requiring each of the defendants, United Artists, Universal and Columbia, to trade show their features and to license them in groups for exhibition, Sections 1 and 2 of this decree shall be inoperative and of no binding force and effect upon any of the defendants consenting to this decree as to features released after August 31, 1942.

"If prior to June 1, 1942, such a decree shall have been entered against United Artists, Universal and Columbia, any defendant consenting to this decree shall upon its election be relieved from further compliance with Sections 1 and 2 of this decree upon complying with all provisions in such decree requiring United Artists, Universal and Columbia to trade show their features and to license them for exhibition in groups, and an order or supplemental decree to that effect shall be entered herein upon the application of the defendant or defendants so electing. Such election may be made at any time after the entry of such a decree against United Artists, Universal and Columbia."

EXHIBITORS' DECREE OPINION INVITED

(*Continued from preceding page*)

with Thurman Arnold, assistant attorney general, in Washington, Tuesday, September 3, to discuss their objections to the proposed decree.

In Ohio, P. J. Wood, secretary of the Ohio Independent Theatre Owners in that State has asked exhibitors for their opinions on the block-of-five provision of the proposed decree. The directors of the organization were to consider the matter at a meeting at Columbus, Ohio, Thursday.

The United Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware went on record Thursday, Aug. 22 as being opposed to provisions of the "five-picture clause" in the proposed decree.

In a letter to Mr. Arnold, Lewen Pizor, president; and George P. Aarons, secretary, of the organization stated that the proposed provision "places the exhibitor at the mercy of the distributor, forcing him to buy in blocks of five, regardless of whether or not two or three of such block may be objectionable."

The organization further protested against withdrawing the cancellation right from exhibitors, which they claim would result from the proposed clause.

Opposition to the proposed decree in its present form is expected to be lodged with Justice officials by Allied and other independents. Allied officials are believed to have conferred in Washington with Mr. Arnold where objectionable portions of the proposed decree were pointed out. Independent exhibitors recall the Government's pledge that no settlement not satisfactory to them would be acceptable by Justice officials.

Urged to File Objections

M. C. Moore, president of the Southeastern Theatre Owners Association of Florida, in a letter to members of the organization urging them to file their objections, stated that exhibitors would prefer buying pictures under the present set-up with a cancellation privilege of 20 or 25 per cent or buy them one at a time.

Although secrecy shrouded its decision, dissatisfaction with the proposed decree is known to have been expressed by the New York Independent Theatre Owners. The exhibitors' organization sent its reaction to Mr. Arnold, following a lengthy meeting at the Hotel Astor.

The ITOA, however, expressed its satisfaction with the proposal to use the American Arbitration Association, to supervise the setting up of an arbitration system and formulate rules for its operation.

Griffith and Momand Cases in Oklahoma

Columbia, United Artist, and Universal have been granted until September 15th to answer or file objections to the interrogatories filed by the Government in its anti-trust suit against Griffith Amusement Company of Oklahoma City. Federal Judge A. P. Murrah, presiding in the case, issued the order upon stipulation of United States District Attorney Charles E. Dierker, plaintiff attorney, and attorneys for the defendant circuit and major producers and distributing companies.

The A. B. Momand *vs.* Griffith Amusement Company, *et al,* and Twentieth Century-Fox Film Corp., *et al,* listed as 6516 and 6517, in the court's files, also progressed further this week when the plaintiff, Momand, filed a request for admission of facts under the rules of civil procedure for the district courts of the United States. There were four exhibits attached, A, B, C and D. One was a copy of the standard exhibition contract which was in use from May 1, 1925 to January 22, 1930, and final decrees in three federal court cases against film companies.

E. C. Stanard of Stanard, Carey and Stanard, Shawnee, Okla., where the plaintiff makes his home, and George S. Ryan, Boston, Mass., attorneys for the plaintiff filed the request for admission of facts.

In these two suits Momand is asking triple damages totaling $4,500,000 for alleged violations of the Sherman anti-trust act, for damages he claims he sustained when he was forced out of business by conspiracy in restraint of trade. He formerly operated a chain of 18 theatres in the state of Oklahoma but is operating none at present. He owns the Odeon theatre in Shawnee, Okla., but leased that house to another exhibitor last year and is now engaged in the air conditioning business in Shawnee.

The request for admission of facts said in part: "Defendant distributors in licensing exhibition of motion picture films used a 'standard exhibition contract' from May 1, 1925 to January 22, 1930. The contract was adopted and used exclusively by the defendant distributors as a result of an agreement or understanding between them and other distributors of motion picture film.

"In a series of meetings at Omaha, Neb., June 22, 1930 to July 22, 1930, a zoning and protection plan for the Omaha distribution territory, a copy of which is attached as exhibit 'C' was adopted and agreed upon by certain individuals and corporations including a number of distributors of motion picture films.

"Among corporations which agreed on said zoning plan were the following: Paramount-Publix Corp.; First National Distributing Corp.; RKO-Pathe Distributing Corp.; RKO Distributing Corp.; Vitaphone Distributing Corp.; Publix Theatres Corp.

All of the defendants in the Momand suits have until September 15 to file objections or answer 585 questions propounded by the government in two interrogatories filed by the plaintiff. The federal government suit against the Griffith circuit is also at the same stage,—interrogatories have been filed by the government and the defendants have until September 15 to object or answer.

$300,000 Trust Suit Dismissed in Maine

The anti-trust suit of Edmund G. Pollard, Rumford, Maine, theatre owner, asking $300,000 damages from the Maine and New Hampshire Theatres company and the majors was dismissed this week by Federal Judge Francis J. Ford at Portland, Me.

The defendants moved to have the case dismissed on the grounds that Mr. Pollard did not appear before the person delegated to take his oral deposition at Rumford in accordance with the rules of civil procedure. No one appeared to represent Mr. Pollard and oppose the motion and the Judge dismissed the suit which charged that the majors and the local circuit had violated the anti-trust laws by depriving independent theatres of first run and major attractions.

FREULER RETURNS TO PRODUCTION

John R. Freuler, pioneer industry leader and at one time president of the old Mutual Film Corporation, announced this week, in Chicago, plans to return to production with a schedule of four features and 12 Westerns to be made in Hollywood. His American Film Corporation is now disposing of its film laboratory equipment in Chicago and is making preparations for Hollywood production.

Mr. Freuler, as president of Mutual, made the biggest dollar motion picture news of 1915 by signing Charles Chaplin at a salary of $670,000 for one year.

Finch Sells Facsimile Equipment to British

William G. H. Finch, president of Finch Telecommunications, Inc., of Passaic, N. J., announced Tuesday in a report to stockholders that the British Government had taken over a contract for facsimile equipment which had been placed by the French before that nation was conquered. The equipment is designed for the transmission of written and printed material between airplanes, field forces and headquarters as well as for general communication purposes behind the lines, it was said.

Frequency modulation (FM) broadcasting was hailed by Mr. Finch as "the greatest single achievement in the development of broadcasting since radio first became a popular convenience and entertainment feature. By FM sound broadcasting and written material can be transmitted over the same band without interference with each other, he said.

It was also announced that James W. Baldwin, former managing director of the National Association of Broadcasters and secretary of the Federal Radio Commission (predecessor of the Federal Communication Commission), has been appointed manager of the company's Washington office.

Roosevelt Leading In Newsreel Poll

Returns from the San Francisco newsreel theatre pushed Franklin D. Roosevelt into a 1,200 vote lead over Wendell L. Willkie in the poll being conducted by Newsreel Theatres, Inc., in its three newsreel theatres. Patrons vote by selecting a campaign button.

The standing Wednesday afternoon was as follows:

	For Roosevelt	For Willkie
Embassy, N. Y.....	25,602	21,891
Radio City, N. Y....	6,000	11,886
San Francisco	9,409	6,072
TOTALS	41,011	39,849

On a percentage basis the vote was split 50.8 percent for Roosevelt and 49.2 percent for Willkie.

Fidler in Film

The news-gathering methods of the radio commentator, James Fidler, are disclosed in Pathe News "Picture People," a new series for the company. Louise Rousseau directed. In the picture, with Mr. Fidler, are Bob Hope, Andrea Leeds, Arleen Whelan, Frances Langford, and others.



BUILDING ON A SOLID FOUNDATION!

SUCCESS HAS NEVER CHANGED

LEO!

The Friendly Company has the pictures and it's the easiest company to do business with!





1924-25

The Navigator • Janice Meredith He Who Gets Slapped • *The Merry Widow • Never the Twain Shall Meet The Circle • Sally, Irene and Mary Zander the Great • His Secretary



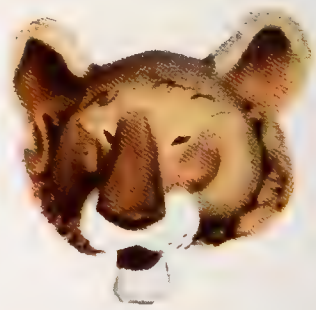
1929

†Broadway Melody • The Trial of Mary Dugan • Dynamite • The Bridge of San Luis Rey • *The Last of Mrs. Cheyney • *Madame X • The Hollywood Revue • *Hallelujah



1933

Tugboat Annie • Dancing Lady *Rasputin and the Empress • The White Sister • Hell Below • Reunion in Vienna • Night Flight



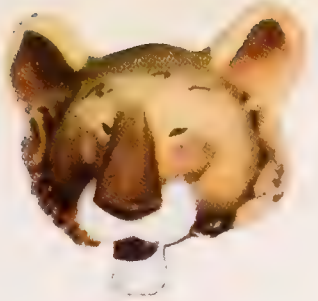
1937

Camille • Maytime • *Romeo and Juliet • A Day at the Races • *Captains Courageous • *The Good Earth Saratoga • Broadway Melody of 1938 The Bride Wore Red • Conquest The Firefly • Rosalie



1926

The Torrent • The Road to Mandalay
Mare Nostrum • The Temptress
Bardelys, the Magnificent • *The
Flesh and the Devil



1927

Tell It to the Marines • *The Big
Parade • *Ben-Hur • The Fire Brigade
Slide, Kelly, Slide • Rookies • The
Garden of Allah



1928

West Point • The Student Prince
Rose Marie • Laugh, Clown, Laugh
Our Dancing Daughters • White
Shadows of South Seas



1930

*Anna Christie • *The Big House
*Min and Bill • Caught Short • *The
Divorcee • The Unholy Three • Billy
the Kid • Our Blushing Brides



1931

Trader Horn • Reducing • Politics
Possessed • Inspiration • Strangers
May Kiss • The Secret Six • Susan
Lenox • Private Lives • Mata Hari



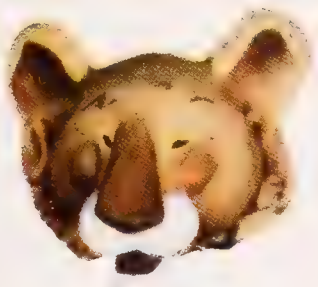
1932

Hell Divers • *Emma • Tarzan,
the Ape Man • †Grand Hotel
*Smilin' Through • Prosperity
Strange Interlude



1934

*Dinner at Eight • *Barretts of
Wimpole Street • Chained • Forsaking
All Others • Viva, Villa! • *The Thin
Man • Evelyn Prentice • Eskimo
Treasure Island • Queen Christina
Riptide • Men in White • Tarzan
and His Mate



1935

*David Copperfield • No More Ladies
China Seas • *Broadway Melody of
1936 • †Mutiny on the Bounty • A
Night at the Opera • *Naughty
Marietta • *Anna Karenina • *A Tale
of Two Cities



1936

Rose Marie • Wife vs. Secretary
*San Francisco • The Gorgeous Hussy
†The Great Ziegfeld • Libeled Lady
Born to Dance • After the Thin Man



1938

A Yank at Oxford • Test Pilot • *The
Citadel • *Love Finds Andy Hardy
*Marie Antoinette • *Boys Town • Too
Hot to Handle • The Great Waltz • Out
West With the Hardys • Sweethearts
Three Comrades





1939-1940

Idiot's Delight • Honolulu • Huckleberry Finn • *Pygmalion • The Hardys Ride High
Tarzan Finds a Son • *The Wizard of Oz • Andy Hardy Gets Spring Fever
*Goodbye, Mr. Chips • *The Women • Babes in Arms • Ninotchka • Another Thin
Man • Balalaika • Broadway Melody of 1940 • Northwest Passage • Edison, The
Man • Waterloo Bridge • The Mortal Storm • New Moon • Andy Hardy Meets
Debutante • Pride and Prejudice • Boom Town • I Love You Again

*One of "Film Daily's" Ten Best pictures.
†One of the Ten Best; also Academy award.

(What a record! Turn the page for more!)



YOU DON'T HAVE TO TAKE M-G-M WITH A GRAIN OF SALT!

These are no times to take chances. The record of M-G-M over the course of 16 solid years of success is comforting to exhibitors. The stability of the company today with more stars than ever before and greater resources is a guarantee that's worth a fortune in peace of mind, safety of investment. SECURITY! That's important today!

THE THINKER ACTS!

"Don't they ever get TIRED? Can that M-G-M crowd keep it up forever?"



"One thing I like especially —M-G-M's got 18 top ranking producers, not just a few like other companies. It gives me a sense of security."



"Gosh, what a list of Stars! That's the policy they began with and they've been consistent ever since. More stars than ever now!"



"That's what I ask myself each year. My judgment is always confirmed. M-G-M always comes through."



"That outfit realizes that conditions change so they keep grooming new producers, writers, directors to keep up to the minute."



"It's a typical M-G-M summer. 'Boom Town', 'New Moon,' 'Andy Hardy Meets Deb,' 'Pride and Prejudice,' 'I Love You Again' and all the others. Every summer M-G-M's a life-saver to me."



"That phrase THE FRIENDLY COMPANY has real meaning. It's a pleasure to do business with them."



"Something I've discovered is that M-G-M's <u>best</u> is always better than anyone else's best, and M-G-M's <u>average</u> is always better than anyone else's average."



"WHAT ARE WE WAITING FOR! WHERE'S THAT M-G-M CONTRACT!"





SWEET SIXTEEN

And he's *always* been kissed!

(by Miss Box-Office)





NOVELIST! PLAYWRIGHT!

KEEP WORKING!



"Every time I pick up a newspaper I read that M-G-M has bought a new stage hit or best-selling novel. They spend a fortune on story material."

It's a fact that M-G-M buys more novels and plays than any other company. As a result nowhere else do you get the fast change of entertainment pace which is the essence of showmanship. To keep the public coming, you must tempt them with new appeals each week and M-G-M does just that. Best sellers, famed stage hits — they get to be "Best" because they have great stories to tell. M-G-M is in a position to accumulate Big Time material which lends itself to the Big Time Production Standards of the M-G-M Studios.

AT THE TOP OF THE BEST-SELLER LIST!

It would take pages to illustrate all the great book and play properties in Leo's million dollar library of box-office properties. Here are just a few of them which will be source material from which outstanding attractions of the new season will be drawn!





HERE ARE PICTURES TO ENTER IN YOUR DATE BOOK!

M-G-M will produce a minimum of 44 and a maximum of 52 pictures in 1940-1941. Our friendly customers know from previous years that in listing a new season prospectus we reserve the right to make changes. Our mutual aim is to get the best ultimate results and any deviation from the following would only be in the interests of making the best pictures possible. We will let our record speak for that. The following pages reveal the greatest listing of entertainments and star values in the history of the Friendly Company. Here are the materials from which M-G-M's new season productions will be drawn.

ESCAPE (*book*) . . . Ethel Vance's sensational best-seller, flaming with a daring romance that made it the most talked-about novel of the year. Starring Norma Shearer and Robert Taylor with Conrad Veidt, Nazimova, Felix Bressart, Albert Basserman, Phillip Dorn, Bonita Granville and Blanche Yurka. Mervyn LeRoy directs from screen play by Arch Oboler and Marguerite Roberts.

•

WYOMING . . . spectacular outdoor drama filmed in the heart of the rugged West's most breath-taking beauty, starring Wallace Beery with Leo Carrillo, Ann Rutherford, Lee Bowman, Joseph Calleia, Paul Kelly, Bobs Watson, Marjorie Main and Henry Travers. Richard Thorpe directs from original story by Jack Jevne and screen play by Jack Jevne and Hugo Butler.

•

DR. KILDARE GOES HOME . . . further adventures in this series which is becoming increasingly popular and beloved by audiences everywhere, featuring Lionel Barrymore, Lew Ayres, Laraine Day, John Shelton, Gene Lockhart, Nat Pendleton, Samuel Hinds, Alma Kruger, Emma Dunn, Walter Kingsford, Nell Craig and Cliff Danielson. Harold Bucquet directs from screen play by Willis Goldbeck and Harry Ruskin from original story by Max Brand.

•

STRIKE UP THE BAND . . . smashing successor to BABES IN ARMS, tuneful parade of youth starring Mickey Rooney and Judy Garland with Paul Whiteman and his orchestra, June Preisser, William Tracy, Larry Nunn and hundreds of their pulchritudinous pals. Hit song "Our Love Affair." Busby Berkeley directs from original screen play by John Monks, Jr., and Fred Finklehoffe.

•

THE PHILADELPHIA STORY (*play*) . . . Phillip Barry's stage success that ran a solid year on Broadway, brought to the screen starring Cary Grant, Katharine Hepburn, James Stewart with John Howard, Roland Young, John Halliday, Mary Nash, Virginia Weidler, Ruth Hussey. George Cukor directs.

•

SKY MURDER . . . thrilling sequel to Nick Carter's earlier adventures, with this immortal detective hero again portrayed by Walter Pidgeon with Donald Meek, Karen Verne, Edward Ashley, Joyce Compton, George Lessey, Tom Neal, Chill Wills and Tom Conway. George Seitz directs.

DULCY (*play*) . . . Only Ann Sothern could do justice to the flippety heroine of this famous play by George S. Kaufman and Marc Connelly. The comedy cast includes Ian Hunter, Reginald Gardiner, Lynne Carver, Roland Young, Billie Burke and Dan Dailey, Jr. S. Sylvan Simon directs from screen play by Albert Mannheimer, Jerome Chodorov and Joseph A. Fields.

•

THIRD FINGER, LEFT HAND . . . Lionel Houser's madcap romance of a self-sufficient young lady who pretends to have a husband . . . until a husband shows up to claim his bride. Starring Myrna Loy with Melvyn Douglas, Lee Bowman, Donald Meek, Felix Bressart, Raymond Walburn, Bonita Granville, Sidney Blackmer, Ann Morriss, Halliwell Hobbes and May McAvoy. Robert Z. Leonard directs.

•

BITTERSWEET (*play*) . . . Thrilling musical romance, considered Noel Coward's most distinguished achievement, filmed in radiant Technicolor as a starring vehicle for Jeanette MacDonald and Nelson Eddy, with Ian Hunter, George Sanders, Felix Bressart, Curt Bois, Sig Rumann, Fay Holden, Lynne Carver, Edward Ashley, Diana Lewis and Herman Bing. W. S. Van Dyke II directs.

•

LITTLE NELLIE KELLY (*play*) . . . George M. Cohan's memorable New York stage hit, a-kindle with such nostalgic tunes as "You Remind Me of Your Mother" and "Everybody Works But Father." Judy Garland is in the title role, with George Murphy, Charles Winninger, Douglas McPhail and Arthur Shields in the cast. Norman Taurog directs.

•

ARE YOU LISTENING? (*Radio Story*) . . . Hilarious moments backstage in a radio station with the inimitable Frank Morgan heading the fun-making cast including Virginia Grey, Dan Dailey, Jr., Ann Morriss, Donald Meek, Felix Bressart, Leni Lynn and Larry Nunn. Edwin L. Marin directs from an original story by Nat Perrin and Dorothy Yost.

•

MARX BROTHERS GO WEST . . . the mad Marxes don boot and saddle to invade the rip-roarin' gold gulches where men are men and women are blondes. The Marx Brothers tried and tested their material before audiences as they did with "A Night at the Opera." Edward Buzzell directs, with cast including Marion Martin, Diana Lewis and Walter Woolf King.

continued

TALK ABOUT SALES POLICY!

"Hello, M-G-M!
What's your
Sales Policy
this year?"

"Sales Policy
Mr. Exhibitor?
It's the M-G-M
Policy!"

"That's okay
with me,
M-G-M!"

TWO SONS . . . dramatic story of a power-loving District Attorney and how the inspiring influence of his children tips the scales of justice in favor of an innocent man.

•

A WOMAN'S FACE (*play*) . . . powerfully poignant drama of a woman's quest for beauty after a life of disfigurement. Starring Joan Crawford in the adaptation of the French play by Francois de Croisset.

•

MAISIE . . . Ann Sothern's rising popularity in this now-famous screen character will be further enhanced in a sparkling new story.

•

FLIGHT COMMAND . . . Spectacular Navy aviation drama, thrill-packed with spine-tingling exploits of America's mighty air armadas, starring Robert Taylor with Walter Pidgeon, Ruth Hussey, Paul Kelly and John Shelton. Frank Borzage directs from original story by Commander Harvey S. Haislip and John Sutherland.

•

SING SING . . . teeming prison drama, based upon the story by Jonathan Finn and Harold Friedman, starring Clark Gable as the warden who dared to bring humanitarianism into his grim duty.

•

NEW HARDY FAMILY PICTURES . . . Continuance of the top entertainment quality in this outstanding family series, with Lewis Stone, Mickey Rooney, Fay Holden, Cecilia Parker, Ann Rutherford, Sara Haden in their familiar roles, based upon the famous characters created by Aurania Rouverol.

•

ZIEGFELD GIRL . . . glamorous cavalcade of American beauty, based upon story by William Anthony McGuire, starring Hedy Lamarr, Judy Garland and Lana Turner.

•

NIGHT IN BOMBAY (*book*) . . . starring Joan Crawford in Louis Bromfield's newest romantic novel, a fascinating story of a girl and two men against the exotic lure of India.

•

EX-MAYOR OF BOYS TOWN . . . sequel to the smash screen hit of last year, "BOYS TOWN", with Spencer Tracy and Mickey Rooney again starred.

•

I MARRIED AN ANGEL (*play*) . . . starring Jeanette MacDonald and Nelson Eddy in the musical romance that thrilled Broadway, based upon the play by John Vaszary with book and lyrics by Rodgers and Hart.

THIN MAN'S SHADOW . . . starring William Powell and Myrna Loy in another adventure of the celebrated screen detective, based upon the famous characters created by Dashiell Hammett.

•

WITCH OF THE WILDERNESS (*book*) . . . stirring romantic drama of what happens when sophisticated men and women find themselves facing primitive peril, starring Clark Gable and Lana Turner, based upon the novel by Desmond Holdridge.

•

THE YEARLING (*book*) . . . Marjorie Kinnan Rawling's Pulitzer prize novel that has become one of America's literary masterpieces within a span of two best-selling years, the homespun tale of a man and a boy and a deer, to be filmed in Technicolor with Spencer Tracy starred. Directed by Victor Fleming of "Gone With the Wind" fame.

•

TONIGHT AT 8:30 (*play*) . . . starring Norma Shearer. Noel Coward's sensational international hit.

•

THE WORLD WE MAKE (*play*) . . . starring Norma Shearer and George Raft in the screen presentation of Sidney Kingsley's Theatre Guild stage production, based upon the Millen Brand novel, "Outward Room."

•

TROPICAL HURRICANE . . . sultry romance in the jungles, starring Robert Taylor and Ann Sothern. Story by Wilson Collison.

•

TORTILLA FLAT (*book*) . . . John Steinbeck's fascinating portrayal of a quaint people, with Spencer Tracy starred in one of the most appealing characterizations of his brilliant career.

•

BABES ON BROADWAY . . . the bonfire team of Mickey Rooney and Judy Garland invades Broadway with an army of youth and talent that brings back the bright lights to the old White Way.

•

COME LIVE WITH ME . . . Hedy Lamarr and James Stewart teamed in a timely comedy of a beautiful refugee who seeks an American home. Clarence Brown directs from a story by Virginia Van Upp and Patterson McNutt.

•

DAWN'S EARLY LIGHT . . . starring Robert Taylor in the brilliant pageant of American history authored by Dorothy Thompson and Fritz Kortner.

FEELING LIKE A MILLION . . . bringing back the good old days of vaudeville, starring Eleanor Powell and Ann Sothern in a story by Jack MacGowan.

•

BLOSSOMS IN THE DUST . . . story by Ralph Wheelwright of a woman whose inspiring life is dedicated to thousands of motherless children for whom she has found happy homes. Starring Greer Garson in a role recalling her famous Mrs. Chips characterization.

•

BILLY THE KID (*book*) . . . action drama of the Southwest's famous desperado. From the novel by Walter Noble Burns.

•

LULU (*book*)...Booth Tarkington's "Presenting Lily Mars," story of the playwright who wrote his dreams . . . and fell in love with his dream girl. Starring Lana Turner.

•

TARZAN . . . Edgar Rice Burroughs' famous jungle romance flames with new action thrills. Johnny Weissmuller and Maureen O'Sullivan are featured.

•

SLIGHTLY MARRIED . . . starring Robert Montgomery in a madcap matrimonial mixup that starts when a husband and wife decide to test each other's fidelity.

•

MARRIED BACHELOR . . . story by Manny Seff of a marital relations expert who diagnoses his own domestic troubles. William Powell and Myrna Loy star.

•

DR. EPHRAIM McDOWELL . . . stirring saga of a pioneer physician who brings scientific enlightenment to a world of darkness and pestilence. Spencer Tracy will star.

•

HOW TO WIN FRIENDS AND INFLUENCE PEOPLE (*book*)...Dale Carnegie's famous book to be brought to the screen with an all-star comedy cast.

•

THE WORLD'S OUR OYSTER . . . based upon the famous Get-Rich-Quick-Wallingford character. Starring Clark Gable and Myrna Loy.

•

COMBAT CAR . . . drama of the army's mechanized forces, by Lawrence Kimble, with Wallace Beery starred as the veteran cavalry sergeant who has to give up his beloved horses for tanks.

THE YOUNGEST PROFESSION (*book*) . . . by Lillian Day. This is a story of fan's adoration of film stars. Judy Garland plays the role of the star-struck youngster who launches a fan club.

•

GET A HORSE . . . comedy-drama by Herman Mankiewicz and Albert Shelby Levino, of the early days in the automobile industry. Starring Wallace Beery.

•

ARGENTINA . . . the Marx Brothers become wild men of the Pampas.

•

SEA OF GRASS (*book*)...saga of America's great wheat fields, from the novel by Conrad Richter, starring Spencer Tracy and Myrna Loy.

•

STRANGE HONEYMOON (*play*) . . . by Jacques Deval, starring William Powell and Myrna Loy in a Sun Valley setting, where two divorced couples meet in pursuit of happiness . . . and to escape each other.

•

WINGS ON HIS BACK . . . Myles Connelly's story of a barnstorming aviator who writes love letters in the sky. Starring Jimmy Stewart.

•

THE MAN ON AMERICA'S CONSCIENCE... dramatic story by Alvin Meyer and Lowell Brodeaux, of the tragic life of President Andrew Johnson who followed Abraham Lincoln into the White House, only to face impeachment when he struggles to preserve the doctrines of the Great Emancipator. Spencer Tracy will star.

•

BEAU BRUMMEL (*play*)...Starring Robert Donat in a screen adaptation of the Clyde Fitch play of the Eighteenth Century gallant whose adventures won for him a pedestal in the history of world romance.

•

CAUSE FOR ALARM (*book*)...exciting novel by Eric Ambler of international espionage and its sinister effect upon the fate of the world today.

•

RAGE IN HEAVEN (*book*)...James Hilton's powerful novel of a bitterly disillusioned husband who seeks, through his own suicide, to entrap his faithless wife.

•

ROAD TO ROME (*play*) . . . gay picturization of a modern Hannibal storming the gates of Rome, from the capricious play by Robert Sherwood.

The METRO-GOLDWYN-MAYER'S LION'S ROAR



Published in this space every month

The greatest star of the screen!

You are now reading a special issue for the trade of the most famous magazine advertising column in America.

★ ★ ★ ★

Research authorities who make those surveys of housewives, etc., advise us that it's the most widely read ad of its size in the national publications and GROWING by leaps and bounds.

★ ★ ★ ★

This column appears once a month in preferred positions in the following magazines:

True Story
Cosmopolitan
Ladies' Home Journal
Red Book
American Magazine
Look
Parents' Magazine
Saturday Evening Post
College Humor
Liberty
Country Gentleman
Successful Farming
Capper's Farmer
Farm Journal and Farmer's Wife
Progressive Farmer and Southern Ruralist

★ ★ ★ ★

Every month Leo the M-G-M Lion chats breezily with the public about current pictures with special emphasis on STARS.

★ ★ ★ ★

The first thing *you* ask about a picture and the first thing *your patrons* ask is "Who's in it?"

★ ★ ★ ★

M-G-M's got BIG properties but also BIG STARS to put into them.

★ ★ ★ ★

More than most other companies combined.

★ ★ ★ ★

It would take a whole fan magazine to illustrate them.

★ ★ ★ ★

M-G-M has under contract 43 Featured Players in addition to the 26 Stars on these pages.

★ ★ ★ ★

Meet the folks!



CLARK GABLE
They go for him!



NORMA SHEARER
Watch for "Escape"!



ROBERT TAYLOR
Bigger than ever!



JOAN CRAWFORD
Darling of the fans!



SPENCER TRACY
That man can act!



JEANETTE MacDONALD
In a class by herself!



NELSON EDDY
Screen, radio, concert world!



MICKEY ROONEY
Need we say more?



JUDY GARLAND
Everybody's Baby!



JAMES STEWART
A regular guy!



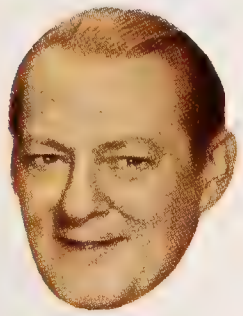
MYRNA LOY
She's got appeal!



WILLIAM POWELL
Gee, you're swell, Bill!



GRETA GARBO
"Ninotchka" made her topchka!



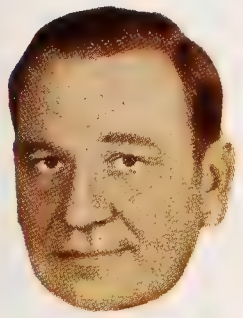
LIONEL BARRYMORE
American idol!



KATHARINE HEPBURN
A style of her own!



GREER GARSON
Adorable "Mrs. Chips"!



WALLACE BEERY
Right down their alley!



ROBERT DONAT
Prize winner!



LANA TURNER
Going up!



HEDY LAMARR
Isn't she beautiful!



ROBERT MONTGOMERY
Better than ever!



ANN SOTHERN
Maisie's a winner!



MARGARET SULLAVAN
Heart appeal!



ROSALIND RUSSELL
She's popular!

When you've got a line-up of Stars like these your name is Big Chief Sitting Pretty.

★ ★ ★ ★

And signing a contract with The Friendly Company is just the beginning.

★ ★ ★ ★

There's no outfit in the business that's so conscious of merchandising as M-G-M.

★ ★ ★ ★

Direct to the public through magazine and newspaper advertising.

★ ★ ★ ★

Cooperation with theatres through the biggest permanent field force of exploiteers in the industry.

★ ★ ★ ★

New ideas continuously and the willingness to spend money to improve our services.

★ ★ ★ ★

Call on me anytime! — *Leo*



ELEANOR POWELL
Keep America dancing!



MARX BROTHERS
The public needs you!





DON'T PLAY DREAMO FOR PRODUCT!

Be sure with M-G-M in 1940-41!

Guild Cites Dies "Walkout"

Buron Fitts, Los Angeles district attorney, recently announced in the press his intention to subpoena certain members of Screen Actors Guild in Hollywood to question them concerning un-American and subversive activities. The Guild this week answered this announcement as follows:

"These members, eager for a full and fair hearing, experienced difficulty in being served with subpoenas, and on presenting themselves for questioning were pledged to secrecy and so could not publicly exonerate themselves.

Left on Saturday

"Congressman Martin Dies, on Friday evening communicated indirectly with this Guild regarding a list of Guild members against whom he alleges that he has evidence connecting them with subversive activities," the Guild continued. "He offered these Guild members an opportunity to appear voluntarily before him on Saturday, Sunday or Monday to clear themselves of these charges. However, he left Los Angeles on Saturday night before our members could take advantage of his offer if they wished to do so. He first issued a statement to the press that he was shocked that more of them had not come forward.

"Only 14 Guild members out of an approximate membership of 800 have been accused. On behalf of its total membership, the Guild reaffirms its belief in the constitution of the United States and the fundamental principles of Americanism.

"We, the executive board of the Screen Writers Guild feel that the recent actions of Mr. Fitts and Mr. Dies are capricious and unfair. The charges they make are grave and the Guild supports the small group of its members who are involved in their desire:

"1. To be given an opportunity to meet and refute these charges in an open, fully legal manner.

"2. Until they are given that opportunity, to be, in the American way, considered innocent until they are proven guilty.

"3. Not to be deprived of their livelihood or hindered in obtaining work by unsubstantiated charges of this nature."

The Actors Guild telegraphed Congressman Dies the texts of wires received from Lucille Ball, Frances Lederer, Lionel Stander, and Jean Muir volunteering to testify denying Communistic affiliations donations.

Franchot Tone, Louise Rainer and Francis Lederer were cleared Tuesday, in New York, of being Communists or sympathetic to the cause, after they appeared for special hearings before Representative Martin Dies. Mr. Dies said that they might have cooperated with or contributed to groups which they did not know were under Communist control. Lionel Stander, also accused, will be recalled by Mr. Dies when he returns to New York for hearings September 20.

Chatkin to Columbia

David Chatkin, former executive of the Paramount, and Monarch circuits, has been made assistant to Harry Cohn and Sam Briskin at the Columbia Hollywood studios.

Thorpe Leaves 20th-Fox

Chet Thorpe has resigned as advertising sales manager of the Twentieth Century-Fox exchange in Seattle and is now employed at the Bremerton Navy Yard.

Harry, Jack Cohn Will Get Pay Restoration

Restoration of salary cuts of one-third which were taken by Harry Cohn, president, and Jack Cohn, executive vice president, in September, 1939, will be made by Columbia it was indicated in the company's proxy statement for the annual meeting September 18, filed with the New York Stock Exchange Tuesday.

Harry Cohn who drew $149,767 for the year ending June 29, 1940, would be paid $2,500 weekly, plus a $300-a-week general expense account and 12 per cent of the company's profits above the required dividends on its $2.75 preferred convertible stock, under the proposed upward revision.

Jack Cohn would receive $1,500 a week, plus $200 weekly for expenses and 6 per cent of the annual profits in excess of the required dividends. The statement disclosed that the extra compensation from the profit-sharing deal would be limited so that Harry Cohn's compensation would not exceed $3,500 all told; Jack's not more than $2,000 —their former pay scales.

Bernerd Leaves Grand National

Jeffrey Bernerd, formerly director and general manager of Gaumont British sales, including those in the United States, resigned this week as co-managing director of Grand National Pictures, Ltd., after the acquisition of that company on Monday in London by British Lion Pictures.

At his New York offices, where he has been carrying on his Grand National business, including a participation in the marketing here of James Roosevelt's "Pastor Hall" acquired from Grand National for United Artists' release, Mr. Bernerd said Wednesday, that he still retained a financial interest in Grand National which, he said, would continue producing under its new owner. He added that he had the American distribution rights to "Frightened Lady," a GN film recently arrived, and that he might produce here.

Production in Hollywood by an American company he would form, depends on the outcome of present negotiations with a major distributor for release arrangements he said.

Expect 1,000 to Honor Myers at Banquet

Abram F. Myers, general counsel and chairman of the board of Allied States, will be guest of honor at a testimonial dinner to be held in conjunction with the three-day Atlantic City Convention of Allied of New Jersey which opens at the President hotel, September 25. Approximately 1,000 are expected to attend the testimonial banquet, to be held September 27.

Replace Loudspeakers

Frank Yassenoff and Herbert Beck, operators of the Riverside Auto Theatre, Columbus, Ohio, have installed individual speakers throughout their parking lot, because of an injunction suit by residents of the neighborhood, who complained that noise from the former loudspeakers disturbed their sleep and comfort. The installation of the individual speakers is expected to cause the suit's abandonment.

Paramount Circuit Partners Convene

Paramount theatre partners in the mid-West met on Tuesday at the Drake Hotel in Chicago and discussed probable effects of the pending consent decree settlement of the anti-trust suit, the new season's product, the admission tax and other operating problems. Those attending were Leonard Goldenson and Sam Dembow of the home office, John Balaban, A. H. Blank, Earl J. Hudson, Edward Hyman, Tracy Barham, Harry L. Nace, John J. Friedl, Harry David, Jules J. Rubens and Ralph Branton.

In addition to general operating questions the part theatre circuits can play in the program of national defense was considered at the session. A number of mid-western circuit operators were scheduled to meet with Government officials in Washington Thursday to discuss defense problems, particularly the dissemination of information on developments to the public by means of theatre screens. Mr. Blank, chairman of the Paramount theatre associates' committee for national defense activities, Mr. Balaban and Mort H. Singer were to leave Chicago on Wednesday to attend the Washington meeting.

Lawrence Resigns Goldwyn Post

Jock Lawrence, former war newspaper reporter and magazine writer who entered the Goldwyn organization six years ago as press representative, resigned, on Tuesday in Hollywood, as production assistant to Samuel Goldwyn.

Mr. Lawrence said he had no definite plans for the future. However, he is reported under consideration by the Motion Picture Producers Association, for the publicity post vacated by Tom Pettey two months ago. Mr. Pettey resigned at the time to become Hollywood representative of the New York newspaper, *PM*.

Mr. Lawrence is 37 years old, a native of Cleveland, a graduate of Yale. He has been in the publicity departments of RKO and Paramount. In 1938, he became Mr. Goldwyn's production assistant.

Seattle Changes

Several personnel shifts have been made in Seattle. Ruth Farnham, formerly of MGM, has become secretary to L. J. McGinley, at Universal; Chester Thorpe has resigned as advertising sales manager of the Twentieth Century-Fox exchange; Marion Forhan, formerly of the United Artists exchange in Calgary, Canada, has become bookers' stenographer at the Warner exchange; and Betty Rosenkauf has joined the same exchange.

Complete Coal Short

"The Story of Anthracite," in 16 mm sound, is available to schools, clubs, and other non-theatrical groups, its producer, Anthracite Industries, Inc., announced last week. The film tells the story of Pennsylvania hard coal.

Gore Building Two

Butler E. Gore is to build two new theatres in Tampa, Florida, adding to his present three. One will be in the business district; the other in a suburb.

SELZNICK INTERNATIONAL DISSOLVED, PRODUCER CONTINUES ON HIS OWN

Whitney Joins with Selznick in Statement Attributing Move to Causes Resulting from World Conditions

The David Selznick-John Hay (Jock) Whitney corporate setup of Selznick International Products will be dissolved, and Mr. Selznick, through his company, David O. Selznick Productions, will take over talent contracts and filming, to produce the two feature commitments remaining on his United Artists distribution contract. Further than that he has no plans.

Liquidation Voted

The immediate liquidation of Selznick International was voted on Friday of last week at a stockholders meeting in New York City. Although all debts were paid, and $2,900,000 in debentures retired together with annual interest at six per cent, and large payments made to stockholders, dissolution was ordered, it was said, because of present economic conditions brought about by the European war.

In explaining the action David O. Selznick, president and producer, and John Hay Whitney, chairman of the board, issued a joint statement:

"It is with profound regret that we feel that the risks involved, due to world conditions, make it desirable to take this step. We have striven for five years to establish and consistently maintain a high standard of product and we like to think that our trade mark became symbolic of an ideal in picture making."

Mr. Whitney is also prominently associated in the affairs of Technicolor, Inc. The Selznick-Whitney Selznick International's biggest picture, "Gone With the Wind," was made in Technicolor.

The producing and distribution contracts of Selznick International have been assumed by David O. Selznick Productions, Inc., formed two weeks ago in California. The new company will produce two films, possibly "Joan of Arc" and "Jane Eyre" to fill out the contract with United Artists which released all Selznick International films with the exception of "Gone With the Wind," distributed by MGM in a deal which involved the services of Clark Gable.

Acquiring Talent Contracts

David O. Selznick Productions will take over the contracts with players and directors, including Vivien Leigh, Ingrid Bergman, Joan Fontaine, Alfred Hitchcock, Robert Stevenson, Alan Marshall and Hattie McDaniel. Daniel T. O'Shea, vice-president of the old company, will become general manager of the new. Other executives of Selznick International who are expected to join the new company include Katherine Brown, eastern production manager, and Val Lewton, story editor.

Mr. Whitney, Mr. Selznick and Francis Altstock will serve as directors in dissolution while the assets of Selznick International are liquidated. All physical assets, it was said, will immediately be offered for sale. The nature of these properties was not given.

Others who will assist in the dissolution are E. L. Scanlon, former treasurer, who will act as fiscal agent on the West Coast in cooperation with Raymond A. Klune, production manager; Leonard R. Case, former assistant treasurer, who will act as fiscal agent in the East and Lowell V. Calvert, company sales manager, who will supervise liquidation of all exhibition contracts.

The principal stockholders in Selznick International included John Hay Whitney, C.V. Whitney, Myron Selznick, Mrs. Charles S. Payson, Norma Shearer, Robert Lehman, John Hertz. It was said that Mr. Selznick received enough for his services to finance the new company. He said, "I expect to retain 100 per cent of the new company."

Mr. Selznick said he had not decided upon the stories for the two pictures to be made for United Artists. He also told the New York press: "I make no promises that I'll make any pictures beyond those two." The final two required by the contract with United Artists will be finished, Mr. Selznick hopes, before next spring or summer.

Murray Silverstone, chief of world-wide operations of United Artists, issued a statement congratulating Mr. Selznick on the formation of David O. Selznick Productions. He said:

"In these troublesome times when the industry so badly needs important attractions it is extremely gratifying for us to know that the great talent and devotion that created immortal pictures like 'Gone With the Wind,' 'Rebecca,' 'Prisoner of Zenda,' 'Little Lord Fauntleroy' and so many others, has pledged itself to the production of pictures on an even more personal basis as you now propose."

Wishes Selznick Success

Nicholas M. Schenck, president of Loew's, Inc., said, "I wish Mr. Selznick success. He has shown great creative ability, as evidenced by "Gone With the Wind," and I look forward to a continuation of this quality in his future productions." Mr. Selznick was at one time a producer on the Metro lot.

Selznick International was formed in October, 1935, with the following board of directors, who held office until the dissolution last week: Mr. Whitney, Mr. Selznick, C. V. Whitney, Robert Lehman, Myron Selznick, Loyd Wright, and Dr. A. H. Giannini. Mr. Whitney and Mr. Selznick expressed their appreciation of "the splendid and unselfish services rendered throughout the company's history by Dr. Giannini, the well known California banker and pioneer in motion picture financing."

In listing the honors won in the short history of the company it was said, "Throughout the entire five years of the company's existence, Mr. Selznick held first place as the producer of the greatest number of box office successes in the annual poll of exhibitors conducted by the Quigley Publications."

Players brought to stardom by Selznick International included Ingrid Bergman in "Intermezzo," Vivien Leigh in "Wind" and Joan Fontaine in "Rebecca."

Selznick International opposed double features and block booking and insisted that its films be sold individually, and recently came out with a policy of not selling any picture until it was completed.

Mr. Selznick had his early training in the industry from his father, Lewis J. Selznick, and successively was a reader, associate producer of Westerns at MGM, producer at Paramount, vice-president in charge of production at RKO-Radio, vice-president and producer at MGM, president of Selznick International and now head of David O. Selznick Productions.

THEATRE COOPERATION ASKED FOR SHORTS

Exhibitors who don't support the distributors in properly selling their shows are betraying the industry and the majors' efforts to make good product, Norman Moray, short subject sales manager of Warner Brothers, said Thursday, August 22nd, at the New York home office after a special screening of the company's new season short subjects for the press, exchange staff, and local exhibitors.

Mr. Moray said Warner Brothers, this year, in the face of continued double features and possible far-reaching changes in the structure of the industry, had extended itself in making shorts, using larger budgets, and high-salaried directors and players. "The thing that we specially are against is the use, in ads and displays for theatres, of merely the phrase, 'selected short subjects and newsreels'," he said.

Approximately 40 of the 86 scheduled new season Warner shorts are completed.

James Roosevelt Moves To Culver City Studio

Globe Productions, Inc., releasing through United Artists, has leased the major part of the RKO-Pathe lot in Culver City where ten sound stages and 16 acres of exterior sets are available. With this action Mr. Roosevelt severs all connection with the Samuel Goldwyn studio.

The RKO-Pathe studio in recent years had been known as the Selznick International Studio and there "Gone With the Wind," "Rebecca" and other major attractions were produced.

With the prospect of a $3,500,000 production schedule, it was announced that additional space was required. In two weeks production of "Pot O' Gold," featuring Horace Heidt and his band, is scheduled to begin. Harry Tugend is writing the screen-play. The second picture on Globe's schedule will come from the Samuel Bronston company which is to produce Jack London's novel, "Martin Eden."

Henry Henigson, general manager of James Roosevelt's productions, said he will begin work shortly in the new quarters on the first 30 of the 300 scheduled coin-in-slot machine shorts for Mills Novelty Company.

Korda Announces Six To Be Made in U. S.

Alexander Korda Films, Inc., which releases through United Artists, has announced its first American production schedule of six top-budget feature pictures. Mr. Korda has expanded his activities to include production in Hollywood as well as in London.

American headquarters of Korda Films are at the General Service Studio in Hollywood where in recent weeks "The Thief of Bagdad," filmed mostly in England, was completed.

The six features on the schedule are: a story based on the lives of Lord Nelson and Lady Hamilton, starring Vivien Leigh and Laurence Olivier; "New Wine," life of Franz Schubert, the composer, with Ilona Massey in the feminine lead; "I Have Been Here Before," starring Merle Oberon in a story written by her husband, Mr. Korda; "Jungle Boy," Sabu, and "Cyrano," Olivier.

Production is to begin in September on the Nelson-Lady Hamilton story and "New Wine," followed by "Jungle Boy" and "I Have Been Here Before."

HOLD THAT LION!



"PRIDE AND PREJUDICE"

4th Week Radio City Music Hall!
(only three other pictures have ever done it!)

"I LOVE YOU AGAIN"

3d Week Capitol, N.Y., Cleveland, Seattle, San Francisco and 2nd Week in 27 first runs with Philadelphia and Des Moines playing two theatres day and date.

"BOOM TOWN"

3d Week at advanced prices in 7 out of 9 test engagements with Cincinnati continuing indefinitely. Booked at advanced prices in San Antonio, Dallas, Pittsburgh for 2 weeks and Philadelphia for indefinite run. Also booked at advanced prices in two first-run theatres day and date at Chicago and Seattle.

The Old Subscribers' Roll Call

In connection with the preparation of the forthcoming special issue of MOTION PICTURE HERALD commemorating the twenty-fifth anniversary of Martin Quigley's service in the journalism of the screen, a recording of the older subscribers to the publications of the House of QP is being compiled.

MOTION PICTURE HERALD is prideful of the fact that its subscription rolls of today include the names of men who have been identified with the motion picture from the earliest days of organized exhibition—some of whose names were first inscribed on the rolls of *Moving Picture World*, beginning in 1907 and acquired by The Herald in 1928, and *Motion Picture News*, absorbed by The Herald in 1930—all today fused into the institution of MOTION PICTURE HERALD.

It is desired to hear from those older subscribers from such a period as fifteen years ago, on back to the beginning. To make response convenient, a reply coupon is offered:

To the Editor
MOTION PICTURE HERALD
ROCKEFELLER CENTER
NEW YORK

I first subscribed to your journals beginning in .....

for .....
(Theatre Name) (Town and State)

Present affiliation .....

Remarks .....

.....

.....

.....
(Signature)

Log of Production Shows Steady Rise

While only four pictures were finished this week, compared to the 10 of the week before, nine were started by Hollywood's studios, four more than in the preceding period.

Shooting were 39, with 18 being prepared and 72 edited, against 34, 24 and 75 in the same classifications last week.

The week's tabulation:

COMPLETED

COLUMBIA
Blondie Plays Cupid
Girls Under 21
PARAMOUNT
Quarterback
WARNERS
Honeymoon for Three

STARTED

COLUMBIA
Alias the Lone Wolf
Passage West
MGM
Hullabaloo
MONOGRAM
Drums of the Desert
REPUBLIC
Frontier Vengeance
20TH-FOX
Chad Hanna
Hudson's Bay
UNIVERSAL
Give Us Wings
Trail to Paradise

Two short subjects were completed, although none were started.

See Business Pickup In Ohio Territories

Exhibitors in two Ohio situations envision a pickup in business as a result of increased employment occasioned by the building of airplane factories under Government financing. A $35,000,000 airplane engine manufacturing plant will be built by the Wright Aeronautical Corporation on a 200 acre tract at Lockland, near Cincinnati, where from 12,000 to 15,000 will be given employment. A $4,000,000 airplane manufacturing plant will be built by Curtiss-Wright Corporation at Port Columbus, adjacent to the City of Columbus, which will employ around 10,000.

Business in Cincinnati, except theatres, has shown a consistent increase for 15 consecutive months, according to the Chamber of Commerce indices there. Gains in percentages for July of this year, compared with the same month of 1939, were: Employment, 17; bank clearance, 12; department store sales, 12.8; new car sales, 47; building permits, 28; and mortgage loans, 43. Theatre business has shown definite improvement with the advent of cooler weather, but, generally, it is below the levels of some of the previous comparable periods.

Three Circuits in Northwest Merge

A merger of three independent circuits in Washington, Alaska and California into one partnership has been disclosed in Seattle. The new company, to be known as Hubenart Theatres Company, will operate 14 theatres formerly owned by Arthur C. St. John of Centralia, Wash., Ben F. Shearer of Seattle and Hugh W. Bruen of Whittier, Cal.

The houses involved in the deal are the Fox and Liberty, Centralia; St. Helens and Pix, Chehalis, and the Monte theatre in Montesano, all owned by Mr. St. John; the Whittier, Wardman and Roxy theatres in Seattle, owned by Mr. Bruen, and the Tower theatre in Bremerton, Roxy in Everett, Revilla in Ketchikan, Alaska, and Capitol in Juneau, Alaska, all owned by Mr. Shearer.

NEW SUBURBAN MARKETS TAKING AS MUCH AS 25% OF CITY BUSINESS

Population Shift and Economic Movement Indicated in Census Report Draws Attention of Distributor Sales Heads

Motion picture distributors and operators of both large and small circuits are turning attention to the United States Census Bureau's 1940 report on the national consus disclosure of a marked shift of population since the last census, in 1930, from large cities and other concentrations to the suburbs and small towns.

Motion Picture Herald, on August 17th, page 25, reporting on the Census Bureau's latest tabulation of populations, showed the extent of the shifts during the past decade in the 37 cities having populations in excess of 250,000, and observed that, as a result, a substantial part of the future of motion picture exhibition, lies in the suburbs of the large cities and in the small towns surrounding such centers.

Emphasized by Sales Organ

The 1940 census figures are revealing population trends which are of importance to theatre owners and distributors, it was pointed out this week by Metro-Goldwyn-Mayer, in *The Distributor,* its film sales department publication, which concludes, "Not only do the 1940 census figures confirm the expected trend toward decentralization of population, but they demonstrate that this movement away from the cities is also effecting an internal change which is materially affecting the cities' business structures."

Reports made to the National Association of Real Estate Boards, by appraisers in 200 cities, shows that central business districts have lost as high as 25 per cent to the suburbs and small towns in their areas.

And with the shift of population, theatre building is likewise shifting, new theatres being constructed to serve growing communities, particularly where industries have been moving to the rim of cities, creating new suburban residential districts.

With the loss of 25 per cent of business to the suburbs, Metro-Goldwyn-Mayer notes that it has been necessary for downtown merchants, at increased expense, to establish branches in outlying districts to follow their customers' migrations.

Population Influence

"Exhibitors, like other retailers," observes MGM, "are dependent upon population for patronage. To what extent development of downtown theatres is affected by population migration depends upon a variety of conditions —the volume of transient trade, theatre policy and management, parking facilities, and so on. Generally and broadly speaking, it is probably questionable whether many large cities will much increase their present downtown seating capacity in the next decade.

"But much more important than this to the average salesman is the steady growth of theatre business in city outskirt and suburban areas. Nor can there be any assurance that rentals are keeping pace with business improvement unless grosses are constantly watched and carefully analyzed. Outside factors which should be regarded as straws showing how the wind is blowing include construction of all sorts, the attention which large retail units are giving to the area, the influx of professional men, development and activity of the real estate market, bankers' interest in the community and a variety of other equally obvious considerations," added MGM.

Cite Los Angeles

The distributor cites Los Angeles as a good illustration of why downtown merchants have been forced to establish suburban branches. Latest available census figures for that city show shrinkage of downtown retail sales from 43.2% in 1929 to 33.7% in 1935, but during this period the share of neighboring sections rose, Hollywood's from 9.9% to 11.9%, Wilshire's from 5.3% to 9.2% and Westwood's from 0.2% to 0.8%. As a result of population migration, principal Los Angeles stores have had to open "country" branches: Bullock's on Wilshire Boulevard and in Westwood, The May Company 6½ miles out on Wilshire, The Broadway in Hollywood, with a recent addition to it, and Magnin's and Coulter's and Saks-Fifth Avenue in outlying sections. Sears, Roebuck & Co. has five stores, none downtown, which are said to gross $25,000,000 a year.

St. Louis Trend Noted

The article continued, "St. Louis is another city where this trend had been the subject of study before census figures again centered attention on it. There are 62.5 square miles within the city limits but it has a ring of suburbs. Population loss between 1910 and 1920 affected 13% of the city's area. During the next ten years 26% of the city's area lost population. Up to the present decade, this decentralization has been steadily progressing while the city itself was showing population gains—6.3% from 1920 to 1930. But the 1940 St. Louis population shows a 1% loss, the figutes dropping 8,212 from 821,960 to 813,748. While a breakdown to show the affected area is not yet available, there is not much doubt that considerably more than 26% of the city has lost population.

"In Los Angeles between 1930 and 1939 there were 75,611 family residential units built, practically all of them being three miles or more from the business district, most of them from three to five miles out and a good deal still further away. Along with this population have gone stores, doctors, automobile sales rooms, dentists, repair garages—and theatres.

Researcher Finds One Solution to Lost Film Markets In Rural U. S.

Hollywood producers should expand their marketing to reach the "forgotten 32,000,000" financially able residents of rural communities who never or rarely ever attend the movies, instead of directing their attentions toward the more or less steady picturegoers, Samuel E. Gill, New York research specialist, said Tuesday, in summarizing the results of an independent survey which he conducted of rural communities.

Mr. Gill declared: "The biggest opportunity for the new business Hollywood needs to offset the loss of European markets will be found in the rural districts."

Mr. Gill, former research director for Crossley, Inc., the National Resources Board and the Twentieth Century Fund, declared that, although upper half city incomes average $2,500 as against $1,800 in the rural top 50 per cent, spendable income for both is approximately the same because rents and food prices absorb more of the city dwellers' income.

"The ruralite puts more of his income into having a good time," continued Mr. Gill. "In addition, the lower half rural population also has more to spend than the lower city 50 per cent and spends it.

"Ruralites will go far for amusements. My study showed that 83 per cent in the lower 50 per cent brackets travel to more than one town to see movies. Some 89 per cent in rural communities own and operate automobiles.

"But, it seems to me, big companies neglect everything except key cities in developing consumer demand. An indication of what can be done in the rural field is proven by the success attained by suburban and rural theatres located on main highways and equipped with adequate parking facilities."

Sends Ambulance Fleet

Twenty-two ambulances of the Lewis J. Warner fleet, purchased by the American Red Cross, are en route to England. The fleet, costing $25,300, was contributed by Harry M. Warner and is dedicated to the memory of Mr. Warner's son.

Milestone Is Signed

Lewis Milestone, who directed Ronald Colman and Ginger Rogers in "Lucky Partners" soon to have its New York premiere at the Radio City Music Hall, has been signed by United Producers to direct the first production which this company will release through RKO Radio Pictures.

Vance To Build

Willis Vance, who operates the Ohio and Eden, Cincinnati suburban theatres, and the State, a neighborhood house at Newport, Ky., just across the river from Cincinnati, has acquired a site for a new 750 seat theatre at Oakley, Cincinnati suburb. It will be located across from a new theatre to be built by R. L. Fitzwater, until recently manager of the Avon, in Cincinnati.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

Mr. J. Glottman, now in New York, carries some strange tales about exhibition in and around the country of Colombia in South America, where he is sole distributor of the products of National Theatre Supply Company and International Corporation.

For the most part, equipment for theatres must be flown into the remote regions, at quite some expense.

For instance, Domingo Galeano, an exhibitor customer in Arauca, who operates a theater in the inlands of Colombia, had to pay $928 in shipping charges alone to have a Simplex projector, Walker screen and Delco lighting equipment sent by plane from Bogota.

Mr. Galeano's section is a wild cattle country, although the population is not wild, merely primitive. His customers pay him half-a-cow admission to his theatre. The price of a cow in that sector is around $1.65. Some Colombian cattle ranchers run as many as 100,000 heads on the hoof to market, taking two months for the journey. Conditions are so severe, however, that the ranchers arrive with no more than 10 to 20 cows out of each 100 started.

▽

Jack O'Leary, manager of the Old Colony theatre on the rockbound shores of Massachusetts at Plymouth, is the latest to receive a contribution to a "conscience fund."

The other day he received a letter, unsigned, which stated that a parent patron has two sons, one 11, the other, 12, and that after the older one became 12, he continued going to the Old Colony theatre, as do many of his friends, for juvenile prices. The parent wrote that this was dishonest, and to correct the wrong, enclosed one dollar to cover the difference between that which the boy did pay and that which he should have paid.

Some folks out in Anamosa, Iowa, however, do not have a similar spirit. The other day Victor Young, manager of the Circle theatre there, noticed a man carrying a little fellow in his arms, who bought a single 20-cent adult ticket, the 'child' being carried in free. After the performance, Mr. Young noticed the 'child' in the smoking room, puffing on a big, black stogey. Closer examination revealed that he was a well-wrinkled midget.

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The Los Angeles Chamber of Commerce is raising the dickens with Warners' California studio because the producer uses the colloquialism "prune-picker" to denote native Californians in their picture of "Flowing Gold."

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Here's one for the newsreels: The final meeting of the season, on September 20th, of the "Ka-choo Club," described as militant "anti-ragweed" offshoot of the Hay Fever Association of America. There are now some 400 "Ka-chooers," organized at Sault St. Marie, Michigan, in 1928, where, under Michigan law for chartered clubs, they meet annually from August 10th to September 20th

▽

Linda Winters, RKO actress picked to play with Orson Welles in his first Radio production, "Citizen Kane," is in reverse on name changing. She's returning to her own name, Dorothy Comingore.

We pass along the formal and official statement which Warners passed on to us, announcing Hollywood's newest accomplishment in these days of so many great Hollywood accomplishments:

"The longest kiss of motion picture history was photographed yesterday at the Warner Bros. studio, with Ann Sheridan and George Brent, real-life sweethearts, the principals in the marathon performance.

"From contact to break, the record kiss, exchanged for the fadeout scene of 'Honeymoon for Three,' lasted exactly 56.2 seconds, script clerk stop-watch time. It shattered, kiss statisticians declare, the old record of 49 seconds flat, credited to John Barrymore and Dolores Costello. The Barrymore-Costello mark, made in 'The Sea Beast,' has endured since the old silent film days.

"Other notable osculatory performances eclipsed by the Sheridan-Brent collaboration include the 47-second kiss of Greta Garbo and the late John Gilbert in 'Flesh and the Devil' (editor's query: 'member that one?), the 35- and 40-second efforts of the late Rudolph Valentino and Agnes Ayres in 'The Sheik,' and the more recent 30 seconds plus embrace of Charles Boyer and Hedy Lamarr in 'Algiers.' Even Theda Bara's swooning embraces are said to be made to appear brief by comparison with the new record.

"Approval by the Hays office, which normally limits kisses to 30-second duration, is taken for granted because of several circumstances. The kiss is the final fadeout scene of the picture, and so is delivered at a time when true lovers should be entitled to embrace as long as they please without censure. Circumstances require a sustained embrace. Last, but not least, rumor has it that Miss Sheridan and Brent will marry.

"In view of all these circumstances, Director Lloyd Bacon loaded his camera with ample film and let them run on and on for a full 90 feet while the stars kissed for the new world's film record."

▽

The Calco Chemical Division of the American Cyanamid Company, of Bound Brook, New Jersey, has a new "magic carpet," which, treated with special chemicals, glows softly with various colors in the dark of movie houses, to guide patrons down aisles to seats.

▽

The Division of Placement and Unemployment Insurance of the New York State Department of Labor warns employers and employees that the use of nicknames may cause delay and trouble in securing unemployment insurance benefits. Names on insurance reports and benefit applications must correspond exactly to those appearing on Social Security Account cards. They will not, for example, recognize "Jack Davis" as "John J. Davis," nor "Tony di Maggio" as "Antonio F. Di Maggio."

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Police in Zurich, Switzerland, banned the American-made somewhat humorous western production of Universal's "Destry Rides Again," because it displayed too much fighting and shooting. Newsreels on the same local programs showing the Nazis' destruction of Dunkerque were permitted to continue. Which shows what it shows.

There's always open house at radio station WOR for persons with new program ideas. Only a few, however, are found airworthy. Most of them are just no good. Here are a few rejected recently by John S. Hayes, assistant to Julius F. Seebach, Jr., in charge of programs:

An international broadcast in which the originator of the program wanted to talk personally with both Churchill and Hitler, explaining Churchill's position to Hitler, and vice versa. "I can do this so well," said the "idea man," "that everything will be cleared up. They will each understand the other, and the war will be called off at once."

The Great American drama: "About Northerners and Southerners, and Easterners and Westerners, and it will be authentic because where the script calls for a character from the Midwest, he will broadcast from Chicago and where I have a Southern character he will broadcast from Atlanta, and so on. In this way, my drama will originate in cities and towns all over the country at the same time."

A different kind of art instruction program: The lad who dreamed this one up claimed he had a simple method for reducing all works of arts to simple numbered system of lines, curves and angles. "I will describe a famous painting over the air, like the Mona Lisa, and listeners can follow my system, and paint a Mona Lisa themselves, right in their own homes."

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If Don Kuhn at Detroit's Pal-State theatre ever gets the idea again to use his male ushers for freak exploitation, he'd better turn elsewhere for help.

The other day he had his ushers take turns in front of his theatre, dressed a la caveman, in leopard skins, posing as "glamour boys" of 1,000,000 B. C., to exploit the Hal Roach-United Artists picture "1,000,000 B. C." One of the "glamour" ushers was chased for blocks by two score clamoring girls, who finally treed him in a park. He finally escaped to the revolving door of a nearby department store, but was arrested for obstructing traffic.

▽

Beneficences of $50 are almost extinct in motion picture exhibition, but Owen Holmes, who operates the open air Auto-Vision theatre in East Greenbush, outside of Albany, N. Y., got one the other night just the same.

A car pulled up to the ticket office, the driver asked for two and gave Mr. Holmes a $50 bill, adding gratuitously "Keep the change." Amazed, Holmes went out to see his patron to return the money. After a short interchange Holmes recognized his patron as Steve Williamson, a studio technician in Hollywood.

Mr. Williamson had borrowed $50 some 25 years ago towards his trip to California, where he eventually made good. Reading about Mr. Holmes' managership of the Auto-Vision project in Motion Picture Herald, Mr. Williamson determined to repay the debt once he got back east and stopped off just to do that little thing.

▽

In Copenhagen, a theatre critic was challenged to a duel for making "cracks" about an actor's lady. Because Denmark's Nazi conquerors have put a strict ban on firearms for Danes, the critic chose bows and arrows.

2,000 NAMES RISE TO FAME WHILE 3,000 ARE DIMMED, SAYS ALMANAC

QP's Annual Reference Volume for '40-'41 Records Personnel Changes of Screen Credits for Production Season Passed

Hollywood, ceaselessly searching for the materials of fame, elevated 2,011 names to cast sheet prominence this year, a 400 per cent increase in the rate of manufacture of eminence, while 3,021 players, writers and technicians had their hold on attention reduced to a reference line to make way.

The count is based on the Who's Who section of the 1940-41 International Motion Picture Almanac, a Quigley publication, out next week. Last year evanescent fame brought only 520 new names, to make room for which 986 biographies were reduced to reference lines back to prior editions.

16,000 Biographies

Edited by Terry Ramsaye and compiled by the staffs of MOTION PICTURE HERALD, *Better Theatres, Motion Picture Daily* and *Fame,* the twelfth annual edition of the Almanac contains five pounds, avoirdupois, of listings and statistics in addition to the compilation of 16,000 names of industry talent and personnel in the biographical section.

The average age of the displaced talent is calculated to be five years above the average age of those being raised into fame and position, but the grand average of all screen players remains where it was a year ago, at 34 years. Nearly all reductions were made in the talent and technical groups of Hollywood, the executive personnel remaining approximately the same except for changes and promotions within the industry. The biographical data in the section is given in some 920,000 words.

In the standard vital statistics sections of the book it is shown that the industry spent approximately $150,000,000, the same as last year, to give the customers the 584 pictures produced and distributed during the year. Some 350 new theatres were constructed between June, 1939, and June, 1940, and approximately $35,000,000 was spent on them and on rehabilitating older houses.

300 Companies Listed

The new edition carries a combined, cross-indexed Corporations section in which are listed 300 principal companies engaged in the business of motion pictures, with their executive personnel. In another section the bankers' story of the year is told in the financial statements of the larger companies.

For the first time documentary pictures and their producers get reference book attention. Fifty-five of these films now in circulation are listed with the 150 producers engaged in that type of production in the United States.

Under Television and Broadcasting attention is given to the newest entertainment medium, its present leaders and boundaries; to facsimile transmission, rapidly growing method of communication, and to the older industry of radio broadcasting. In this division are listed 250 stars who divide their time between radio and films.

There are 57 division headings in the book's 1,112 pages, from the biographies to the list of active labor unions and employee organizations and the digest of news of the year.

ALMANAC LISTINGS CROSS-INDEXED

The twelfth annual index of the International Motion Picture Almanac contains some 1,100 *items, listing producers, distributors and exhibitor organizations, with a cross index of financial statements, officers and other pertinent matter, ranging from the Academy of Motion Picture Arts and Sciences to the letter* Z—*B. F. Zeidman, Zenith Cinema, Zenith Radio.*

Actors, writers and directors, the documentary film, the advertising film, labor organizations, publications, radio, television, technical groups, foreign film distributors, sign companies, newsreels, a chronology of the motion picture and No. 87-273, *the U. S. Bill of Complaint against Paramount Pictures, Inc., et al., now in the process of a consent decree, also are listed.*

Of the 1,100 *items, one alone, "Who's Who in the Motion Picture Business," starts at page three and continues to page* 659, *the most comprehensive feature of the book and indicative of the Almanac's coverage of the international motion picture scene.*

Rosenblatt, Clark and Hart in Political Jobs

Sol A. Rosenblatt, industry attorney and member of the law firm of Rosenblatt & Jaffe, has been named general counsel to the Democratic National Committee by Edward J. Flynn, chairman. Mr. Rosenblatt was deputy administrator of the National Recovery Administration and was in charge of compliance under the industry's NRA code. Later, he became national compliance director.

James P. Clark, head of Horlacher Delivery Service, Philadelphia, has been named chairman of the Philadelphia Democratic Campaign Committee.

Vincent G. Hart, formerly eastern head of the Production Code Administration at the Motion Picture Producers and Distributors New York headquarters, has been appointed assistant to Edwin F. Jaeckle, chairman of the New York Republican State Committee, for the duration of the Presidential campaign.

West Virginia, Penn., Jersey Exhibitors Meet

The West Virginia Theatre Managers Association held its annual convention Tuesday and Wednesday at the Greenbrier Hotel in White Sulphur Springs, W. Va. One of the principal speakers was Edward L. Kuykendall, president of the Motion Picture Theatre Owners of America.

Tex Ritter, cowboy star under contract to Monogram, was to be a guest of honor at the convention banquet. The arrangements were in charge of J. C. Shanklin of Ronceverte, W. Va., and W. H. Holt of Richwood, secretary-treasurer of the organization. S. J. Hyman, president, presided at the meetings.

Jersey Allied Meets

Allied of New Jersey met Thursday at the Hollywood Hotel, West End, N. J., to discuss plans for the organization's convention to be held at the President Hotel, Atlantic City. The closing banquet will be a testimonial to Abram F. Myers of national Allied.

Allied Independent Theatre Owners, Philadelphia, met last Tuesday to discuss industry problems.

The meeting of the Motion Picture Theatre Owners of Connecticut has been postponed until September 23rd.

Illinois Group Convenes

The United Theatre Owners of Illinois met in Champaign, Ill., a week ago Tuesday to discuss impending state taxes. The members discussed ways and means of organizing a defense against any additional taxes.

William F. Crouch, executive secretary of the recently formed UTOI group, said that more than 30 members had joined in the last two weeks and that he would set up permanent headquarters in Springfield in September.

North Dakota Election

Frank Wetzstein of the Mandan theatre, N. D., was elected governor from western North Dakota at a meeting of the Independent Theatre Owners' Association of North Dakota, held recently in Mandan.

The group is endorsing Northwest Allied. However, it was decided to retain the North Dakota organization for social reasons and to cope with such legislative matters as may be of interest only to North Dakota exhibitors and theatre owners.

Michigan Allied Sets Meeting

Allied Theatres of Michigan will hold its 1940 convention in Jackson, Mich., October 7-9. The board of directors convenes on the opening day, with the two succeeding days to be devoted to general business conditions.

A testimonial banquet in honor of Abram F. Myers, general counsel of Allied States Association, will be a highlight of the 21st annual convention of Allied of New Jersey in Atlantic City on September 25-27.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Brigham Young

(Twentieth Century-Fox)

The Story of the Mormons

This is the story of the Mormons, from Nauvoo, Illinois, to Salt Lake City, Utah, from persecution on through months of hardship, sickness, despair, death and disloyalty, plague and prayer, to the valley that nobody else wanted and the place of peace and prosperity they made for themselves there.

Combined in the picture are many things that have prospered the screen since its beginnings. Here is, first of all, entertainment on a scale commensurate with the proportions of the scene and time dealt with—the nation's frontier as it pushed westward under the thrust of men and women whose courage and convictions, on whichever side of the frontier code, were unquestioned. Here is, too, entertainment in terms of the faith of men in their God under conditions putting that faith to trial by fire, by famine and by forces of nature. Here is, in a degree not attained since "The Covered Wagon" if then, the drama that flows from the spectacle of a people fleeing distress and pressing on in quest of a homeland. And here, as in no other film save D. W. Griffith's "Intolerance" and George Loane Tucker's "The Miracle Man," is the thrill that is born of beholding faith instrumental in righting the affairs of man.

But it is not to be understood that it is as a spectacle or as a sermon that "Brigham Young" has been handled by Darryl F. Zanuck and comes now to the nation's seekers after entertainment. On the contrary, it is as a melodrama packed with incidents affecting the lives of many people, incidents ranging from mob-violence to locust-plague, that the story of the Mormons is narrated. Nor is the dialogue placed in the mouths of Joseph Smith and Brigham Young the measured language of the pulpit, but rather the language of men of purpose and expediency in a place and time when choice of words was a luxury.

The picture opens with the bigots banded against the Mormons at Nauvoo taking to horse and gun to attack the settlement, continues with them firing the houses and barns, beating some of the men to death, shooting others. It goes on from there to the trial of Joseph Smith for treason, Brigham Young's defense of his leader, Smith's conviction and assassination by a mob that breaks into his cell.

From this beginning the picture moves forward to show the flight of the Mormons across the frozen Mississippi to Iowa, across Iowa to the haven offered by friendly Indians at Council Bluffs, onward from there with Mexico as destination, later with California beckoning a part of the band with tales of gold, finally to the halting at the present site of Salt Lake City, the cultivating and planting of the land, harvesting of the first crop, the rationing of food during the protracted winter and—with the coming of spring—the coming of the locusts to devour the young grain.

The efforts of the settlers to vanquish the onswarming locusts—called crickets in this picture, perhaps, 'though needlessly, to prevent association with a similar sequence in "The Good Earth"—furnishes a crisis in the story that would serve as a climax in any super-special. Here it is depicted as breaking the spirit of Brigham Young, although not his faith. He summons his people around him to announce his unfitness to lead them, but before he can do so the sky is blackened by flocks of seagulls (they'll tell you in Salt Lake that gulls never came so far inland before or since) come to devour the locusts. This is the climax of the picture and the turning point in the fortunes of the Mormons.

In common with stories of magnitude, sweep and power, the record of the Mormons' crossing of the nation overshadows performances and personalities in the picture. The title role is played by Dean Jagger, that of his wife by Mary Astor. A romance played out against the background of the story of the Mormons is handled by Tyrone Power and Linda Darnell. The many who play name parts are listed below. The cast numbers in the hundreds.

Off-screen talent responsible for the vigor and impact of a film to be remembered include Kenneth Macgowan, associate producer, whose name on a film has meant much and will mean more from now on, Henry Hathaway, director, accountable for performances of distinction *en solo* and *en masse,* Lamar Trotti and Louis Bromfield, screen playwright and novelist, who accepted their material as they found it in the records and fashioned it without fear or prejudice for the screen's public.

Previewed at studio.—WILLIAM R. WEAVER.

Produced and distributed by 20th Century-Fox. Executive producer, Darryl F. Zanuck. Associate producer, Kenneth Macgowan. Director, Henry Hathaway. Screen play by Lamar Trotti. Story by Louis Bromfield. Photographed by Arthur Miller. Edited by Robert Bischoff. P.C.A. certificate No. 6329. Release date, Sept. 27, 1940. Running time, when seen in Hollywood, 114 minutes. General audience classification.

CAST

Jonathan Kent	Tyrone Power
Zina Webb	Linda Darnell
Brigham Young	Dean Jagger
Angus Duncan	Brian Donlevy
Eliza Kent	Jane Darwell
Porter Rockwell	John Carradine
Mary Ann Young	Mary Astor
Joseph Smith	Vincent Price
Clara Young	Jean Rogers
Mary Kent	Ann Todd
Heber Kimball	Willard Robertson
Doc Richards	Moroni Olsen
Prosecutor	Marc Lawrence
Hyrum Smith	Stanley Andrews
Hubert Crum	Frank Thomas
Pete	Fuzzy Knight
Henry Kent	Dickie Jones
Caleb Kent	Selmer Jackson
Mr. Webb	Frederick Burton
Major	Russell Simpson
Jim Bridger	Arthur Aylesworth
Big Elk	Chief Big Tree
Johnson	Davidson Clark
Emma Smith	Claire Du Brey

The Howards of Virginia

(Columbia)

Patriotic Romance

The arrival on the screen of this patriotic and moving presentation of the early American fight for freedom and independence comes at a time most appropriate for the purposes of exhibition and exploitation.

The production is a concise and faithful dramatization of the lengthy, epical study made by Elizabeth Page of pre-Revolutionary and Revolutionary periods in American history which, when issued in book form as "The Tree of Liberty" gained wide popularity with the reading public. Director-producer Frank Lloyd, who so eloquently distilled into a celluloid capsule the spirit and essence of the British people in "Cavalcade," has fashioned a rousing testament to the principles of American democracy. Sidney Buchman, composer of the screen script for "Mr. Smith Goes to Washington," reiterates the tribute to the American way of life.

Although the material is heavily annotated with historical and patriotic lines, the human element in the form of the romantic couple, "Matt Howard" and "Jane Peyton" is given equal emphasis and is utilized to introduce and highlight the history page sequences. This dramatic balance is due in great part to the sincere and sensible playing of Cary Grant and Martha Scott.

One of the surprises of the production is Mr. Grant forsaking his well recognized comedy forte and emoting in a straight, dramatic role with substantial success.

The story opens with a prologue in which young "Matt Howard," the son of poor backwoods folk, meets the youthful "Thomas Jefferson." It is through this friendship that years later, "Howard," now a surveyor, goes to work for the aristocratic "Peyton" household and falls in love with "Jane," the daughter of the estate. The couple marry and return to the rough and ready district of "Howard's" earlier years.

Through the encouragement of "Jefferson," "Howard" enters politics and when hostilities between the colonies and the mother country break out, he sides with the colonials and joins the army in spite of the protestations from "Jane." Eventually, he is joined by his two sons in the revolutionary movement and when his first-born crippled son distinguishes himself by a feat of bravery, the father belatedly becomes reconciled with him. The saga ends with Cornwallis bottled up at Yorktown, as "Jane" and "Matt" are reunited politically and romantically.

Previewed at the Astor Theatre on New York's Broadway, where a capacity audience of specially invited exhibitors and press representatives gave the film its complete and undivided attention and was particularly demonstrative at the film's finale when "Matt" Howard eulogizes the democratic philosophy of life and government.—JOSEPH F. COUGHLIN.

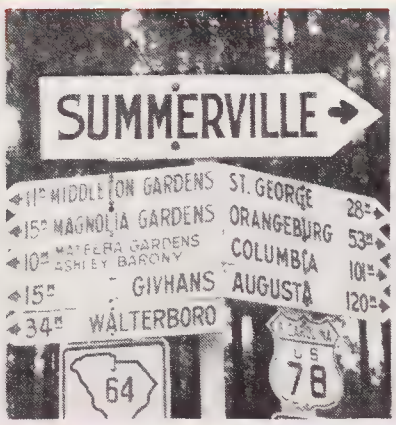
Produced and released by Columbia. Frank Lloyd, producer and director. Associate producer, Jack H. Skirball. Screen play by Sidney Buchman. Music and score by Richard Hageman. Photography, Bert Glennon. Art director, John Goodman. Interior

(*Continued on page* 52)

PARAMOUNT GETS THE SMALL TOWN

VOTE!







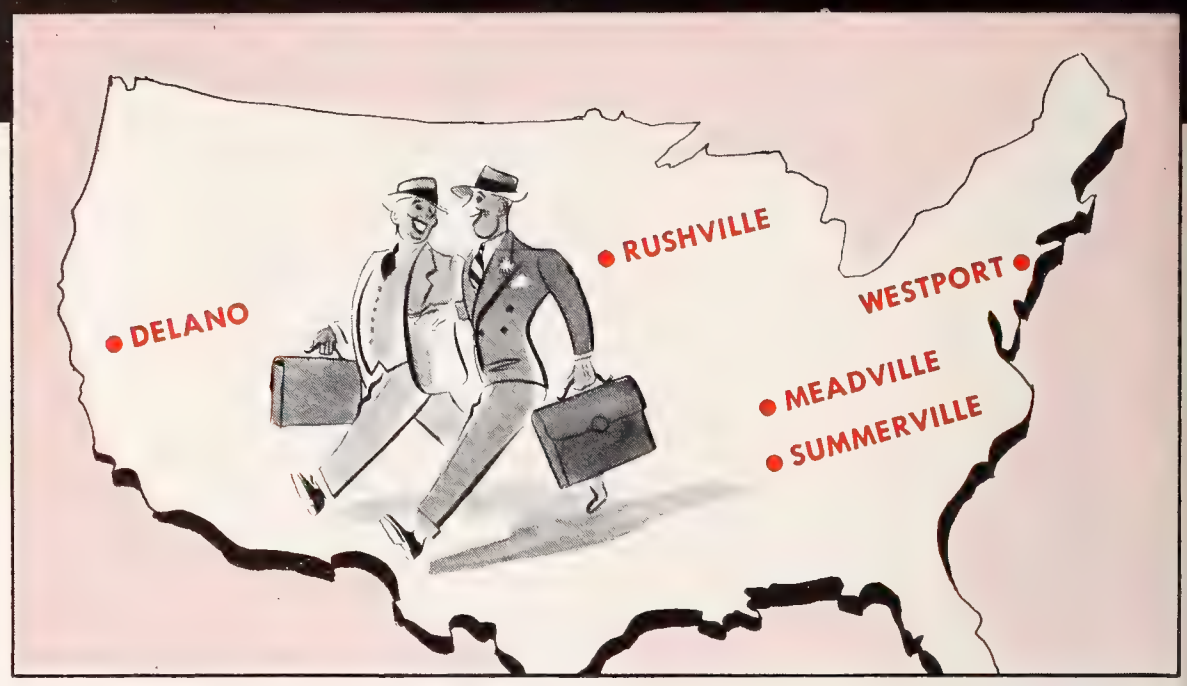




5 SMALL TOWNS IN FIVE DIFFERENT SECTIONS OF THE U. S. A.
TELL WHY IT PAYS TO PLAY PARAMOUNT PICTURES IN 1940-41

Paramount

WHAT KIND OF PRODUCT DO SMALL TOWNS *NEED* THIS YEAR!



"On Location" survey shows how Paramount's program of...

38 Big Paramount Productions!

plus 6 "HOPALONG CASSIDYS"

serve that need in ↗

Paramount's 1940-41 Policy! No "B" pictures! An increase in production cost of $100,000 per picture! 86 Short Subjects!

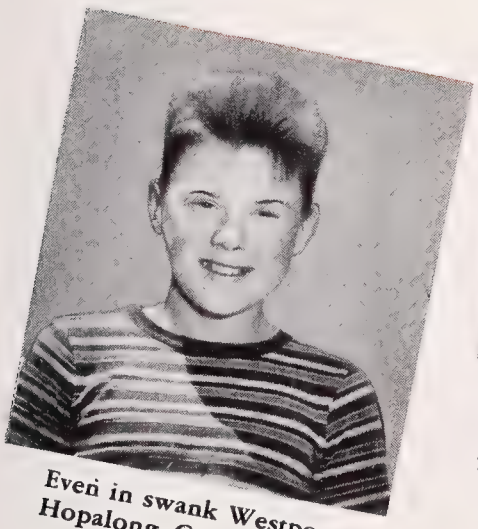


HIGH-HAT SUBURBAN TOWN



"I cater to the station-wagon set. My customers see the Broadway shows . . . sing the latest hit tunes . . . read the new books. And they want the best in pictures, too. That's why I look to Paramount this year. Stage hits like 'Kiss the Boys Goodbye' and 'Skylark'. . . stories like 'An American Vagabond', the life of O. Henry, and 'City That Never Sleeps,' from best-seller 'F.O.B. Detroit'. . . new stars from the stage like Betty Field, Mary Martin, Leila Ernst, Eddie Bracken . . . and the lightest and gayest of musicals like 'Rhythm on the River'. . . that's the kind of entertainment the Westport people want . . . and that's why Paramount's going to get the big play from Westport this year!"

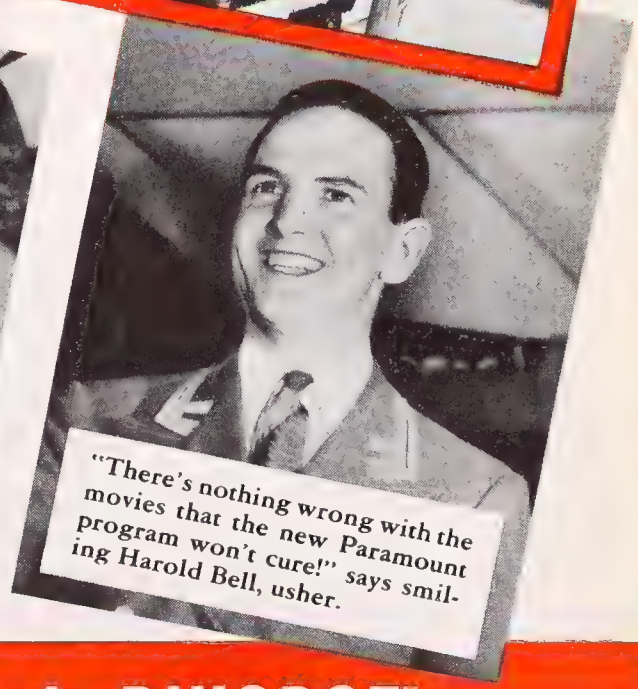
—GEORGE COMDEN, Owner-Manager of the Fine Arts Theatre (499 seats) Westport, Connecticut



Even in swank Westport Hopalong Cassidy finds an ardent supporter.



Three of Westport's younger set discuss "Rhythm on the River." "I liked Oscar Levant best," says Helen Jones. "Give me Bing any time," says Janet Bendtzer. "My heart belongs to Mary Martin," says Joyce Guyaz.



"There's nothing wrong with the movies that the new Paramount program won't cure!" says smiling Harold Bell, usher.

"RHYTHM ON THE RIVER"

starring

BING CROSBY · MARY MARTIN · BASIL RATHBONE

with

Oscar Levant · Lillian Cornell

Directed by Victor Schertzinger

"I WANT A DIVORCE"

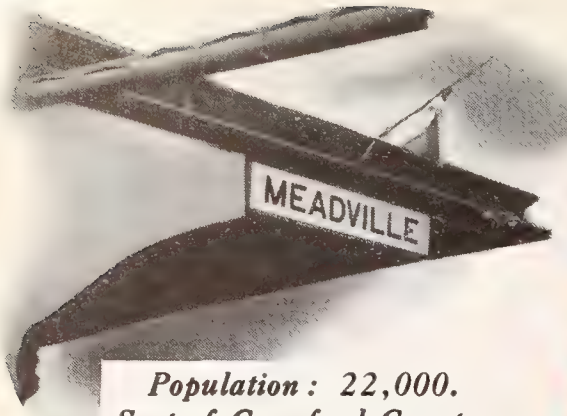
starring

JOAN BLONDELL · DICK POWELL

with

Gloria Dickson · Frank Fay

Directed by Ralph Murphy



Population: 22,000.
Seat of Crawford County.

PENNSYLVANIA FARMING AND FACTORY TOWN



"After the show at the Academy, most folks like to drop in for a soda. Noticed when it's a Paramount picture, business here picks up!" That's Bill Carter on the right talking. Joe Boswell smiles agreement.



Bus Driver D. W. Mook: "Thanks for tipping me off about that new Joan Blondell and Dick Powell comedy, 'I Want a Divorce.' I'm laughing already!"

"The Paramount line-up looks like extended playing time, and that's right up our alley. Paramount's weeded out the 'B's' and weak sisters and given us a chance to get back into real show business. With all the big ones coming up, we can exploit, advertise, and build up runs that'll look like marathons . . . and that's where the profit is. Take the Benny-Allen 'Love Thy Neighbor' . . . Claudette Colbert and Ray Milland in 'Arise My Love'. . . and, well, any one of the pictures in this announcement . . . with shows like these it looks like we can really kiss the 'B's' goodbye!"

Owner of the 730-seat Acade Theatre, R. H. SHADLEY, ta over the Paramount program w Manager E. T. CLAFFEY.





ROBERT S. BATES, editor of the Meadville Tribune - Republican, after looking over the new season line-up, says:

"We congratulate Paramount on its forward-looking program for the year, concentrating its efforts on fewer pictures and emphasizing humor and action wherever possible. The nation needs more humor and entertainment to maintain its balance!"

"Did you hear Dotty Lamour and Robert Preston are going to be in 'Moon Over Burma'? I saw them in 'Typhoon' and I wouldn't miss their next picture for anything!"

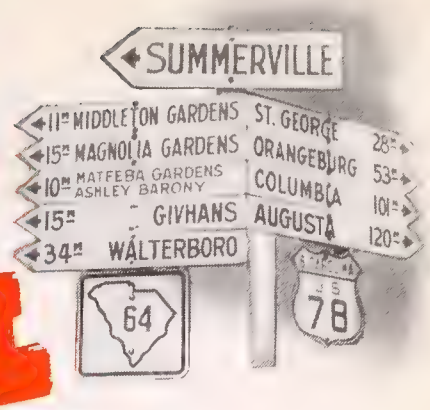


"TEXAS RANGERS RIDE AGAIN"
JOHN [illegible] · AKIM TAMIROFF
May Robson · [illegible] Crawford
Directed by [illegible]

"DANCING ON A DIME"
with
Grace McDonald · Robert Paige · Virginia Dale
William Frawley · Peter Hayes · Lillian Cornell
Eddie Quillan · Frank Jenks
Directed by Joseph Santley

"ARISE MY LOVE"
starring
CLAUDETTE COLBERT · RAY MILLAND
with
Walter Abel · George Zucco
Directed by Mitchell Leisen

IN THE HEART OF THE DEEP SOUTH



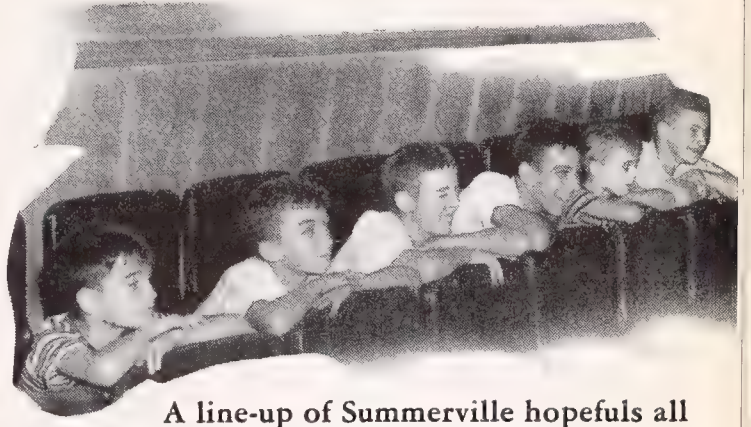
"We want the kind of pictures our customers want," says owner Morris Legendre," and right now they want light entertainment, with music and laughs and popular stars. No problem pictures to make 'em worry...no propaganda pictures to remind 'em of the headlines. Looks like Paramount has its ear close to the ground, 'cause they're giving me exactly the kind of entertainment I need to keep my audiences happy ...'Rhythm on the River,' and one that looks as if it was made specially for me, 'Virginia'!"



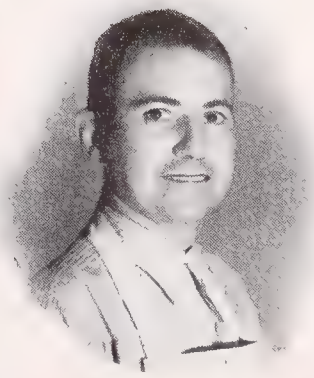
MR. LEGENDRE looks over the Paramount line-up...and begins to count up those good old grosses on the adding machine.



"Got to have a mighty strong show to get the folks into town these 'dog days'. Thanks to Paramount, there are no 'dog days' at the Summerville Theatre. Those big ones keep my house packed!"



A line-up of Summerville hopefuls all wrapped up in the antics of "Hopalong Cassidy"! Mr. Legendre believes in building his program to satisfy everyone.

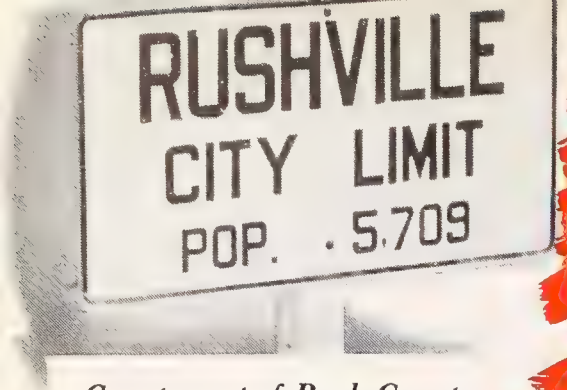


"Paramount sure knows its groceries," cracks clerk Roy Driggers, "to keep those swell pictures coming one after another. 'Texas Rangers Ride Again,' and 'The Quarterback' look wonderful to me!"

Joseph Conrad's **"VICTORY"** (AN ISLAND TALE) starring
FREDRIC MARCH · BETTY FIELD
with Sir Cedric Hardwicke and Jerome Cowan · Based on the Novel by Joseph Conrad · Directed by JOHN CROMWELL

"THE QUARTERBACK"
with
Wayne Morris · Virginia Dale · Lillian Cornell · William Frawley · Edgar Kennedy
Jerome Cowan · Alan Mowbray
Directed by H. Bruce Humberstone

"RANGERS OF FORTUNE"
with
FRED MacMURRAY · PATRICIA MORISON · ALBERT DEKKER
Gilbert Roland · Joseph Schildkraut · Dick Foran
Directed by SAM WOOD

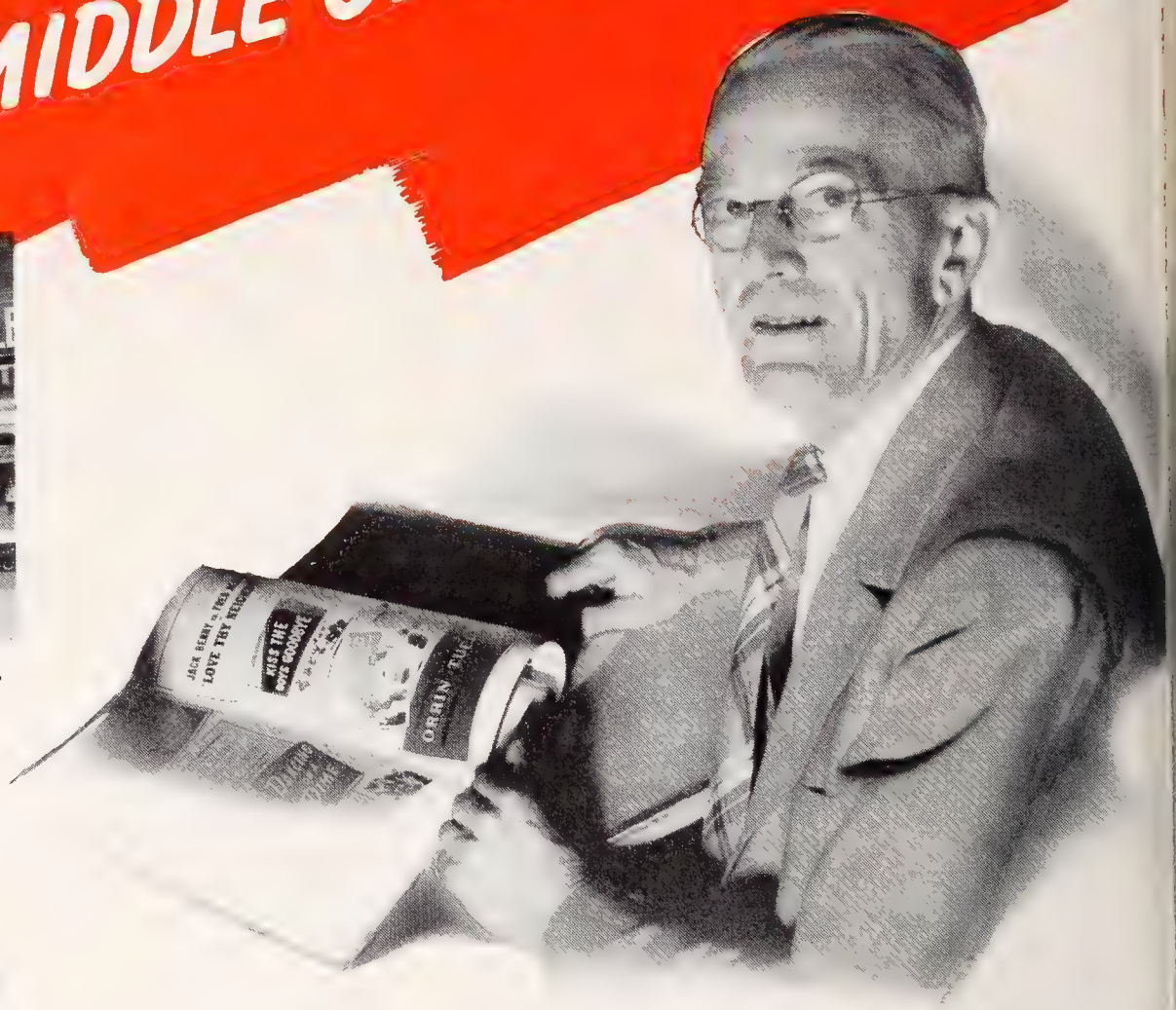


County seat of Rush County . . . three factories, but predominantly a farming town.

RIGHT IN THE MIDDLE OF THE U.S.A.



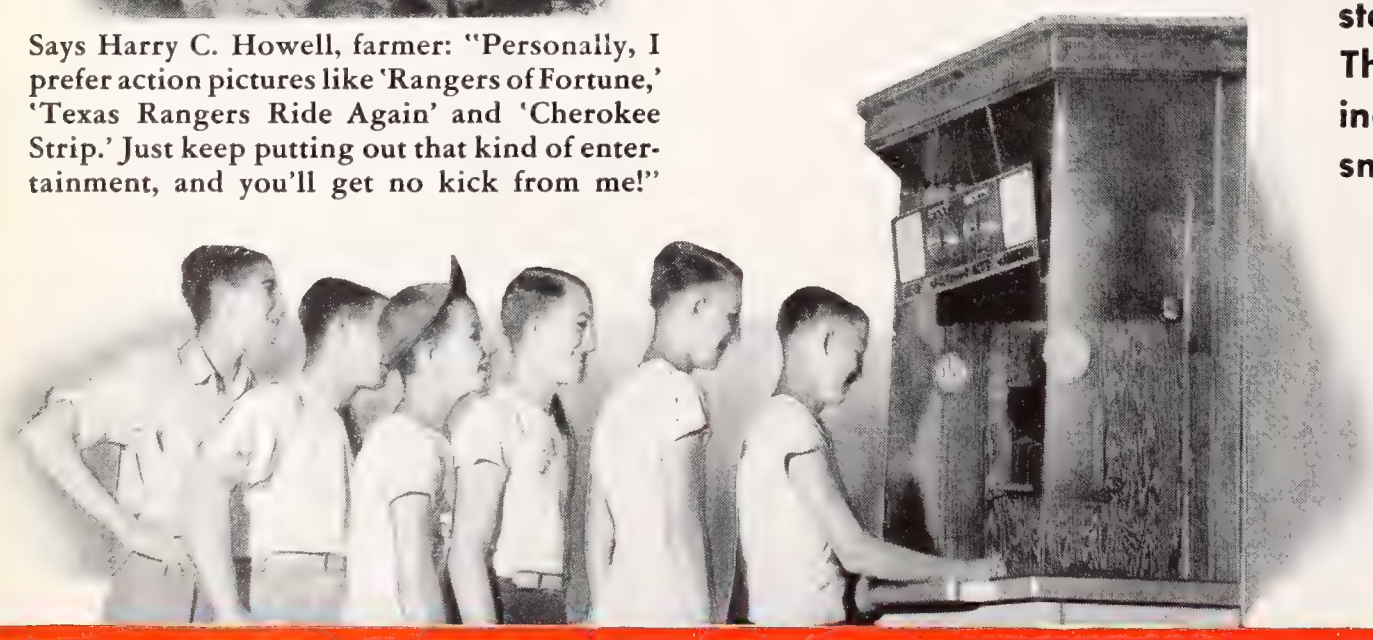
Here's what ROY HARROLD, owner of Rushville's 667-seat Princess Theatre, says he needs this year:



"The people who come to my theatre are mostly farming folk. And they like their entertainment down to earth, too . . . the kind they can understand, like Joseph Conrad's 'Victory' and 'Aloma of the South Seas.' Not that they don't like musical comedies. Most everybody tunes in on Jack Benny, Fred Allen, Bing Crosby, Bob Hope, and every one of these stars packs the house for me. Thanks, Paramount, for turning out the kind of pictures that small town audiences go for!"



Says Harry C. Howell, farmer: "Personally, I prefer action pictures like 'Rangers of Fortune,' 'Texas Rangers Ride Again' and 'Cherokee Strip.' Just keep putting out that kind of entertainment, and you'll get no kick from me!"



Roy Harrold says he can keep these lads in line even during the basketball season with Paramount comedies.

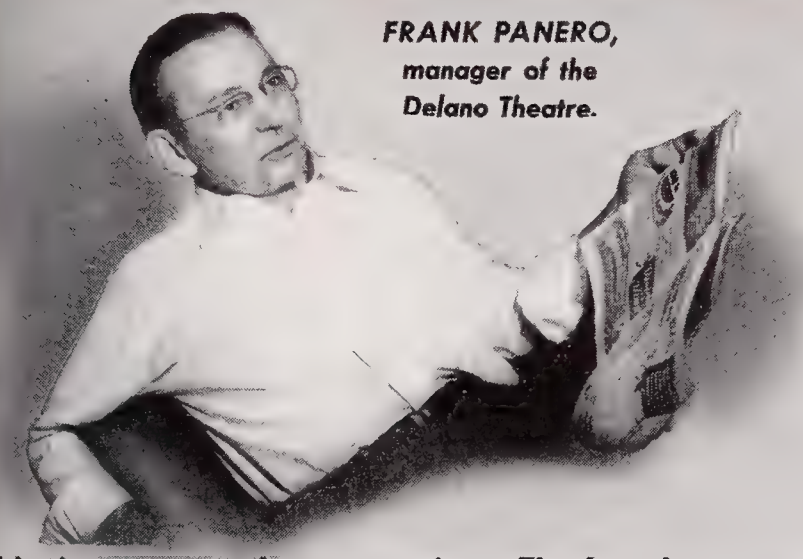
"LOVE THY NEIGHBOR"
starring
JACK BENNY vs. FRED ALLEN
with Mary Martin • The Merry Macs
Veree Teasdale and Rochester
Produced and Directed by MARK SANDRICH

"MOON OVER BURMA"
starring
DOROTHY LAMOUR • ROBERT PRESTON • PRESTON FOSTER
with
Doris Nolan • Albert Basserman
Directed by Louis King



Delano, Cal. Population: 4,456. Delano Theatre (air-cooled) seats 730. Competition: Bowling, roller skating, ten weeks of night basketball.

WAY OUT WEST IN SAN JOAQUIN VALLEY



FRANK PANERO, manager of the Delano Theatre.

"Action . . . and more action. That's what we want out here. And I'm tickled pink to see that Paramount's put the emphasis on action again this year . . . pictures like 'Rangers of Fortune,' 'Sunrise in My Pocket,' 'Shepherd of the Hills' and 'Cherokee Strip.' And I'm glad to see we're getting six more Hopalong Cassidies. They do better business for us than any other series of Westerns made.

"I've been playing Paramount product for 25 years. My all-time record was hung up with Paramount's 'Covered Wagon.' This year, with all the big ones coming up, I'm out to shoot holes in that record. Paramount's putting more money into every picture . . . and I'll get more money out of every one!"



This is the Wasco Theatre. Folks here like their movies a little more sophisticated. Paramount's got the right program for them, too.



O. L. Johnston, agricultural worker, says: "History pictures are my dish. That's why I liked 'Union Pacific' and that's why I look forward to 'Sunrise in My Pocket' and 'TexasRangersRideAgain'!"



"Comedies with radio personalities—people I hear on the air but never get to see except in the movies—appeal to me. Paramount seems to have all the big radio stars . . . so I'll take Paramount!" So says Marion Twiford of Delano Union High School.



"Looks like our Saturdays are all taken up, Joe. Did you see that list of swell pictures coming?"

"SECOND CHORUS"

starring

FRED ASTAIRE · PAULETTE GODDARD

with Artie Shaw and his Band · Burgess Meredith

Charlie Butterworth · Directed by Henry Potter

"VIRGINIA"

starring

MADELEINE CARROLL · FRED MacMURRAY

with

Carolyn Lee · Stirling Hayden · John Rutherford

What 5 experts say about PARAMOUNTS SHORTS...

"You'd be surprised, or maybe you wouldn't, what a terrific kick Westport audiences get out of Popeye. They're just the thing to round out a perfect Paramount program. And those Benchley comedies are sure to get a bang-up reception!"



—GEORGE COMDEN,
Fine Arts Theatre,
Westport, Conn.

"Paramount Animated Cartoons are the tops in the business. I'm glad that you made a star of Gabby and put him in his own series. My audiences loved him in 'Gulliver' and sure will welcome him back. I'm anxious to see that new 'Merry Models' series, with puppets!"



—FRANK PANERO,
Delano Theatre,
Delano, Calif.

"Do I like Paramount shorts? You bet! They've got everything I need to balance my show and keep the customers happy. Variety . . . color . . . and, say, that pre-testing sure does work out swell. There's plenty of those Paramount shorts that get marquee billing in my house!"



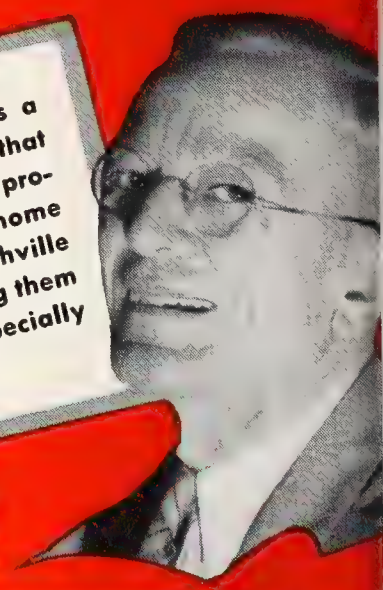
—MORRIS LEGENDRE,
Summerville Theatre,
Summerville, N. C.

"When I run on a single feature policy, I need a strong short subject program to round out the bill. Paramount gives me just what I want. The new line-up looks very good to me, indeed!"



—W. H. SHADLEY,
Academy Theatre,
Meadville, Pa.

"I look on Paramount shorts as a kind of show insurance. I know that as long as there's one on the program, my audiences will go home happy. And then, folks in Rushville practically insist on my giving them their Paramount News, especially in these times!"



—ROY HARROLD,
Princess Theatre,
Rushville, Ind.

86 SHORT SUBJECTS FROM PARAMOUNT FOR 1940-41 . . . and 33 of them are in COLOR! Look at this line-up . . . every one a money-maker! 12 Max Fleischer "Popeyes" ★ 8 Max Fleischer "Gabby" Cartoons in Technicolor ★ 13 Grantland Rice "Sportlights" ★ 6 "Unusual Occupations" in Cinecolor ★ 1 "Raggedy Ann" ★ 6 "Popular Science" in Cinecolor ★ 6 "Fascinating Journeys" in Technicolor ★ 10 Max Fleischer "Animated Antics" ★ 6 Paramount "Paragraphics" 8 "Headliners" ★ 4 Single Reel Robert Benchley Comedies ★ 6 "Merry Models" in Technicolor

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"Alias the Lone Wolf"	Story, Earl Felton, Sidney Salkow. Director: Sidney Salkow.	Warren William, Frances Robinson, Thurston Hall, Fred Kelsey.	Shooting
"Passage West"	Original story, Sidney Biddell, Frederic Frank. Screen play, P. J. Wolfson. Director: John Brahm.	Constance Bennett, Pat O'Brien, Marjorie Gateson.	Shooting
METRO-GOLDWYN-MAYER			
"Bittersweet"	From the operetta by Noel Coward. Screen play, Lesser Samuels. Director: W. S. Van Dyke, II.	Jeanette MacDonald, Nelson Eddy, Diana Lewis, Ian Hunter, Arthur Lukas, Janet Beecher, Karen Verne.	Shooting
"Flight Command"	Director: Frank Borzage.	Robert Taylor, Walter Pidgeon, Ruth Hussey, Shepperd Strudwick, William Tannen, Paul Kelly.	Shooting
"Third Finger Left Hand"	Director: Robert Z. Leonard.	Melvyn Douglas, Myrna Loy, Lee Bowman, Bonita Granville, Donald Meek, Raymond Walburn, Felix Bressart, Ann Morriss, Sidney Blackmer.	Shooting
"Little Nellie Kelly"	Director: Norman Taurog.	Judy Garland, George Murphy, Charles Winninger, Arthur Shields.	Shooting
"Hullabaloo"	Original screen play, Ned Perrin, Dorothy Yost. Director: Edward L. Marin.	Frank Morgan, Billie Burke, Virginia Grey, Leni Lynn, Dan Dailey, Jr., Ann Morriss, Lynne Carver, Felix Bressart, Donald Meek, Sara Haden.	Shooting
MONOGRAM			
"Drums of the Desert"	Original story, John T. Neville. Screen play, Dorothy Reid, Joseph West. Director: George Waggner.	Ralph Byrd, Lorna Gray, Mantan Moreland, George Peter Lynn, Willie Costello, Jean Del-Val, Ann Codee.	Shooting
PARAMOUNT			
"Love Thy Neighbor"	Producer-director: Mark Sandrich.	Jack Benny, Fred Allen, Mary Martin, Eddie "Rochester" Anderson, Verree Teasdale.	Shooting
"Virginia"	Producer-director: E. H. Griffith.	Madeleine Carroll, Fred MacMurray, Carolyn Lee, Stirling Hayden, Marie Wilson.	Shooting
"D.O.A."	Director: Stuart Heisler.	Ellen Drew, Rod Cameron, Phil Terry, Onslow Stevens, Paul Lukas.	Shooting
"Second Chorus"	From an original story, Frank Cavett. Director: Henry C. Potter.	Fred Astaire, Paulette Goddard, Burgess Meredith, Charles Butterworth, Artie Shaw and Orchestra.	Shooting
"The Round Up"	Director: Lesley Selander.	Don Wilson, Patricia Morison, Preston Foster, Betty Brewer.	Shooting
REPUBLIC			
"The Hit Parade of 1941"	Original screen play, Bradford Ropes, F. Hugh Herbert, Maurice Leo. Additional comedy sequences, Sid Kuller, Ray Golden. Director: Auer.	Kenny Baker, Frances Langford, Hugh Herbert, Mary Boland, Ann Miller, Patsy Kelly, Barnett Parker, Phil Silvers.	Shooting
"Melody and Moonlight"	Director: Joseph Santley.	Jane Frazee, Johnny Downs, Barbara Joe Allen, Mary Lee, Jerry Colona, Jonathan Hale, Claire Carlton, Frank Jenks.	Shooting
"Frontier Vengeance"	Original story, Bennett Cohen. Screen play, Barry Shipman. Director: Nate Watt.	Don Barry, Betty Moran, George Offerman, Jr., Ivan Miller, Dad Pickerd, Griff Barnett, Ken McDonald.	Shooting
RKO RADIO			
"Little Men"	From the novel by Louisa May Alcott. Screen play, Mark Kelley, Gene Towne, Graham Baker. Director: Norman McLeod.	Kay Francis, George Bancroft, Jack Oakie, Jimmy Lydon, Charles Esmond, Ann Gillis, Richard Nicholls.	Shooting
"Citizen Kane"	Screen play, Orson Wells. Director: Orson Wells.	Orson Wells, Dorothy Comingore, Ruth Warwick, Richard Baer, William Alland, Fortuno Bonanova.	Shooting
"You'll Find Out"	Original screen play, David Butler, James C. Kern. Producer-director: David Butler.	Kay Kyser and his band, Peter Lorre, Boris Karloff, Bela Lugosi, Dennis O'Keefe, Helen Parrish, Alma Kruger, Ginny Simms.	Shooting
"The Fargo Kid"	Screen play, Morton Grant and Arthur V. Jones. Director: Edward Killy.	Tim Holt, Ray Whitley, Emmett Lynn, Jane Drummond, Cyrus W. Kendall, Ernie Adams, Paul Scarden, Glenn Strange. Mary McLaren.	Shooting
"No, No, Nanette"	Adaptation of musical comedy by Ken Englund. Music by Vincent Youmans. Lyrics by Irving Caesar, Otto Harbach. Producer-director: Herbert Wilcox.	Anna Neagle, Richard Carlson, Roland Young, Helen Broderick, Zasu Pitts, Tamara, Aubrey Mather, Jo Ann Sayers, Stuart Robertson.	Shooting
TWENTIETH CENT.-FOX			
"The Californian"	Director: Rouben Mamoulian.	Tyrone Power, Linda Darnell, Basil Rathbone, Gale Sondergaard, Chris-Pin Martin, Eugene Pallette, Robert Lowrey, Montagu Love, Donald Meek.	Shooting
"Jennie"	Director: David Burton.	Dorris Bowdon, George Montgomery, Joan Valerie, William Henry, Rand Brooks, Ludwig Stossell, Hermine Sterler.	Shooting
"Chad Hanna"	From the novel by Walter D. Edmonds. Director: Henry King.	Henry Fonda, Linda Darnell, Mary Beth Hughes, John Carradine, Guy Kibbee, Jane Darwell, Eddie Collins, Ted North, Olin Howland.	Shooting
UNIVERSAL			
"Fireman Save My Child"	Original screen play, Jane Storm, Sy Bartlett. Co-directors: Otis Garrett, Paul Girard Smith.	Baby Sandy, Stuart Erwin, Una Merkel, Edgar Kennedy, William Frawley.	Shooting
"Meet the Wildcat"	Original screen play, Alex Gottlieb. Director: Arthur Lubin.	Margaret Lindsay, Ralph Bellamy, Joseph Schildkraut, Allen Jenkins.	Shooting
"Give Us Wings"	Original story, Eliot Gibbons. Screen play, Arthnr T. Horman. Director: Charles Lamont.	Billy Halop, Huntz Hall, Bernard Punsly, Gabriel Dell, Bobby Jordan, Wallace Ford, Anne Gwynne.	Shooting
"Trail to Paradise"	Original screen play, Arthur St. Claire, Victor McLeod. Director: Ray Taylor.	Johnny Mack Brown, Fuzzy Knight, Nell O'Day, Maria Montez.	Shooting
WARNER BROTHERS-FIRST NATIONAL			
"Meet John Doe"	Screen play, Robert Rskin. Producer-director: Frank Capra.	Gary Cooper, Barbara Stanwyck, Edward Arnold, Walter Brennan, Spring Byington, James Gleason, Henry O'Neill, Irving Bacon, Rod LaRocque.	Shooting
"Santa Fe Trail"	Director: Michael Curtiz.	Errol Flynn, Olivia de Havilland, Raymond Massey, Ronald Reagan, Alan Hale, Big Boy Williams, Henry O'Neill, John Litel, William Lundigan.	Shooting
"East of the River"	Director: Alfred E. Green.	John Garfield, Brenda Marshall, Marjorie Rambeau, George Tobias, Moroni Olen, William Lundigan.	Shooting
"Four Mothers"	Suggested by a novel "Sister Act" by Fannie Hurst. Screen play, Stephen Morehouse Avery. Director: William Keighley.	Priscilla, Rosemary and Lola Lane, Gale Page, Claude Rains, Jeffrey Lynn, Eddie Albert, Frank McHugh, Dick Foran, May Robson.	Shooting
"High Sierra"	From the novel by W. R. Burnette. Screen play, W. R. Burnette, John Huston. Director: Raoul Walsh.	Humphrey Bogart, Ida Lupino, Isabel Jewell, Henry Hull, Cornell Wilde.	Shooting

SHOWMEN'S REVIEWS OF PRODUCT

(*Continued from page 42*)

Decorator, Howard Bristol. Assistant director. William Tummel. Film editor, Paul Weatherwax. Montage effect, Slavko Vorkapich. Sound recorder, William H. Wilmarth. Miss Scott's Gowns. Irene Saltern. Technical adviser, Waldo Twitchell. P.C.A. certificate No. 6472. Running tim, when seen in New York, 123 minutes. Release date, September 19, 1940. General audience classification.

CAST

Matt Howard.....Cary Grant
Jane Peyton-Howard.....Martha Scott
Fleetwood Peyton.....Sir Cedric Hardwicke
Roger Peyton.....Alan Marshal
Thomas Jefferson.....Richard Carlson
Captain Jabez Allen.....Paul Kelly
Tom Norton.....Irving Bacon
Aunt Clarissa.....Elizabeth Risdon
Mrs. Norton.....Ann Revere
James Howard at 16.....Richard Alden
Peyton Howard at 18.....Phil Taylor
Mary Howard at 17.....Rita Quigley
Dicey.....Libby Taylor
Patrick Henry.....Richard Gaines
George Washington.....George Houston

Foreign Correspondent

(UA-Wanger)

International Adventure

With public attention focused as at no time since the days of Richard Harding Davis and Floyd Gibbons upon the dispatches filed by American journalists overseas, to whom producer Walter Wanger has dedicated this picture in a foreword of eloquence and force, showmen have here an attraction possessed of timeliness both as to subject matter and with respect to marketability. Quite apart from the names supplied for the marquee, the story told and the setting dealt with, the film furnishes its own basis for enlisting support and cooperation of newspaper and radio station.

Adventure, mystery, suspense and intrigue are its keynotes and these are rung in sequence and out, counterpointed on occasion with comedy, in a manner to fascinate, amuse, entertain and —in a finish that had a preview audience cheering—thrill its beholders. This ending, in which the foreign correspondent of the title broadcasts a message to America from London, during an air raid, drives home its lesson of preparedness with a power attained by none of the films which have sought by depicting Nazism in operation to dramatize its threat to democracy.

Unlike other pictures pertaining to the war in Europe, this one employs the place—London and Amsterdam—and the time—August-September, 1939—as setting for its story of a newspaper reporter sent from New York to get a story about what's going on behind the scenes of international diplomacy. The reporter is witness to the assassination of a Dutch pacifist, pursues the assassin, learns that the murdered man is a double, killed in order that the pacifist may be tortured into revealing an unwritten clause of a treaty, goes on to discover that the supposed British leader of a peace organization is in fact a German secret agent, a fact unknown to his daughter, with whom the reporter has fallen in love.

Attempts are made upon the reporter's life and other correspondents join him in his attempt to rescue the Dutch pacifist, which succeeds. Then war is declared, the German spy boards a clipper plane for America, the reporter does likewise, and the plane is shelled, comes down in the sea, reporter and girl returning to London when rescued, the spy drowning to save his daughter. The reporter files his story by telephonic subterfuge. The broadcast follows.

There is no withholding of identities of nations represented, but neither are there denunciations out of character, appeals to prejudice or partisanship. Dialogue by James Hilton and Robert Benchley, who also plays a part, and the original screen play by Charles Bennett and Joan Harrison stick to the story of adventure. Casting, which presents Herbert Marshall as the German spy instead of the British hero and George Sanders as the British reporter instead of the German spy, has the effect of mystifying the audience to advantage. Joel McCrea's portrayal of the reporter is of a kind to satisfy both reporters and laymen. Albert Basserman's performance as the Dutch pacifist is something to tell the customers about in advance.

Alfred Hitchcock's direction emphasizes movement, suspense and realism.

Previewed at the Four Star theatre, Hollywood, to a matinee audience composed in about equal parts of profession and public, applause emanating in like measure from both groups. —W. R. W.

Produced and released by United Artists. Alfred Hitchcock, director. Author, Charles Bennett and Joan Harrison. Dialogue by James Hilton and Robert Benchley. Music, Alfred Newman. Costumes, I Magnin and Co. Cameraman, Rudy Mate. Art director, Alexander Golitzen. Film editor, Dorothy Spencer. Production designer, William Cameron Menzies. Special effects, Lee Zavitz. Associate art director, Richard Irvine. Interior decorator, Julia Heron. Assistant director, Edmond Bernoudy. Special photographer, Ray Binger. European photographer, Osmonde Borradaile. Editorial supervisor, Otho Lovering. P. C. A. No. 6409. Running time, when seen in Hollywood, 118 minutes. Release date, August 16, 1940. General audience classification.

CAST

Johnny Jones.....Joel McCrea
Carol Fisher.....Laraine Day
Stephen Fisher.....Herbert Marshall
Ffolliott.....George Sanders
Van Meer.....Albert Basserman
Stebbins.....Robert Benchley
Rowley.....Edmund Gwenn
Mr. Powers.....Harry Davenport
Krug.....Eduardo Ciannelli
Tramp.....Martin Kosleck
Doreen.....Barbara Pepper
Latvian Diplomat.....Eddie Conrad
Toastmaster.....Crauford Kent
Mrs. Benson.....Gertrude W. Hoffman
Miss Benson.....Jane Novak
Jones' sister.....Joan Brodel

Flowing Gold

(Warners - First National)

Oil and Character

Suggested by a Rex Beach story, this Kenneth Gamet screen play treats of oil and the people who bring in wells, in terms of action and a psychological reform.

The reform takes place in the person of the embittered young oil worker portrayed by John Garfield; and is effected by a foreman played by Pat O'Brien and a girl enacted by Frances Farmer. Love for the latter finally pursuades the young man to return and face trial for a murder committed in self defense.

After struggles including a fight for their lease, a fire and a landslide, the three main characters bring in a well on which all had staked everything they possessed, as had the girl's father, seen as Raymond Walburn. Principally in support are Cliff Edwards, Tom Kennedy and Granville Bates.

The picture was directed by Alfred Green, with William Jacobs as associate producer.

Previewed at Warners' Hollywood Theatre, Hollywood, where the picture was received with some restlessness by an audience of both the public and professionals.—WALTER SELDEN.

Produced and distributed by Warners-First National. Associate producer, William Jacobs. Directed by Alfred E. Green. Original screen play by Kenneth Gamet. Suggested by a Rex Beach story. Director of photography, Sid Hickox. Film editor, James Gibbon. P. C. A. certificate No. 6646. Release date, August 24, 1940. Running time, when seen in Hollywood, 80 minutes. General audience classification.

CAST

Johnny Blake.....John Garfield
Linda Chalmers.....Frances Farmer
Hap O'Connor.....Pat O'Brien
English Cashier.....Eily Malyon
Mr. Naismith.....E. E. Clive
Wildcat Chalmers.....Raymond Walburn
Hot Rocks.....Cliff Edwards
Petunia.....Tommy Kennedy
Charles Hammond.....Granville Bates
Tillie.....Jody Gilbert
Collins.....Edward Pawley
Mike Branigan.....Frank Mayo
Joe.....William Marshall
Luke.....Sol Gorss
Nurse.....Virginia Sale
Sheriff.....John Alexander

Kit Carson

(UA-Small)

Biographical Melodrama

Just where fact leaves off and fiction begins in this panorama of the people, places and events associated with the fame of chief scout Kit Carson, is a matter for sticklers and historians to haggle over, not exhibitors or theatregoers. The news of interest to showmen and their customers is that Edward Small has made of the Kit Carson character a figure befitting the tales told of his heroism, daring and decision, a personality matching the ruggedness of his setting. No stereotype of romance is the Jon Hall of this casting and no fabrication of fantasy the narrative unfolded. On the contrary, the Carson story is a western produced as a western with all the trimmings plus realism, momentum and conviction.

Opening with an attack upon Carson and two companions by Shoshones, an episode in which blood is let and lives are taken, the story moves on to the scout's arrival at Fort Bridger where he meets Captain John C. Fremont and his cavalry and Dolores Murphy and other members of a wagon train turning south from the Oregon Trail bound for California via the high Sierras and Shoshone country. Taking charge of the wagon train, he proceeds in company with Fremont until the officer leads his troops into certain ambush, branching off from there. Indians attack both cavalry and wagon train, Carson's rescue of both furnishing a stretch of melodrama packed with action suspense and gunfire. It is on arrival in Monterey, however, that the Carson story takes on dimensions and significance, continuing on to include establishment of the republic of California, defense of the Murphy hacienda against the Mexican governor-general's forces, a sequence appealing to the spirit of adventure and patriotism, finally the joining of America with the forces of the republic.

Direction by George B. Seitz is for realism rather than glamour, motion rather than sentiment. George Bruce wrote that kind of a screen play from Evelyn Wells' story. Photography by John Mascall and Robert Pittack make of the mountainous background a treat for the eye. Ward Bond and Harold Huber as the scout's buddies, Lynn Bari as the girl, Dana Andrews as the rival and Raymond Hatton as Jim Bridger lead the support.

Previewed at the Alexander Theatre, Glendale, where the film was warmly received.—W. R. W.

Produced and released by United Artists. George B. Seitz, director, George Bruce, author. Musical director, Edward Ward. Costumes, Edward Ward. Cameraman, John Mescall, Robert Pittack. Art director, John DuCasse Schulze. Film editor, Fred Feitshans, Jr., William Claxton. Special photographic effects, Jack Cosgrove. Special effects, Howard A. Anderson. Set decorator, Edward Boyle. P. C. A. No. 6527. Running time, when seen in Hollywood, 95 minutes. Release, August 30, 1940. General audience classification.

CAST

Kit Carson.....Jon Hall
Dolores Murphy.....Lynn Bari
Capt. John C. Fremont.....Dana Andrews
Lopez.....Harold Huber
Ape.....Ward Bond
Miss Pilchard.....Renie Riano
Paul Terry.....Clayton Moore
Alice Terry.....Rowena Cook
Jim Bridger.....Raymond Hatton
Sergeant Clanahan.....Harry Strang
General Castro.....C. Henry Gordon
General Vallejo.....Lew Merrill

Elsa Maxwell's Public Deb No. 1

(Twentieth Century-Fox)

Cinema Cocktail

This is a comedy of New York life as lived belowstairs and abovestairs, by rich and poor, fabricated for purposes of laughter and with front-pages and society-columns of the newspapers as source of material used and treatment accorded it. Save for the presence of Elsa Maxwell, portraying Elsa Maxwell as the columnists have taught the public to know her, none of the characters are genuine, but anyone who reads is at liberty to identify them with personalities in cafe-society and elsewhere at will.

The debutante pertained to by the title is presented as the richest girl in the world whose engagement to a Republican candidate for Congress becomes ensnarled when, having been enrolled in the Red campaign by her Russian butler, she leads a Communist parade, gets arrested, photographed by the tabloids and nationally identified with the Communist movement. A penniless waiter in a Russian restaurant spanks her for her sentiments—with the cameras looking on—and becomes a national idol. Her canned-soup business is boycotted to the verge of bankruptcy by outraged housewives and she pretends to renounce Communism for the purpose of thus restoring the business to a state of prosperity so that she can sell it and turn the proceeds over to the Party. Just as she is about to sell it, however, Russia invades Finland, her Finnish boxing teacher flattens her Russian bulter and she decides Democracy may be all right after all, marries the young man who spanked her and keeps the soup business.

Brenda Joyce as the debutante and George Murphy as the boy she marries are to the fore throughout, Miss Maxwell having little to do but be herself. Charlie Ruggles as a capitalist who doesn't worry, Mischa Auer as the Russian butler and Maxie Rosenbloom as the Finnish athletic coach supply most of the background comedy, Franklin Pangborn performing a bit that is in a class by itself as a delicate bartender.

The story, although fashioned for humor in all particulars, leaves no doubt as to where the writers—Karl Tunberg, Don Ettlinger and Darrel Ware—stand with respect to Communism. They're against it.

Previewed at the Village theatre, Westwood, where it was greeted with laughter and, when dialogue or action tended to expose Communist doctrine as fakery, applause.—W. R. W.

Produced and distributed by 20th Century-Fox. Associate producer, Gene Markey. Directed by Gregory Ratoff. Screen play by Karl Tunberg and Darrel Ware. Story by Karl Tunberg and Don Ettlinger. Photographed by Ernest Palmer. Edited by Robert Simpson. P.C.A. certificate No. 6234. Release date, Sept. 13, 1940. Running time, when seen in Hollywood, 85 minutes. General audience classification.

CAST

Alan Blake	George Murphy
Penny Cooper	Brenda Joyce
Elsa Maxwell	Herself
Grisha	Mischa Auer
Milburn	Charlie Ruggles
Bruce Fairchild	Ralph Bellamy
Eric	Maxie Rosenbloom
Magistrate	Berton Churchill
Bartender	Franklin Pangborn
Mr. Schlitz	Hobart Cavanaugh
Hugh Stackett	Lloyd Corrigan
Feodor	Ivan Lebedeff
Ivan	Charles Judels

Dr. Kildare Goes Home

(MGM)

Case for Municipal Clinics

In this number of the Kildare series the interne graduates, accepts an appointment as staff-physician under the mentor who has overseen his training, and then goes home to discover that his father, practitioner in a village upstate, is failing in health under the strain of attending more patients than he can care for with safety to himself. The young doctor, aided by his chief of staff, determines to establish a clinic in the town under conditions whereby the citizens, on payment of 10 cents per week, can assure themselves of medical services supplied by three young doctors who join him in the project.

Success in working out his solution of the problem confronting the townsfolk is arrived at by way of a series of incidents which have the result of dispelling prejudice against the clinic system of medicine after argument and persuasion have failed to do so. Dialogue includes presentation of the arguments put forth by proponents of this plan.

Lew Ayres, Lionel Barrymore and Laraine Day again play the parts they have played in former Kildare pictures. Samuel S. Hinds, Gene Shelton, Emma Dunn and Nat Pendleton head the support.

Previewed at the Village theatre, Westwood, where it was attentively regarded, induced perhaps somewhat milder response than most of its predecessors.—W. R. W.

Produced and released by Metro-Goldwyn-Mayer. Harold S. Bucquet, director. Screen play by Harry Ruskin and Willis Goldbeck. Director of photography, Harold Rosson. Musical score, David Snell. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associate, Eddie Imazu. Set decorator, Edwin B. Willis. Wardrobe by Dolly Tree. Film editor, Howard O'Neill. P. C. A. No. 6512. Running time, when seen in Hollywood, 76 minutes. Release date, September 6, 1940. General audience classification.

CAST

Dr. James Kildare	Lew Ayres
Dr. Leonard Gillespie	Lionel Barrymore
Mary Lamont	Laraine Day
Dr. Stephen Kildare	Samuel S. Hinds
George Winslow	Gene Lockhart
Wayman	Nat Pendleton
Mrs. Martha Kildare	Emma Dunn
Dr. Davidson	John Shelton
Molly Byrd	Alma Kruger
Dr. Walter Carew	Walter Kingsford

The Durango Kid

(Columbia)

Western

A rip snorting product of the west "The Durango Kid" employs the masked rider theme as the stepping off place for its fist fights, gun duels and other accoutrements of the western. Music and song, too, has its place here with the Sons of the Pioneers taking care of that department. For romance the film has Luana Walters playing opposite the star, Charles Starret.

"Bill Lowry" (Charles Starrett) returns to his father's ranch the day the father is killed by "Mace Ballard" (Kenneth MacDonald), a neighboring rancher. "Ballard" has been conducting a campaign of terror against various homesteaders, driving them from their land, and resented the interference with his plans by "Lowry, Sr." "Bill" suspects "Ballard" from the start of his investigation.

Appointed a deputy marshal "Bill" forsakes the law for the costume of "The Durango Kid," a mysterious frontier Robin Hood, who had operated in Texas, just prior to the story's opening. He strips "Ballard" of his money and turns it over to the homesteaders. "Ballard" by a ruse recovers the money. In a final showdown between the two "Ballard" admits to the murder of "Bill's" father, which is overheard by the marshal and a posse he has gathered.

Reviewed at the Central theatre, New York. The audience enjoyed the film.—PAUL C. MOONEY, JR.

Produced and distributed by Columbia. Directed by Lambert Hillyer. Original screen play by Paul Franklin. Photography, John Stumar. Editor, Robert Fantl. Music and lyrics, Bob Nolan. Assistant director, Bob Farfan. Sound, J. S. Westmoreland. P. C. A. Certificate No. 6404. Running time, 61 minutes. Release date, August 15, 1940. General audience classification.

CAST

Bill Lowry	Chalres Starrett
Nancy Winslow	Luana Walters
Mace Ballard	Kenneth MacDonald
Steve	Francis Walker
Ben Winslow	Forrest Taylor
Marshal Trayboe	Melvin Lang
Bob	Bob Nolan
Pat	Pat Brady
Sam Lowry	Frank LaRue

Dance, Girls, Dance

(RKO Radio)

Comedy of Dance

Maureen O'Hara, Louis Hayward and Lucille Ball are co-starred in this tale of a ballet troupe and the lives of some of its members. Principally concerned are the two leading feminine players, who resort to appearances in a burlesque show as a way of providing themselves with the necessities. Miss Ball becomes a burlesque queen, Miss O'Hara her stooge, doing a straight ballet number between appearances by her friend. The burlesque sequences end with a denunciation from the stage of her audience by Miss O'Hara.

Louis Hayward is cast as the youthful heir to a tire fortune, whose matrimonial misadventures touch the lives of both girls, and include a marriage to one. Virginia Field appears as his first, and, ultimately, third wife, while Ralph Bellamy is director of a ballet troupe in which Miss O'Hara finally gets her chance.

The cast includes, as well, Maria Ouspenskaya, Mary Carlisle, Edward Brophy, Walter Abel, Ernest Truex and Sidney Blackmer; and Vivian Fay is seen as a ballerina in a sequence which caused spontaneous preview-night applause.

Harry E. Edington was executive producer, Erich Pommer produced and Dorothy Arzner directed. The screen play was written by Tess Slesinger and Frank Davis, from a Vicki Baum story. The film's songs were the work of Edward Ward, Chester Forrest and Robert Wright, and dances were staged by Ernst Matray.

Previewed at the Village Theatre, Westwood, where the picture met with solid approval.—W. S.

Produced and distributed by RKO Radio. Executive producer, Harry E. Edington. Produced by Erich Pommer. Directed by Dorothy Arzner. Screen play by Tess Slesinger and Frank Davis, from the story by Vicki Baum. Songs by Edward Ward, Chester Forrest and Robert Wright. Dances staged by Ernst Matray. Photographed by Russell Metty. Film Editor, Robert Wise. P. C. A. certificate No. 6247. Release date, August 30, 1940. Running time, when seen in Westwood, 85 minutes. Adult audience classification.

CAST

Judy	Maureen O'Hara
Jimmy Harris	Louis Hayward
Bubbles	Lucille Ball
Elinor Harris	Virginia Field
Steve Adams	Ralph Bellamy
Madame Basilova	Maria Ouspenskaya
Sally	Mary Carlisle
Miss Olmstead	Katharine Alexander
Dwarfie	Edward Brophy
Judge	Walter Abel
Hoboken Gent	Harold Huber
Bailey No. 1	Ernest Truex
Bailey No. 2	Chester Clute
Dolly	Lorraine Krueger
Daisy	Lola Jensen
Mrs. Simpson	Emma Dunn
Puss in Boots	Sidney Blackmer
The Ballerina	Vivian Fay
Caesar	Ludwig Stossel
Fitch	Erno Verebes

The Mummy's Hand

(Universal)

Horror and Humor

Principally appearing in this story of Egyptian tombs and a mummy preserved over the course of many a lifetime are Dick Foran, Peggy Moran, Wallace Ford, Eduardo Cianelli, George Zucco, Cecil Kelloway, Charles Trowbridge and Tom Tyler. It is a film in the thrill-chill category and handled accordingly.

The screen play by Griffin Jay and Maxwell Shane, from an original by the former, takes a young archeologist and his party on an expedition into the desert to discover a lost tomb, a trip which inadvertently brings them to the discovery of a mummy whose life has been preserved.

The picture was directed by Christy Cabanne and produced by Ben Pivar.

Previewed at the studio.—W. S.

Produced and distributed by Universal. Produced by Ben Pivar. Directed by Christy Cabanne. Screen play

(*Continued on following page*)

REVIEWS OF FEATURES AND SHORTS

(*Continued from preceding page*)

by Griffin Jay and Maxwell Shane. Original story by Griffin Jay. Director of photography, Elwood Bredell. Film editor, Philip Cahn. P. C. A. certificate No. 6497. Release date, Sept. 20, 1940. Running time, when seen in Hollywood, 67 minutes. General audience classification.

CAST

Steven Banning.....Dick Foran
Marta Solvani.....Peggy Moran
Babe Jenson.....Wallace Ford
The High Priest.....Eduardo Cianelli
Andoheb.....George Zucco
Mr. Solvani.....Cecil Kelloway
Dr. Petrie.....Charles Trowbridge
The Mummy.....Tom Tyler
The Beggar.....Siegfried Arno
Egyptian.....Eddie Foster
Bartender.....Harry Stubbs
Bazaar Owner.....Michael Mark
Girl.....Mara Tartar
Ali.....Leon Belasco

Arizona Frontier

(Monogram)

Western Melodrama

Based on a screen play by Robert Emmett, Monogram's latest western production has Tex Ritter, the company's cowboy star, as the white man raised by Indians on a reservation and later appointed by the government to choose a spot where the east and west branches of a railroad will meet. Treachery by an army lieutenant, gun fights and rides across the prairies supply ample action for western fans.

Supporting Ritter in his role of government agent and justice seeking cowboy are Jim Thorpe, well-known athlete, as the Indian chief "Grey Cloud," "Slim" Andrews, the constant companion of Ritter, and Evelyn Finley who handles what little romance there is in the picture.

Edward Finney produced "Arizona Frontier" and the picture was directed by Al Herman.

Reviewed in the projection room in New York.—GEORGE SPIRES.

Produced and distributed by Monogram, Edward Finney, producer. Directed by Al Herman. Based on a screen play by Robert Emmett. Photographed by Marcel A. LePicard. Technical director, E. R. Hickson. Film editor, Fred Bain. Sound by Glen Glenn. Musical director, Frank Sanucci. Running time, 55 minutes. Release date, August 19, 1940. P.C.A. Number, 6511. General audience classification.

CAST

Tex.....Tex Ritter
Slim.....Slim Andrews
Farley.....Frank LaRue
James.....Tristram Coffin
Graham.....Richard Cramer
Bisbee.....Gene Alsace
Kansas.....Jim Pierce
Grey Cloud.....Jim Thorpe
Joe Lane.....Hal Price
Honey Lane.....Evelyn Finley
and Art Wilcox and his Arizona Rangers

SHORT PRODUCT

Dogs You Seldom See

(Vitaphone)

Sports Parade

Photographed in color "Dogs You Seldom See" is an interesting assemblage of the rare canines gathered from various parts of the world. Dogs of all varieties are seen, including the afghan, a Japanese spaniel, bedlington, saluki, one of the oldest breeds in the world, the bull mastiff, the toy Brussels griffon, the Chinese crested and the Mexican hairless, and the Mexican Medicine dog that is supposed to protect its owners from sickness. The subject, aided by off-screen commentary, will hold the interest of all including those who have little interest in canines.—Running time, 10 minutes.

Football Highlights

(Vitaphone)

Sports Parade

With the football season rapidly approaching Vitaphone will release "Football Highlights," the first in the series of Sports Parade subjects. In it the thirlls and highlights of the game in past seasons are captured by the camera. Much of the reel is dedicated to Knute Rockne and the technique made famous by him while coach at Notre Dame. Slow-motion and stop-action shots enhance the interest as the tricky and clever plays of the Rockne teams are put into effect. This is an ideal subject to play previous to the opening of Warner's feature picture, "Knute Rockne-All American."—Running time, 10 minutes.

Riding Into Society

(Vitaphone)

Starring Elsa Maxwell

Here's a two-reel subject produced in the flash-back manner revealing how the first lady of society, Elsa Maxwell, crashed the much envied upper strata. The film opens with Elsa enjoying a sea voyage as a young girl more than a few years ago. On board the ship she meets an Englishman and his wife who invite her to join them on their estate in a fox-hunt. Elsa nervously assembles a riding habit and joins the hunters only to be given the friskiest horse in the stable. When the animal bolts with Elsa on his back she leaves the party of hunters under the impression that she is a great rider. They refuse to believe otherwise. The subject was directed by William McGann who has woven some interesting and amusing situations throughout. This is an excellent subject to play in advance of the forthcoming Twentieth Century-Fox picture reviewed in this issue, "Public Deb. No. 1" in which Miss Maxwell has a leading role.

From Nurse to Worse

(Columbia)

Stoogian Slapstick Selection

The trio of "Peck's Bad Boys," the Stooges, receives for once the just reward of their murderous mannerisms. The lads are talked into forsaking honest labor by means of taking out health insurance and then cashing in on the pretext they are mentally unbalanced. "Curly" is selected to impress the examining physician and he pretends he has delusions of being a dog. The doctor diagnoses the case as one in need of a brain operation. The boys hide while the doctor spreads the alarm of an escaped lunatic being at large. "Curly" is finally apprehended and is saved from the surgeon's knife by his two buddies posing as hospital employees. The lads finally wind up back on the job and go to work on the gentleman who sold them the idea of health insurance. The boys fall into a lapse of bad taste when, caged in a dog catcher's wagon, they begin to delouse each other.—Running time, 17 minutes.

A Peep in the Deep

(Columbia)

Fable Cartoon

This drawing board tale concerns two brothers on a fishing trip. They haul up a bottle inside of which is a map for a sunken treasure. Off they go in quest of the buried prize. After some difficulty in hoisting the treasure chest because of an interfering octopus, the brothers finally lift the lid and out pops, as a surprise for both hunters and spectators, another octopus with the message that he is "Yehudi."—Running time, 6½ minutes.

Way Back When a Razzberry Was a Fruit

(Fleischer-Paramount)

Stone Age Cartoon

Another in the Stone Age cartoon series, this has adopted the latter day newsreel to show what went on in those distant times. The subject is similar in its characters and humor of previous issues of the series. A dinosaur, a sabre-toothed tiger and a caveman hunter, who manages to squeeze in every sequence, are typical of the animated Fleischer characters. Running time, 7 minutes.

Pictorial No. 2

(Paramount)

Two Items

Two items are presented in this issue of the Pictorial series. First, male hair styles through the years are reviewed. The item is handled in a comic manner and no doubt audiences will derive much pleasure from men's hair styles of the past. The second item concerns the fitting of spectacles to faces, feminine faces in this case. Included in this item is a picturization of the making of modern optical glass. Narrated by Ward Wilson. Running time, 11 minutes.

You Can't Shoe a Horse Fly

(Fleischer-Paramount)

Hunky and Spunky

Continuing the adventures of the appealing donkeys, Hunky and Spunky, this Max Fleischer color cartoon has little Spunky trying to take an afternoon nap while a fly buzzes around with the obvious intention of satisfying his hunger at Spunky's expense. Spunky is no match for the calculating fly but Hunky comes to the rescue. The situations are clever and make for an entertaining cartoon. Running time, 7 minutes.

Men of the Lightship

(GPO Film Unit-ABFD)

War at Sea

In early 1940 Nazi planes bombed and machinegunned a lightship off the Norfolk coast, emptied their chambers into the dinghies. This superb and moving documentary recreates that crime, makes of the result the most dramatic and haunting film evoked by the War. Albert Cavalcanti and David Macdonald, producer and director respectively, shooting on the spot, filming the Dudgeon itself, using no professionals but men from the Trinity House lightships themselves, have done a superlative job in documentation. The "matey" life aboard ship, the personal interests of the victims, the merciless thoroughness of the German planes, the foggy wastes of the North Sea, the background efficiency of the Navy, and the tragic irony of the ending that brings them to land as they collapse from sheer exhaustion, all are woven into the story. The camerawork is lucent and finely textured, the cutting adds something to the narrative, and the simple accents of the seamen themselves gives the tale its final note of authenticity. Running time, 25 minutes.—AUBREY FLANAGAN.

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20th CENTURY FOX

FCC SEES HOLLYWOOD AS SOURCE OF TELEVISION PROGRAM SUPPLY

Chairman "Amazed" at Studios' Potential Ability to Supply Shows; Paramount Circuit Partners Study Medium

Television programs originating in Hollywood studios and using film technique were seen this week by James L. Fly, chairman of the Federal Communications Commission, as the possible answer to television production problems which have received relatively little attention in the midst of the engineering and commercial disputes.

Visited Studios

Mr. Fly has returned to Washington from the West Coast, where he went through the Warner, Paramount and RKO studios and expressed himself as amazed at the techniques and properties of the film industry which could readily be adapted to television production.

As a result of his inspections, undertaken in a study of the effect of television on motion pictures and the possible coordination of the two, Mr. Fly said he had concluded that television program production was crude compared with that of the motion picture.

"We may have laid too little emphasis on the production end of television and may not have appreciated all that the motion picture people have to offer from that point of view," he said.

The chairman referred particularly to the sound techniques of the studios and to their tremendous stores of properties, their spacious lots and many stages, which, he said, suggested that the film industry well could give consideration to the possibilities of acting as a production center for "live talent" television programs.

Mr. Fly expressed disappointment that more motion picture studios had not applied for television station licenses. At present time only Paramount has asked for a permit.

Paramount Partners Concerned

Theatre partners of Paramount, with the exception of Balaban & Katz in Chicago, have expressed interest in television but have taken no action. Paul Raibourn, television coordinator for Paramount, has reported that some of the partners have asked him about the advisability of applying for a television station. After being told about the investment required and the fact that there might be no income from television for some time, it was said that the Paramount theatre partners lost their immediate interest.

Mr. Raibourn would not predict when he thought television would become commercial.

He said that the progress being made was probably all that could be expected, pointing out that at least two competing companies will be experimenting this winter in a number of cities.

In Chicago tests will be made with a portable transmitter before a fixed location is definitely selected. "We have some theories of our own which we would like to test," Mr. Raibourn said. The best location for a television transmitter, has generally been considered the highest available point, usually the top of some building as the Empire State Building for NBC and the Chrysler Building for Columbia Broadcasting System in New York. Special problems are presented by Lake Michigan on the entire East side of Chicago.

Mr. Raibourn predicted that the DuMont television system a Paramount affiliate, would receive continually greater acceptance because, he said it is a more economical method of achieving even better results. This winter the DuMont and RCA systems will be tested in about five cities each. Philco in Philadelphia and Zenith in Chicago are experimenting with their own equipments.

NBC in New York is said to have two reasons for not wishing to put its television station back on the air until some general agreement is reached on standards. Broadcasts were suspended last month. The first is that it does not wish to go to the expense of making two changes in its transmitters; the other is that it does not wish to continue to pay large sums of money, estimated at $500,000 per year, for television programs, if there is no immediate prospect of commercialization.

Mechanical Changes Necessary

The action of the FCC in giving the old number one television channel to FM broadcasting has required one change in the NBC television transmitter and similar adjustments in each RCA receiver. If the National Television Systems Committee should adopt a standard other than the one which NBC-RCA planned, a second change would be required.

Columbia Broadcasting System has been experimenting with television in New York for several years. Gilbert Seldes was appointed director of television programs over a year ago, but, up to now, no programs have been telecast to the public. There is no indication that CBS plans regular television programs this Fall. The failure to start telecasts was originally laid to delay in delivery of equipment but it is now reported that CBS is waiting for the question of standards and commercialization to be clarified. CBS plans to conduct tests, however, in three or four cities this fall.

At the meeting of the sub-committee chairmen of the National Television Systems Committee held last week at the Roosevelt Hotel in New York City it was decided that sub-committees or panels should meet during the first two weeks in September and a general meeting of the chairman should be held at the end of that month. It was recognized that completion of a final report, hoped for by January 1, 1941, was contingent on whether or not the various elements represented would agree to a compromise on many disputed points, including the number of lines for each picture and frames or images per second.

NBC's station in New York and several other stations operated last year on the Radio Manufacturer's Association standards of 441-line images and 30 frames per second. DuMont Television Laboratories and others led the fight for flexible standards and attacked what they called freezing the art at hearings held last winter by the FCC. This fall, according to announcements, a number of different standards will be in actual operation.

Combined System Patented

A patent was issued last week to Peter C. Goldmark for a system which combines sound, television and facsimile broadcasting and reception all in one. One sychronizing signal controls the television and facsimile hookup. The television signals are carried on one wave and the sound and facsimile on another. The patent has been assigned to Markia Corporation of New York City.

The Radio Corporation of America was the assignee on a patent obtained by Humboldt W. Leverenz on a luminescent preparation for the television receiver which gives the image any desired color.

The Consolidated Wire and Associated Companies of Chicago has applied to the FCC for a television station permit. The company is headed by Paul Mann and Joseph Mann is secretary-treasurer.

The U. S. Circuit Court of Appeals for the Sixth District has ordered a new trial in the case of Elias T. Stone, Harold Stone, John G. Anderson and E. T. Shaw, underwriters of the stock of Television & Electric Corporation and Television & Projectors Corporation, who were convicted on evidence offered by the Securities and Exchange Commission and the Department of Justice.

On Friday night General Electric in Schenectady was scheduled to carry the speech of George A. Mead, department commander of the American Legion to the New York State convention by six different mediums. In addition to being broadcast on the standard band, on short wave and by FM, it was televised, carried to a legionnaire sick in Buffalo by wire and from the studio to the Hotel Van Curler on a beam of light. The light beam was converted to sound at the hotel by a photo-electric cell.

FILMS AND EDUCATION

Recognition of films on the part of the higher education is proceeding apace—latest manifestation of the new rapprochement being the offer extended by the University of Southern California to Warner director William Keighley.

In mid-September, Mr. Keighley, whose last was "No Time for Comedy," and who is now engaged on "Four Mothers," will start directing a course in cinema direction in the University Department of Cinema, Division of Arts.

Running a year, the course will meet on Friday evenings, and will cover "Analysis and interpretation of screen plays, discussion and demonstration of principles — composition, picturization, movement, rhythm, pantomime, study of films to demonstrate various principles and methods."

Among others, it is said that Mr. Keighley plans to exhibit several of his own films.

Huey Succeeds Westlund

Charles Huey, formerly with roadshows, has been named advertising and publicity manager of the downtown Golden Gate theatres in San Francisco, replacing Ben Westlund.

Get Film Labratory

Missouri Film Laboratory has been taken over by Charles Siebenthaler from Milan E. Triplett. Mr. Siebenthaler formerly was with Advertising Accessories, Inc.

Resuming Vaudeville

The Brandt circuit in New York will resume vaudeville at the Flatbush and Windsor theatres September 9th.

BROADWAY STAGE AT ALL-TIME LOW

The Broadway stage, heart of the legitimate drama in America, one of Hollywood's story sources, turns to the new season, this Labor Day weekend, leaving records behind of the poorest season in 20 years, hitting a low in both quailty and quantity.

The Broadway theatre has been slipping steadily, since its peak years around 1927-28 and 1928-29, when 302 plays were produced, reaching the low in the past season of only 97 produced, 75 per cent of which were failures.

The figures are from *The Billboard's* annual survey, which will appear in that amusement publication of August 31 date.

There were only 20 "hits" during the year, 14 dramatic and six musicals. Forty-five plays closed within five weeks. The overall average length of playing time was 115 performances for the musicals, 70 performances for dramas.

Of the total 97 produced, 77 were dramatic, 20 were musicals, with the percentage of failures running at 78 per cent and 67 per cent, respectively.

The preivous low was 110 plays produced, each, in the two previous seasons. This dropped 13 shows in the year just turning.

The number of 20 hits compares most unfavorably with the middle 1920's, when hits were running 70 a year.

However, a more optimistic note for the new Broadway show season was heard in New York, Tuesday, from the Dramatist Guild, which reported that prospects for 1940-41 were excellent, basing its conclusion on the number of dramatist contracts with producers already reaching its office. They are far more than at any similar time in past seasons.

Guild officials are working with Actors Equity to aid in the establishment of experimental theatres and hope to have a plan formulated early this Fall. Generally, the plan is expected to provide for Equity to reduce the minimums required for performers and for a waiver of some of the provisions for royalties by the Guild. These waivers, however, will be available only to cooperative groups which provide for a sharing of profits among actors and dramatists if the ventures are successful. It is hoped that such groups will stimulate new approaches to the legitimate stage and introduce new techniques which will improve the art.

Negotiations with the League of New York Theatres for a new minimum basic agreement to succeed the contract which expires next March will be started during September, it was said. Provisions for purchase of film rights by motion picture companies in advance of stage production have been shelved by the League but the Guild believes that the plan may be revived during the general negotiations on the basic agreement.

Guild officials expressed doubt that there would be any major changes in the new contract. Most of the changes would be for clarification of doubtful terminology, it was said, and there is little likelihood that the League will get very far in its request for a 50-50 per cent division of proceeds when plays are sold to film companies.

The Billboard's review of the legitimate stage of Broadway over a 20-year span, statistically, starting with the 1920-21 season, follows:

	1920-21	1921-22	1922-23	1923-24	1924-25	1925-26	1926-27	1927-28	1928-29	1929-30	1930-31	1931-32	1932-33	1933-34	1934-35	1935-36	1936-37	1937-38	1938-39	1939-40
Total Number Productions	242	261	214	249	264	288	302	302	268	286	226	225	212	154	189	138	125	110	110	97
Total Dramatic Productions	174	207	160	199	205	226	232	233	205	224	181	179	180	130	158	114	103	98	79	77
Total Musical Productions	68	54	54	50	59	62	70	69	63	62	45	46	32	24	31	24	22	12	31	20
Total Commercial Premieres	148	185	164	179	210	223	228	255	214	221	163	176	138	133	131	103	89	79	83	75
Commercial Premieres (Dramatic)	99	144	124	141	163	178	180	205	169	167	135	150	115	120	114	92	79	69	64	59
Commercial Premieres (Musical)	49	41	40	38	47	45	48	50	45	54	28	26	23	13	17	11	10	10	19	16
Percentage of Failures (All Productions)	55%	71%	64%	65%	65%	67%	68%	74%	80%	83%	77%	83%	82%	80%	81%	68%	76%	74%	72%	75%
Percentage of Failures (Dramatic)	59%	76%	65%	73%	74%	74%	76%	81%	85%	87%	81%	86%	85%	84%	83%	74%	80%	77%	77%	78%
Percentage of Failures (Musical)	47%	51%	63%	37%	36%	40%	40%	46%	59%	69%	54%	67%	68%	43%	69%	18%	45%	50%	53%	67%
Average Length of Runs (All)—(Days)	99	87	109	101	87	97	108	88	92	76	60	60	59	55	60	80	81	84	85	80
Average Length of Runs (Dramatic)—(Days)	85	76	102	85	74	79	96	77	77	63	51	57	50	46	55	71	75	79	80	70
Average Length of Runs (Musical)—(Days)	142	128	131	166	130	176	143	130	149	137	107	79	107	137	102	164	128	125	106	115
Closed Within Five Weeks	69	94	63	81	85	111	119	126	95	149	81	119	97	87	87	59	57	52	49	45
Total Number of Hits	67	54	59	62	73	74	73	66	60	52	38	30	30	29	26	34	24	24	24	20
Dramatic Hits	41	34	44	38	43	47	44	39	35	31	25	21	22	21	21	25	18	19	16	14
Musical Hits	26	20	15	24	30	27	29	27	25	21	13	9	8	8	5	9	6	5	8	6

TIMED-BY-20TH FOR SOCK SEASONAL SHOWMANSHIP!



The sensational Saturday Evening Post "inside" story of big-time college football today! The real drama behind the touchdown thrills and roaring crowds! Exciting, stirring, different! ***And set for release September 20th ...to set America's football millions cheering!***



"It's great to be an All-American...but the glory can't last forever!"

"Stop looking back over your shoulder—and start in fresh from here!"

YESTERDAY'S HEROES

with

JEAN ROGERS · ROBERT STERLING · TED NORTH
KATHARINE ALDRIDGE · RUSSELL GLEASON

Executive Producer SOL M. WURTZEL

Directed by Herbert I. Leeds • Screen Play by Irving Cummings, Jr. and William Conselman, Jr.
Original Story by William Brent

20th CENTURY FOX

British Planning Export Film Drive In the Americas

by AUBREY FLANAGAN
in London

The British Government will make a concentrated effort to stimulate the sale of newsreels and short subjects in Latin America and features and short subjects, but not newsreels, in the United States.

Official confirmation has been obtained of the report recently published in MOTION PICTURE HERALD that the British Ministry of Information is organizing a drive to promote the export of British product.

Newsreel in South America

It is known that the 100 per cent British newsreel, organized recently as a joint effort of all British newsreels, is already distributed weekly in Latin America. Also, the Paramount British reel, which is sent regularly to Latin America, Canada, Australia and other parts of the world carries a certain portion of British Information Ministry propaganda sequences.

It is considered virtually certain that the British drive will include the dispatch of a representative to North and South America to stimulate distribution of British films.

A high Government official said the changed attitude of Americans and the gradually changing attitude of the British service departments toward propaganda had aided the plan.

Commission Worries U. S.

American film interests here are understood to be greatly concerned over the probability that a new British Film Industry Commission is to be established by the Government in the near future. Especially are they concerned over the extent of the industry control which will be exercised by the commission. It is pointed out that obviously the Commission aims at a greater control of the industry, by the British, and especially the control of the marketing of foreign product.

The British Board of Trade and financial interests here are believed to be back of the establishment of the film commission. A secret committee is understood to be at work on initial plans for the commission.

The committee is understood to include in its membership D. E. Griffiths, former head of First National here and former president of the Kinematograph Renters Society. The membership does not represent any particular trade body.

Gildemeyer Lauds Havana Project

F. H. Gildemeyer, manager in Havana of the Western Electric Company, Inc., of Cuba, arrived in New York last week for an extended vacation. He expressed enthusiasm over the theatrical development in Cuba and cited, as a recent example of progress there, the 14-story building project now rising in downtown Havana, which will include two theatres.

He said the main theatre of this project, which was designed for Antonio H. Rodriquez by the architectural company of Martinez y Rojas, will seat approximately 1,800 persons.

Weiser to Kansas City

Martin Weiser, assistant exploitation man for Warners in Hollywood for the last year, has been transferred to handle exploitation in Kansas City.

Hold Testimonial Dinner for Lampe

Gus Lampe, retiring city manager of the RKO-Schine theatres in Syracuse, N. Y., was given a testimonial dinner Wednesday at the Onondaga Hotel there. Mr. Lampe has been appointed zone manager for the Schine circuit in eastern New York, Maryland and Delaware.

Mayor Rolland B. Marvin was honorary chairman of arrangements, assisted by Gene Curtis, Paramount manager, acting chairman; Harry Unterfort, who suceeds Mr. Lampe in Syracuse; Harvey Cocks, manager of the Strand; William Goff, secretary of the Central Trades and Labor Assembly. Frank J. Revoir, of the Sentinel Broadcasting Corporation, was to be toastmaster.

Among film men invited were J. Meyer and Louis W. Schine, John O'Connor, Fred Myers, Malcolm Kingsbury, Leon Goldberg, Harry Mandel and Max Fellerman, all of RKO Theatres, and George Lynch, Frank Boucher and John May of the Schine organization.

Form Chicago Club

William Weinshancker of the Universal exchange in Chicago has been named president of the newly organized Reel Fellows Club, there an organization of film salesmen. Other officers are Lou Goldberg, Paramount, vice-president; Irwin Joseph, Columbia, secretary, and Bob Funk, Universal, treasurer. On the board of directors are Harry Goldman, Warners; Milt Simon, Twentieth Century-Fox; Morris Hellman, Monogram; Harold Wirthwein, Paramount, and Mike Kassell, RKO.

Declare Canadian Dividend

The third dividend for this year has been declared on the common shares of Famous Players Canadian Corporation, the amount being 25 cents per share, payable September 27th to holders of record September 17th. Similar amounts were paid for each of the first two quarters of 1940. It is estimated that the circuit will round out the calendar year with a disbursement of $1 per share.

Harris Honored

John H. Harris, president of the Harris Amusement Company, of the Arena Managers Association, and national chief barker of the Variety Clubs of America, this week was given "The Floral Tribute" by the Jewish Outlook, publication which honors a different Pittsburgh citizen weekly.

New Warner Display

Warner Brothers is instituting a new type of 40″ x 60″ display, which is to be called the "Photochrome Display." The new unit combines photo enlargement and color. Displays are transparent and can be used very effectively in all shadow boxes. They will be available for "No Time for Comedy," set for release September 14th.

Holt Joins 20th Century-Fox

Archie Holt has become a salesman for Twentieth Century-Fox in Seattle, succeeding Jean Spear. Mr. Holt was formerly manager in Seattle for Gaumont British, and more recently has been associated with Jesse Jones in the operation of the Granada in Portland. The house has been sold to Al Meyers of Newberg, Ore.

No New Ontario Tax Seen; Form Defense Brigade

Mitchell Hepburn, Prime Minister for the Province of Ontario, has officially announced that the finances of the province are such that no new taxation to finance war, unemployment relief or other projects is contemplated and that no session of the legislature will be called in the Fall unless an emergency arises.

Previously there had been an intimation from the Ontario Government that the amusement tax would be restored as a war measure after a lapse of the admission levy for three years. Mr. Hepburn said that current revenues are meeting budget requirements in spite of loss of income due to increased war imposts of the Federal Government which had cut into the provincial field.

Operators' "Brigade"

The projectionists at all theatres of St. John, N. B., are now part-time soldiers. They are members of the searchlight battery of the non-permanent militia, having decided to sign up for the special war service together. Their object is to focus giant searchlights from building roofs on invading air and sea craft to facilitate matters for the anti-aircraft gunners and coast artillery. One of the big searchlights is stationed on the roof of the Capitol theatre. The operators have been granted the special privilege of training two mornings weekly, but can be called out during an emergency for full-time service, on home defense solely. The coastal location of St. John will make it a likely point of attack by German and Italian planes, submarines and surface raiders, and intensive preparations are being made to cope with such invasions, including establishment of anti-aircraft and short batteries of artillery with permanent bases. Air raid precautions with special police and test blackouts have been organized. Participating in the searchlight battery are the operators at the Capitol, Mayfair, Strand, Empire, Regent, Community and Gaiety theatres.

Two in Oklahoma City

Building permits were issued August 17th for construction of two new suburban theatres in Oklahoma City within a half block of each other on North Hudson Avenue. R. G. Seiber, Oklahoma City hotel operator, is building a theatre at 1212 North Hudson, and Lelah Popplewell, school teacher, and her brother, Guy Popplewell, are erecting a house at Northwest Eleventh Street and Hudson Ave.

Cuban Exhibitors' Election

Running for presidency of the National Union of Theatre Managers, Cuba, are Antonio Gonzlaes and Nester Lao. Elections are in September.

Shirley Temple Re-issues

Astor Pictures has set September 1st for the national release on "Pardon My Pups," first of a series of four two-reel re-issues starring Shirley Temple.

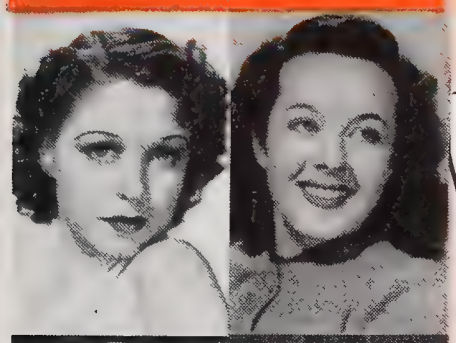
Mr. Booker!

If laughs are dollars...

if hit numbers are cash

...this clocks a bonanza

from every angle!











THEY'RE JUST
RIOT
for the
BOX-OFFICE!
UNIVERSAL'S
MELODY AND MADNESS
WITH SEETHING SILLIES
AND BREEZING FILLIES!

ARGENTINE NIGHTS

starring

THE RITZ BROTHERS
and
THE ANDREWS SISTERS

with

Constance Moore · George Reeves · Peggy Moran
Anne Nagel · Kathryn Adams · Julie Duncan

Screenplay by
ARTHUR T. HORMAN, RAY GOLDEN and SID KULLER
Original story by J. Robert Bren and Gladys Atwater

Directed by
ALBERT S. ROGELL

Asso. Producer
KEN GOLDSMITH

It's Your UNIVERSAL Date *NOW!*

NATIONAL RELEASE
SEPT. 6th

SONGWRITERS ATTACK BMI OVER ROYALTIES

Charge Royalties from Songs Are Kept by Broadcast Music Without Division to Writer

Broadcast Music, Inc., is carrying on its fight against what it calls a "music monopoly." The new music publishing and catalogue firm, established in New York City some five months ago by the National Association of Broadcasters, to supplant, and combat, the American Society of Composers, Authors, and Publishers, as a music source for radio, stage, and screen, this week issued a rejoinder, combative as usual, to a late attack upon it, made by Irving Caesar, head of the Songwriters Protective Association.

Charge Network Domination

Mr. Caesar's statement compared the Songwriters' contract with that of BMI, and remarked, of the latter's that "such things as royalties from the sale or licenses to use titles, electrical transcriptions, dramatizations, television, and numerous other sources of possible revenue now known, or hereafter to be discovered, are kept by BMI, without a division to the writer." It is also charged domination of Broadcast Music by the networks.

To this Broadcast Music officially replied that from the beginning it had stressed that it is "an organization owned and controlled by broadcasters, and it does not see why stock ownership in that group is to its discredit."

BMI also charged Mr. Caesar's group with being influenced by Ascap.

"In any event," the Broadcast Music statement charges, in another section, "it is hard to see how BMI could do worse for the songwriter than the organization which SPA spends its time in defending; namely, ASCAP. This Society distributes, roughly, one third of the money which it collects, to writers. Ninety seven per cent of the third of the money so spent goes to less than 300 writers, and the great bulk of the ASCAP membership, 72 per cent therefore, receives one penny out of every dollar which the user of music pays for such use. . . . If SPA truly represents all songwriters it is peculiar that it should defend a closed shop distributing organization which distributes money in such a whimsical and unfair manner."

On Monday, Mr. Caesar answered the BMI reply with another "open letter," in which he charged Broadcast Music with misstatements and claimed it was "doing a job for the chain broadcasters."

Broadcast Music this week announced it had 365 members, and that it had gained approximately 50 of these within a few days after the National Association of Broadcasters convention in San Francisco one month ago.

Meanwhile ASCAP is also continuing its battles in the courts of the land against anti-Ascap laws.

Its attorneys, Schwartz and Frohlich, last week announced that the Society will not appeal from a recent Federal Court decision upholding minor sections of the Florida anti-ASCAP law of 1939, unless state authorities appeal from those portions of the decision invalidating major sections of the law.

Under sections of the law supported by the decision, ASCAP must file a list of its licensed compositions, and pay for each title a tax of two cents. The state agrees to prosecute infringers.

That part of the law held unconstitutional would have forced ASCAP to license its music by piece, or for a uniform price established in advance.

There will be a hearing in Omaha Federal Court on October 9th, at which attorneys for the state and ASCAP are to agree on the record of the litigation involving the state's anti-ASCAP law, to be forwarded to the United States Supreme Court, in connection with the state's recent appeal from a Federal statutory court decision ruling the law unconstitutional.

Broadcast Music this week, following its offer, made at its inauguration, that the screen could obtain its music without charge, announced that it had "closed" with one major for one song to be in a picture which will begin production in September, and that it was negotiating with another to supply all the music for one or more pictures.

Iowa Tax Board Silent on Inquiry

Iowa Tax Commission officials said this week that no one with any authority at the commission office had made any comments in regard to a study of the Iowa personal property use tax and that commission officials were not prepared to comment on the subject. Rumors to the contrary were said to be without foundation.

The commission has just released a report on the personal property use tax collections for the fiscal year July 1, 1939 to June 30, 1940. Motor vehicles and trailers are the main source of revenue under this tax and the collections for the year amounted to $1,320,595.61. The receipts from consumers in the business classification was $366,262.25 and from retailers $160,842.36—making a grand total of collections under this tax law of $1,847,700.22.

In the report of the retail sales tax collections for the fiscal year April 1, 1939 to March 31, 1940, the collection of the two per cent sales tax from amusements was $8,733.13 greater than for the preceding year, amounting to $293,171.82, collected from 5,664 amusements. The grand total of collections from all sources for the fiscal year was $16,442.02 less than for the preceding year, amounting to $14,992,730.

Libson Presents Check

Isaac Libson, managing director of RKO Midwest, in Cincinnati, Ohio, has, recently, presented to Robert McIntosh, chairman of the Hamilton County Chapter, National Foundation for Infantile Paralysis, a check for $1,000, representing theatre collections for the Will Rogers Memorial Fund.

Republic Signs Goodman

Republic has signed Benny Goodman and his orchestra, Frances Langford, Ann Miller, Hugh Herbert and Kenny Baker for what is described as its biggest musical in its history, "Hit Parade." The film has gone into production with Sol Siegel producing and John H. Auer directing.

Managers Shifted In Fox Midwest

The Fox Midwest circuit this week announced managerial changes, including the transfer of Arthur Zimner, manager of the circuit's theatres at Springfield, Ill., to manager of theatres in the Greater Kansas City district. This change will permit Lon Cox to devote more time to his job of buying film and assisting E. C. Rhoden, president of Fox Midwest and division manager of the circuit of more than 100 theatres.

Other Changes Made

Oher changes follow: C. C. Murray from Belleville, Ill., to Springfield, Ill., as manager; C. H. Zile from Arkansas City, Kan., to Belleville; Floyd Davis, Marshall, Mo., to Arkansas City; Dale Havelone, Brookside, Kansas City, to Marshall; Max Van Buren, Winfield, Kan., to the Brookside Kansas City; Hugh Siverd, Atchison, Kan., to Winfield, and Alan Karf, home office booker, to Atchison as manager.

James Fronkier, who has been at Newton, Kan., as manager, goes to Iola, Kan., in the same capacity; L. Rockhold of Iola to Wellington, Kan.; Al McClure of Wellington to Eldorado, Kan.; W. R. Rowell of Eldorado to Newton, Kan.

C. P. Forbes of Chanute goes to the Orpheum, Topeka, Kan., and Ed Allison of the Oakland, North Topeka, goes to Chanute. Jack Slinker, who has been assistant at the Paramount, Joplin, Mo., transfers to the Gem, Topeka; Jack Scott, assistant at Emporia, goes to Joplin as house manager of the Paramount; Jerry Hayes, assistant at Topeka, will house manage the Strand, Emporia, Kan.

Ray McLain of Emporia, Kan., and Roy Cato of Cape Girardeau, Mo., change places.

William Souttar of Kirksville, Mo., goes to Moberly, Mo., replacing Chub Golladay, who moves to Ft. Madison, Ia. Earl Hayes of Ft. Madison goes to Kirksville.

Edward Whaley of the Capitol, Benton, Ill., now is at the Warwick, Kansas City, while Glen Carroll of the Warwick has gone to Benton, Ill. Ralph Wallace of the Rockhill, Kansas City, and John Johnson of Boonville, Mo., change places.

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13 Lantz Cartoons

Universal will release 13 Walter Lantz color comedy cartoons in the 1940-41 season. Andy Panda, the character created last season by Mr. Lantz and his staff, will be the central feature in the new series. Other animated characters to be featured include Oswald the Rabbit, Li'l Eight Ball, Winchester the Turtle and a number of new ones. First of the new cartoons, "Andy Panda's Crazy House," will be released September 9th. Two others nearing completion, "Recruiting Days" and "Knock-Knock," will follow.

Fay's Drops Vaudeville

Fay's theatre, Providence, R. I., a vaudeville and film house for the past 23 years, will operate with a straight film policy this season. The stage shows originally had been eliminated for the summer only and were to be resumed in the fall. The Metropolitan, in Providence, will open September 12th with variety attractions and name bands three of four days each week.

Warner Club Elects

New officers have been elected by the Warner Club in Seattle, as follows: Morton Endert, president; Guy G. Maxey, vice-president in charge of entertainment; Mary Schmidtz, secretary-treasurer, and Mayme Moody, chairman of the welfare committee.

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110 Butterfield Theatres

The Butterfield Circuit will include 110 theatres with the opening October 1st of two houses under construction. The theatres are the Bijou, in Battle Creek, Mich., completely rebuilt, and a theatre in South Lansing, Mich., still unnamed.

Mr. Booker!

Add these names up . . . at the box-office!





Rosalind Russell . . . . . sells tickets!
Brian Aherne . . . . . sells tickets!
Virginia Bruce . . . . . sells tickets!
Robert Benchley . . . . . sells tickets!
Top production . . . . . sells tickets!

Answer — *THIS SEASON'S COMEDY HIT!*

ROSALIND RUSSELL BRIAN AHERNE
VIRGINIA BRUCE

in

Hired Wife

with

ROBERT BENCHLEY ★ JOHN CARROLL

Hobart CAVANAUGH Richard LANE



Produced and Directed by

WILLIAM A. SEITER

Based on an Original Story by George Beck
Screenplay by RICHARD CONNELL, GLADYS LEHMAN
Associate Producer: GLENN TRYON

It's Your UNIVERSAL Date *NOW!* NATIONAL RELEASE SEPT. 13th

Senator Demands Full Radio Probe

Continuance of the investigation which has disclosed the employment of United States Senators, real estate brokers and outside lawyers by Radio Corporation of America in 1932 in the effort to secure postponement of the trial of an anti-trust suit then pending, is being demanded by Senator Charles W. Tobey (Rep., N. H.).

An outgrowth of hearings by the Senate Interstate Commerce Committee on the reappointment of Thad H. Brown as a member of the Federal Communications Commission, the investigation of the RCA case, which culminated in a consent decreee, was brought to a conclusion last week with Senator Tobey introducing a copy of a Concord (N. H.) newspaper story in which former Senator George H. Moses, in the face of testimony to the contrary by David Sarnoff, president of RCA; Robert O'Callaghan, RCA attorney; Roger Whiteford, Washington lawyer, and two other witnesses, denied flatly that the group had ever conferred with him regarding the case. The former Senator, however, did not come to Washington to submit himself to questioning by the committee.

Immediately following the termination of the hearings, Senator Tobey introduced a resolution calling for a further and full investigation of broadcasting by the Interstate Commerce Committee, of which he is a member.

Improving Outlook Seen for Year

A generally optimistic outlook for the motion picture industry during the balance of 1940 is forecast by Poor's Investment Survey, despite diminished rentals in the foreign field.

Increased theatre attendance and higher box office receipts which are expected to accompany rising consumer incomes should somewhat offset declines in revenue from abroad, according to Poor's. In view of the fact that production costs are expected to differ little in 1940-41 from the 1939-40 levels, an improvement in net results is to be expected, the report stated.

For the first five months of this year, exports of motion picture film experienced a 28 per cent decline in comparison with the corresponding period for 1939; while May showed a 32 per cent drop. Lack of competition from belligerents, however, is expected to enable American film producers to at least hold their dominant position in the South American market, according to Poor's.

Change Publicity Set-Up

Effective immediately, Paramount's studio publicity department at Hollywood, headed by Cliff Lewis, will function directly under studio management instead of under home office direction as in the past.

Kanturek in New York

Otto Kanturek, cameraman on "Gestapo," which Twentieth Century-Fox will distribute in this country and in Canada under the title "Night Train," has arrived from England for a visit at the Twentieth Century-Fox home office.

SHORT PRODUCT PLAYING BROADWAY

Week of August 24

CAPITOL

A Way in the Wilderness.. MGM
Young America Flies..... Vitaphone
Little Blabbermouse ..... Vitaphone
Feature: I Love You Again MGM

CRITERION

Mystery Sea Raider..... Paramount
Feature: Women in Hiding.. MGM

MUSIC HALL

The Billposters ..... RKO Radio
Feature: Pride and Prejudice MGM

PARAMOUNT

Popular Science, No. 1..... Paramount
Diving Demons ..... Paramount
Way Back When a Razzberry Was a Fruit..... Paramount
Feature: The Great McGinty Paramount

RIALTO

That Inferior Feeling..... MGM
New Horizons ..... Vitaphone
Feature: One Crowded Night. RKO Radio

RIVOLI

Petra, the Lost City..... United Artists
Mr. Duck Steps Out..... RKO Radio
Feature: Foreign Correspondent. United Artists

ROXY

Grunters and Groaners..... 20th Cent.-Fox
Club Life in the Stone Age. 20th Cent.-Fox
In the Land of the Pagodas. Columbia
Feature: The Young People.. 20th Cent.-Fox

STRAND

Shark Hunting ..... Vitaphone
Bear's Tale ..... Vitaphone
Feature: The Sea Hawk..... Warner Bros.

National Decency Legion Classifies 11 Pictures

Of 11 pictures reviewed and classified by the National Legion of Decency in its listing for the current week seven were approved for general patronage, three were listed as unobjectionable for adults and one was cited as objectionable in part. The films and their classification follow.

Class A-1, Unobjectionable for General Patronage: "Dreaming Out Loud," "Earl of Puddlestone," "Law and Order," "Orphans of the North," "Rangers of Fortune," "Wildcat Bus," "The Young People." Class A-2, Unobjectionable for Adults: "Captain Caution," "Foreign Correspondent," "The Mummy's Hand." Class B, Objectionable in Part: "He Stayed for Breakfast."

Close "Birth of Nation" Deal

Astor Pictures, R. M. Savini, president, has closed a deal for distribution rights to the synchronized version of "The Birth of a Nation," in all western and northeastern states. Rights were purchased from Harry Aiken of Epoch Productions. Bookings will be handled through New York.

Associates Meet Again

The Motion Picture Associates, New York exchange men's and exhibitors' group, will begin its Winter meetings September 12th, at the Hotel Astor, in that city. Plans for the annual dinner-dance in November, will be discussed.

Specifications for Fader Drawn Up

The Research Council of the Academy of Motion Picture Arts and Sciences in Hollywood is distributing to theatre operators new specifications for a "Standard Preview-Theatre Auditorium Fader" and a "Standard Preview-Theatre Variable Equalizer." They were drawn up by Research Council's Theatre Sound Standardization Committee and approved for use by all studios in all preview theatres.

The use of this new standardized equipment by all studios in all preview houses will eliminate the necessity for each studio independently adjusting the theatre equipment for each preview by providing adequate adjustable equipment control in each house.

New Credit Bulletin

The Academy also is distributing a new technical credits bulletin to members, production executives and studio technical department heads, listing technical credits for all productions made in all studios between January 1 and June 30, 1940.

The bulletin contains credits classified by the production as well as credits listed individually, designating the complete credits of each technician who contributed to pictures made during the first six months of 1940.

In addition the bulletin carries a recapitulation of credits for members of the Academy Sciences Branch for 1938 and 1939. Thus this new bulletin, supplemented by the last technical credit bulletin, published in January, 1938, gives a complete record of the credits for each member of the Sciences Branch for the past five and one half years.

Analysis of the credits shows a total of 210 productions, made by the following producers each of whom finished the indicated number: Academy, 1; Argosy, 1; Columbia, 23; Darmour, 3; Hal Roach, 3; Harold B. Franklin, 1; Harry Sherman, 1; Metro-Goldwyn-Mayer, 23; Monogram, 5; Paramount, 20; Republic, 27; RKO Raido, 21; Samuel Goldwyn, 1; Selznick, 1; Sol Lesser, 1; Stephens-Lang, 2; 20th Century-Fox, 26; Universal, 27; Walt Disney, 1; Walter Wanger, 3; Warner Brothers, 19.

Sargent Wins $1,000 In Skouras Drive

Named as winner of the first prize of $1,000 in the district managers' contest of National Theatres' 13-week Skouras Showmanship Drive Tuesday was Thorton Sargent, Fox West Coast district manager with headquarters at Los Angeles, Calif. The sum of $30,000 in prizes was distributed throughout National Theatres' divisional areas.

Spyros Skouras, head of the circuit, was guest at the close of a series of divisional meetings of the organization, at which the award to Mr. Sargent was made. Mr. Skouras was expected to return by plane to New York over the weekend.

Griffith Managers Meet

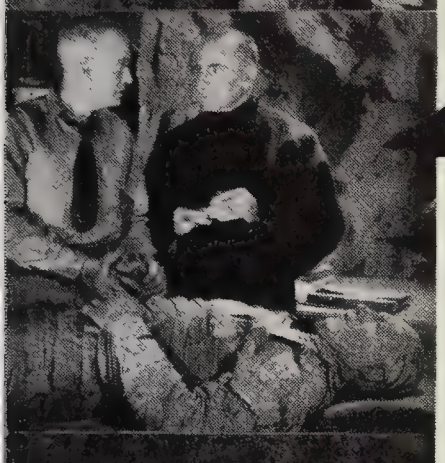
The first session of a two-day annual convention of the H. J. Griffith theatres in the Kansas City area, convened Tuesday, at the Ambassador hotel, and was attended by 20 managers. With Mr. Griffith presiding, the managers discussed showmanship and theatre operation. A banquet closed the first day's session.

Mr. Booker!

Universal has never failed on the horror-payoff angle! Here's its greatest!









MUMMY BURIED 3000 YEARS RISES TO TERRORIZE WORLD!

Mt. of Seven Jackals, Egypt, Aug. 28 —The death curse of the shriveled Pharaos of Egypt stalked a famous American archaeological expedition today, stifling the lives of

THE MUMMY'S HAND

IT MAKES A SISSY OUT OF "FRANKENSTEIN!"

with DICK FORAN • PEGGY MORAN • WALLACE FORD • CECIL KELLAWAY • EDUARDO CIANNELLI • GEORGE ZUCCO • TOM TYLER

Original Story by Griffin Jay
Screenplay by Griffin Jay and Maxwell Shane

Directed by CHRISTY CABANNE • *Asso. Producer* BEN PIVAR

It's Your UNIVERSAL Date NOW! NATIONAL RELEASE SEPT. 20th

Harrisburg Voters Seek Sunday Film

Petitions signed by 6,900 registered voters requesting that the issue permitting Sunday films in Harrisburg, Pa., be placed on the ballots in November were filed Monday, August 26th, in Dauphin county court by a committee of theatre managers headed by C. Floyd Hopkins, Harrisburg representative of Wilmer & Vincent. Only 1,506 signatures are required.

Defeated in 1935

The petitions were made in compliance with the state law permitting a referendum on a subject every five years. The Sunday film question was defeated in 1935.

Other Pennsylvania communities will vote also on the Sunday film question in November. The opposition is being organized by the Pennsylvania Council of Churches through the Federated Legislative Committee of Pennsylvania, an organization of church groups.

Sunday Films Elsewhere

Managers of theatres in Cleveland, Tenn., are seeking to reach an agreement with the mayor and city commissioners on the showing of films on Sunday. Edward Hembree, of the Princess, said this week that many of his patrons have been urging the move for some time.

The Sanford, N. C., board of aldermen recently authorized R. P. Rosser, theatre operator there, to resume the showing of motion pictures on Sunday, which had been banned for some time.

Hansel Marvel, manager of the Hill Billy Playhouse at Bowers Beach, Houston, Del., who has been arrested several times on charges of breaking Delaware's ancient Sunday blue laws, last week was arrested again, this time on charges of obtaining the services of theatrical performers by false pretense.

Swayze Leaves Newspaper

John Cameron Swayze, amusement editor and motion picture critic for the Kansas City *Journal,* has resigned to join the staff of radio station KMBC in Kansas City, Mo., as a newscaster. He is succeeded on the newspaper by Bob Locke.

Universal Bars Visitors

In the first such move in recent years, Universal has announced a ruling prohibiting all visitors from the studio. The ruling is in the interests of economy and efficiency, with a number of big pictures shooting and set to start also a reason.

Kirsch Heads Fund

Jack Kirsch, president of Illinois Allied, has been named chairman of the amusement division of the Chicago community fund. The quota for the division is $25,000.

Terrell Succeeds Bell

Dan Terrell has succeeded J. Raymond Bell as Loew's publicity director in Washington. Mr. Bell is now in the home office. Mr. Terrell for the last five years has been assistant to Frank La Falce, Warners publicity head in Washington.

Connolly with Fralick

Mike Connolly has become associated with Freddie Fralick, Hollywood Agent.

Buenos Aires and Rio Set for RKO Sales Meets

September 13 is the date and Buenos Aires the scene of the opening of the South American sales conventions of RKO with Phil Reisman, vice president in charge of foreign operations presiding. Mr. Reisman sailed Friday, August 23, on the S.S. *Brazil* for Buenos Aires.

Newly appointed Argentina manager, Ben Y. Cammack, who assumed his new post on the same day that Mr. Reisman sailed for South America, will be chairman of the convention. Present also will be George Kallman, Chilean manager and members of the selling and publicity forces.

En route to Buenos Aires, Mr. Reisman will stop off at Rio de Janeiro to discuss with Bruno Cheli, Brazil manager, plans for the all-Brazil sales convention to be held at Rio one week after the Buenos Aires meeting.

IN NEWSREELS

MOVIETONE NEWS—No. 100, Vol. 22.—Windsors hold garden party in Nassau....King George inspects troops from India....German fleet, scuttled in 1918, raised to furnish iron for Britain....Willkie in Indiana....Farley turns Democratic chairmanship over to Flynn, goes to baseball game....Add to "mosquito" fleet....Dionne quintuplets greet editors....Explore Nisqually Glacier....Lew Lehr....Hold canoe race, Indian-style....Skiing in New Hampshire....Desert aquaplaning.

MOVIETONE NEWS—No. 101, Vol. 22.—The battle of Britain....The war in Africa....Knudsen and General Arnold view new U. S. warplanes....Boston Boys' Club members show off kid sisters....Tobacco auctioneers do it in double talk at Dixie festival....Swimming championships held....Kramer and Schroeder win national tennis doubles crown....San Diego zoo and Lew Lehr.

NEWS OF THE DAY—No. 298, Vol. 11.—British fleet shells Libya...."Parashots" roll into action in England....Mrs. Churchill aids Australians....British royalty review Indian troops....Young English refugees reach U. S.....Willkie on his Indiana farm....Windsors hold garden party in Nassau....Dionne quintuplets....Outboard motor race.

NEWS OF THE DAY—No. 299, Vol. 11.—German planes repelled over London....British destroy Libyan fort....Air preparedness in the United States....Fire destroys building at Golden Gate International Exposition....San Diego zoo welcomes new arrivals....National tennis doubles....Football training.

PARAMOUNT NEWS—No. 103.—Film stars at Del Mar track....Trap shoot at Travers Island....Rodeo at Sun Valley....Ickes reports to Willkie acceptance speech....Willkie visits his Indiana farms....Air raid on Dover....British balloon defense....Nazi pilots bail out....British refugee children arrive here....Dionne quintuplets greet editors.

PARAMOUNT NEWS—No. 104.—War focus on Greece....Girl Scouts from Central and South America greeted by Mrs. Roosevelt....Additions to San Diego zoo....Trotsky in hospital after attack by assassin....Tobacco auctioneers at North Carolina festival....Knudsen and General Arnold see new U. S. planes....Kramer and Schroeder, Alice Marble and Sarah Palfrey share tennis doubles honors....Speedboating....Football stars drill with guns.

RKO PATHE NEWS—No. 115, Vol. 11.—American newspapermen taken on tour of British channel ports Secretary Ickes answers Willkie....Willkie goes rural for cameramen....Farley turns over job to Flynn....Canada speeds up armament production....New trans-Atlantic airline set....Dionne quintuplets hold press interview.

RKO PATHE NEWS—No. 116, Vol. 11.—Fire destroys building at Golden Gate International Exposition....Assassin ends Trotsky's career in Mexico....World's biggest bomber nearly ready for U. S. Army....Uniforms rushed for expanding U. S. Army....Kramer and Schroeder, Alice Marble and Sarah Palfrey win tennis doubles titles at Brookline, Mass.

UNIVERSAL NEWSREEL—No. 904, Vol. 12.—British home defenses in high gear....Willkie rests on his Indiana farm....Flynn takes Farley post....Dionne quintuplets greet editors....English refugee children here....Windsors hold press conference....Flying weather bureau tried....Girls fight it out with paint....Rodeo in Sun Valley....Woman hooks 500-pound tuna.

UNIVERSAL NEWSREEL—No. 905, Vol. 12.—Knudsen and General Arnold inspect new U. S. planes....World's largest bomber nears completion....Expand Seattle airplane plant....U. S.-Canada defense board meets....Leon Trotsky assassinated....Democrats join Willkie camp....McNary arrives in Portland, Ore., for acceptance speech....Coast zoo gets strange cargo....Flames threaten coast fair....Women tennis title won by Alice Marble and Sarah Palfrey....Swimming meet....Football stars drill with guns.

Fox Midwest to Use Sound Trucks

Following the ninth annual convention of Fox Midwest Theatres at the Hotel Muehlebach, Kansas City, August 20 and 21, the circuit began use of specially designed ballyhoo trucks, of which it eventually will have four, to advertise individual pictures of merit. The circuit also plans to test the special-price-on-special-pictures idea by use of "laboratory towns."

Over 130 managers and circuit executives attended the convention, which ended with a golf tournament and a steak dinner at the Starlane Farm of E. C. Rhoden, president of the division. Among those on the program were Spyros Skouras, National Theatres head, and Charles Skouras, president of Fox West Coast Theatres.

The Spyros Skouras showmanship campaign awards were presented. Belts, signifying the contribution of new money-making ideas for the campaign, went to Ralph Wallace, Rockhill; Harry Biederman, Linwood; James Long, Plaza, and Morrill Moore, Isis, all of Kansas City; Floyd Davis, Marshall, Mo., and Robert Gage, accounting department, circuit home office. Watches were presented for performance in the final two weeks of the drive that ended July 13 to Charles Barnes, Granada, Kansas City, Kas.; B. M. Montee, Beatrice, Neb.; Phil Hill, Jayhawk, Topeka, Kas.; Komp Jarrett, Clay Center, Kas.; Hort Ulrich, Salina, Kas.; C. C. Murray, Springfield, Ill.; H. M. Burnett, West Frankfort, Ill.; Gene Kincaid, Lexington, Mo., and H. L. Golladay, Moberly, Mo.

Intermountain Meeting Held

Seventy-five theatre managers and executives attended the annual convention of the Fox Intermountain Theatres held in Denver this week, with Rick Ricketson, division manager, in charge. Both Spyros and Charles Skouras were present. Like the Fox Midwest meeting the principal topic was the proper presentation of new product.

Approximately 250 members of National Theatres' western division attended the organization's annual gathering at the Beverly-Wilshire Hotel in Hollywood Wednesday. Plans were made for the annual campaign starting September 1st.

RKO Exchange Changes

Al Hill, former office manager in Sioux Falls for RKO, has been appointed office manager and head booker in Des Moines by the company. Marvin Wolfish, formerly a booker at the Minnneapolis branch, becomes office manager in Sioux Falls. Ernie Lund succeeds Mr. Wolfish. Douglas Desch has been named branch manager in Dallas. The changes were brought about through the resignation of Robert E. Helms and Tim Evans, office managers in Dallas and Des Moines, respectively.

Appoint Tax Investigator

Jesse Moss of New York has been appointed special assistant United States Attorney to check on New Jersey theatres to ascertain whether the theatres are complying with recent national defense tax laws. Hubert Harrington, assistant U. S. Attorney, who announced the appointment, said his office had received no complaints of law violations.

Mr. Booker!

No. 8 Successive, solid, top-grossing Durbin hit... coming up!



She's a dancing, romancing Deanna, now! In the most magnificent production of her career!



Deanna DURBIN

in

Spring Parade

with

ROBERT CUMMINGS · MISCHA AUER

Henry Stephenson • Butch and Buddy • Anne Gwynne • Walter Catlett
S. Z. Sakall • Samuel S. Hinds • Allyn Joslyn • Reginald Denny

Original Story by Ernst Marischka • Screenplay by Bruce Manning and Felix Jackson

A HENRY KOSTER PRODUCTION

Directed by **HENRY KOSTER**

Produced by **JOE PASTERNAK**

It's Your UNIVERSAL Date NOW! NATIONAL RELEASE SEPT. 27th

PETRILLO SILENT ON TWO LABOR DISPUTES

Jurisdiction Battle Fails to Materialize; Philadelphia Strike Settlement Rumored

That heralded battle between two American Federation of Labor entertainment industry unions—the Associated Actors and Artistes of America, parent actors' union, and the American Federation of Musicians—simmered this week in contrast with the bluster of a week ago.

James C. Petrillo, president of the AFM, and Lawrence Tibbett, president of the American Guild of Variety Artists, did not meet Friday, August 23rd, as scheduled. Previously, they had conferred several times and had talked freely for publication. Mr. Petrillo, particularly, was voluble with AFM arguments.

September 2nd Deadline

Mr. Tibbett's guild is a Four A's member. Several weeks ago, its instrumentalists were ordered by Mr. Petrillo to join the Federation by September 2nd, or be barred from radio, recording, concert work and whatever other occupation could be reached by the musicians' federation's long arm.

Mr. Tibbett called upon the Four A's for help, claiming the intrusion upon his three-year-old union was an invasion of jurisdiction. Four A's unions met to consider what aid they could give, and whether the case was similar in jurisdictional aspect to the attempt last summer by the stagehands of George Browne, president of the International Alliance of Theatrical Stage Employees, to charter an actors' union and thus enter the Four A's field. Last week, the Screen Actors' Guild and the Actors' Equity resolved support of the musicians' guild.

Reply of Mr. Petrillo to the guild charges was that formation of any other union containing musicians, was an invasion of the AFM jurisdiction and that every musician belonged in his organization.

Philadelphia Settlement Rumored

Rumors of settlement of the long strike of the Philadelphia Musicians Local 77 against the Warner circuit in that city circulated in musicians' circles this week, after a special committee from the local had met on Friday, August 23rd, in New York, with Mr. Petrillo. The latter has had several conferences with Frank Phelps, Warner circuit labor contact, and with Joseph Bernhard, circuit general manager.

In Hollywood, special committees from the producers and the Screen Writers' Guild met last week, to discuss a contract, the guild committee having been previously instructed by its executive board, after a general membership meeting, to ask the producers to sign the six months' minimum contract agreed to in principle by all parties, or reopen negotiations. This minimum contract provides an 80 per cent guild shop, a ban on speculative writing, a grievance committee, and it gives the guild the right to negotiate for screen credits.

Last Tuesday, in the same city, the Screen Actors Guild elected Robert Davis as chairman.

The Los Angeles office of the National Labor Relations Board last week wired Washington headquarters for instructions on whether to hold a consolidated hearing on the petitions for certification as bargaining agencies for studio and Central Casting Corporation office workers, casting directors, and assistants, by the Screen Office Employees Guild and the American Federation of Labor Office Workers union.

The American Guild of Variety Artists on Friday, August 23rd, removed Tom Kelly as executive secretary of the Philadelphia unit, for "gross negligence and incompetency."

The New York Motion Picture Film Editors Guild held its last, open charter meeting at the Hotel Capitol Tuesday night. The unit now has 157 members.

The Kansas City stagehands' contracts with the downtown theatres (Tower, Midland, Esquire, Newman, Orpheum, Regent, and Liberty) and the suburban Fox Plaza and Fox Uptown, were to be removed on Friday for one year without change, Felix Snow, IATSE vice-president, said this week. The projectionists of the IATSE are also negotiating, but want changes in conditions.

Officers for the coming year, elected by the Wisconsin Association of Stage Employees and Projectionists at a meeting last week in conjunction with the annual convention of the state Federation of Labor, at Janesville, in that state, are John Kunzman, Sheboygan, president; Jack Warner, Milwaukee, vice-president; Steve Thomas, Racine, secretary; and Stanley Przlomski, Kenosha, treasurer.

At the convention, Joseph A. Padway, attorney for the AFL, charged Thurman Arnold, assistant United States attorney general with opposition to Administration policy, in his anti-trust drive, which includes labor.

Working Contracts Presented

The Detroit Local 38, of the IATSE, last week presented one year contracts, for signature, to the city's theatres and commercial film studios using stagehands. The contracts, to be effective on Friday, provide minor hour and condition changes.

The San Francisco Theatrical Employees Union, Local B-18, has absorbed the Theatrical Wardrobe Atttendants Union, Local 22,082, after an affirmative vote by both memberships.

Clyde Weston has become an operator at the Miners' Theatre, Collinsville, Illinois. Mr. Weston was ousted as business manager of the St. Louis Projectionists Local, 143. In that capacity, he was first lieutenant of John P. "Big" Nick, president of the union, also ousted.

Frank Phelps, Warner labor contact, met with representatives of the Wilmington, Delaware, projectionists last week the Warner New York home office, on a new contract to be effective on Friday.

Projectionists Local 273, comprising members from New Haven, Ansonia, and Derby, in Connecticut, met Monday night, and discussed new contracts. Nelson Frazier, president, and Matthew Kennedy, business agent, presided.

Censor Appointment

Mrs. Herbert Sichel has been appointed a member of the Portland, Ore., municipal motion picture censor board, it has been announced by Mayor Joseph K. Carson.

Bishell in Post

Jules Levy of Premier Pictures has appointed Art Bishell Seattle branch manager in charge of distribution in the state of Washington.

Given Joins Columbia

Stanley Given has joined the advertising sales department of Columbia in Philadelphia.

Report July Tax Gain of $116,000

The Bureau of Internal Revenue at Washington has reported that Federal admission tax collections for July totaled $1,650,163, an increase of about $4,500 over the June revenue of $1,645,603. This figure is approximately $116,000 more than the $1,543,250 recorded for July, 1939. The month's collections represent the return of taxes on June business, the last month in which the 40-cent exemption applied.

Following the normal seasonal trend, collections in the Third New York (Broadway) District dipped in July to $484,661 from $521,904, the Bureau reported.

July revenue, for the sixth successive month, was higher than the corresponding period in 1939. Including July receipts, the total collections for the first seven months of the year were $12,817,934, more than $2,000,000 ahead of the $10,689,477 collected in the same period last year, it was reported.

Box-office collections dropped from $466,371 to $434,748 and admissions to roof gardens and cabarets dropped from $37,587 to $31,633, while receipts in other classifications increased.

State Treasurer Don H. Ebright of Ohio announced at Hamilton, Monday, that sales tax collections from Jan. 1 to Aug. 10 amounted to $29,917,160, an increase of 10.1 per cent over the $27,134,897 for the corresponding period of 1939. Exhibitors pay three per cent on gross receipts throughout the State.

RKO Six Months Profit is $220,819

Net profit after all charges of $220,819.07 for six months ended June 30 last were reported Tuesday by RKO. This is the first full half-year period following the corporation's reorganization.

Because the new bookkeeping system was not set up until the end of the reorganization in December, comparative figures are not available for the same period last year.

Consolidated profit from operations before depreciation, taxes and provision for dividends on Keith-Albee-Orpheum preferred stock, amounted to $1,425,592. Depreciation and taxes were $1,058,385 and the sum of $145,387 was provided as K-A-O dividends.

RKO Treasurer William J. Merrill declared that the figures in part were estimated and subject to adjustment at the close of the calendar year.

Consolidated Dividend

The board of directors of Consolidated Film Industries has declared a dividend of 25 cents a share on the company's preferred stock, payable October 1st to stockholders of record September 13th.

Dividend Is Announced

A dividend of 1¾ per cent on the preferred shares for the current quarter, payable Sept. 30 has been declared by the Hamilton United Theatres, Ltd., operating three theatres in Hamilton, Ont.

from

the

DIRECTOR

of

"Rebecca"

Everything Points to A BOX

1 Masterful Mystery by the Master of Suspense . . Director ALFRED HITCHCOCK!



2 Giant Sea-Plane Crashed to Bring Your Screen Its Most Spectacular Thrill!

Walter Wanger presents

ALFRED HITCHCOCK'S

production of

FOREIGN CORRESPONDENT

from ALFRED HITCHCOCK *who directed "Rebecca"*

Starring

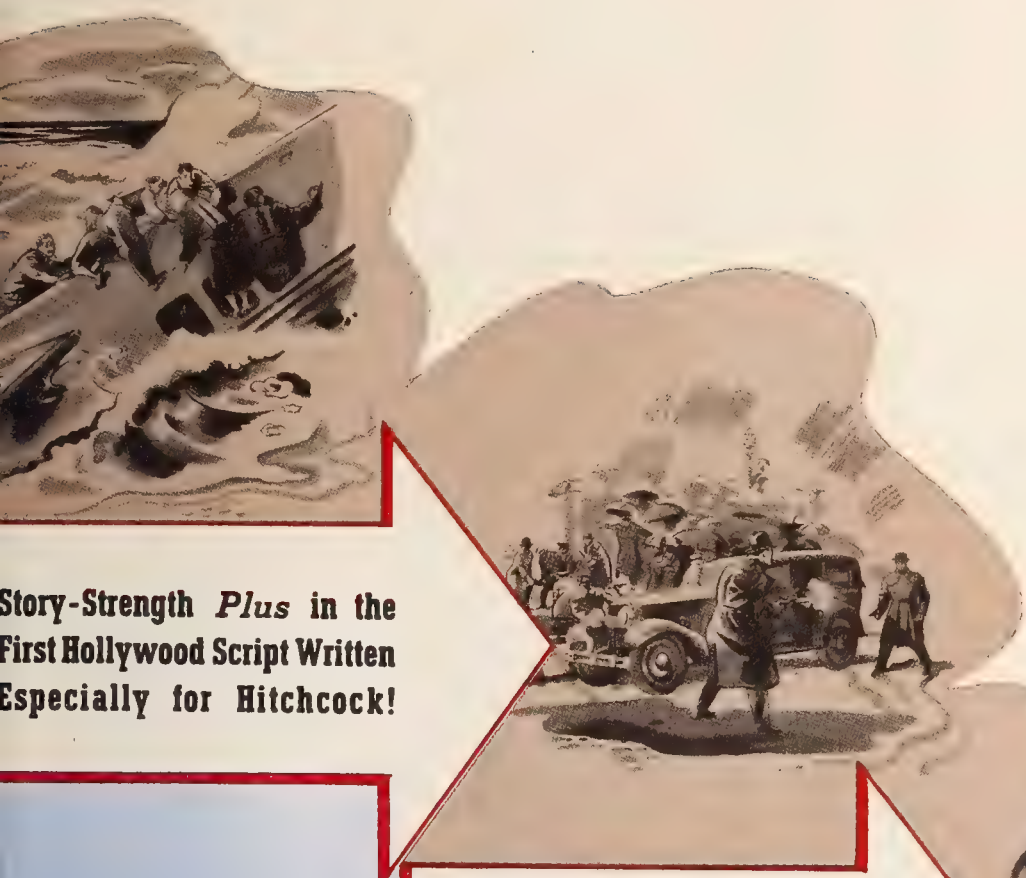
JOEL McCREA *with* LARAINE DAY · HERBERT MARSHALL

GEORGE SANDERS · ALBERT BASSERMAN · ROBERT BENCHLEY

Released thru UNITED ARTISTS

OFFICE HIT

MULTIPLIED BY FIVE!



Story-Strength *Plus* in the First Hollywood Script Written Especially for Hitchcock!

4

Six Popular Players In Their Greatest Roles Under Magic Hitchcock Direction!



5

An Irresistible Title That The Public Mind Translates to Mean Adventure and Romance!



Later

to be presented by Walter Wanger

JOHN FORD'S

PRODUCTION OF

EUGENE O'NEILL'S

The LONG VOYAGE HOME

with

JOHN WAYNE · THOMAS MITCHELL · IAN HUNTER

BARRY FITZGERALD · WILFRID LAWSON

JOHN QUALEN · MILDRED NATWICK

Directed by JOHN FORD

Adapted for the screen by DUDLEY NICHOLS

Produced by Argosy Corporation · Released thru United Artists

LITHO IN U.

OBITUARIES

Paul Nipkow Dies; Television Pioneer

Paul Gottlieb Nipkow, 80, a pioneer of television, credited in Germany as being among the first to develop the basic technique of radio transmission of visual images, died in Berlin August 24th of a heart attack.

In 1883 he invented a revolving scanning disk which was used in February, 1928, to send a picture 3,000 miles by radio from London to New York City. He patented his invention, which he called an electrical telescope, but was unable to pay the costs of continuing the patent. Others developed the basic device, and by 1933 it was competing with the electron tube and the cathode-ray beam as a means of making transmission of pictures by electricity practical.

In 1934 he was made honorary president of the new television section of the Reich Chamber of Wireless.

William Crall Dead

William F. Crall, retired circuit owner of St. Petersburg, Fla., died near Harrisonburg, Va., recently while visiting relatives. Mr. Crall had operated theatres in Virginia, Florida and New York for many years until he retired 10 years ago and moved from New York to Florida. He was a native of Fayetteville, Pa.

Walter Ebeling

Walter Ebeling, 31, manager of the Garden theatre in New York's Yorkville section, was found dead in a clump of woods in Berrien Springs, Mich., August 25th, by a sheriff's searching party. Two hitch-hikers were reported to have confessed killing him for his money. Mr. Ebeling was said to have been on vacation at the time of his death.

Ben McCormick

Ben P. McCormick, 60, theatre operator, was killed August 25th when his small plane, in which he was working on his fourth hour of solo flights, nosedived from 100 feet at the Canon City, Col., airport. He operated theatres at Canon City and Florence, Col., and Hot Springs, N. M.

Edna Waldron

Edna Waldron, 26, actress, died in Hollywood August 24th of burns received in an unsuccessful attempt to save the life of Catherine Bowman, 3, whose clothes became ignited from a fluid Miss Waldron was using to clean clothes.

William H. Richards

William H. Richards, chief electrician at the Orpheum, RKO first run in Kansas City, died August 21st at the age of 49. He had been at the Orpheum and its predecessor, the Mainstreet, for over 20 years. He was a member of Local 31, IATSE.

Harry Leid

Harry Leid, 62, chief mechanical engineer for Loew's Theatres, died of a heart attack August 22nd in New York. He was a member of Loew's construction staff for 14 years and aide to Harry Moskowitz, construction chief.

"Great Dictator" Still Suit Ended

A stipulation settling the $1,000,000 damage suit of Charles Chaplin and Charles Chaplin Film Corporation against Time, Inc., as publisher of *Life Magazine,* Henry R. Luce, John Shaw Billings, Roy E. Larsen, and Charles D. Jackson was filed Monday, August 26th, in federal court in New York.

Under terms of the settlement the defendents are permanently restrained from publishing in *Life* or any other periodical scenes from Mr. Chaplin's picture, "The Great Dictator."

The plaintiffs waive all claims to damages, profits or costs. The stipulation provides that the defendants are to deliver to the plaintiffs within 10 days all stills of the picture in their possession.

The suit, filed in June, charged the defendants with unauthorized publication of a still depicting Mr. Chaplin in the role of the "dictator."

Order Reade to Continue Pool

A permanent injunction has been issued by the Chancellor of New Jersey preventing Walter Reade, circuit operator in New York and New Jersey, from dissolving a pooling arrangement with Leo Justin in Morristown, N. J.

Under an agreement made three years ago, product was to be divided among the Park and Jersey theatres, operated by Mr. Justin and Morris Jacks, and the Community, operated by Mr. Reade. Mr. Reade was charged with breaking the agreement.

John A. Loesche Dies

John A. Loesche, 49, an assistant director of the Columbia Broadcasting System in the last 10 years, died at his home in Palisades, N. J., August 22nd. Born in Newark, Mr. Loesche served for 24 years with the Thomas A. Edison Company. He conducted auditions for Kate Smith in 1930 for Columbia, and had been in charge of her program since then.

Eugene A. Phalen

Eugene A. Phalen, owner of the Allis theatre in West Allis, Wis., died August 23rd of a heart attack at the age of 64. Mr. Phalen was a former city councilman and state assemblyman and had been president of the West Allis and police commission for many years.

James Quinn

James Quinn, 55, motion picture character actor, died in Hollywood August 21st of heart disease. He was playing a role in "Little Nellie Kelly," at the time of death.

Hilda Keenan

Hilda Keenan, 49, actress and former wife of Ed Wynn, comedian, died August 20th at the Medical Arts Center Hospital, New York.

Herbert Glanton

Herbert O. Glanton, 65, manager of the Tivoli theatre in Huntington, Ind., died August 24th of a throat infection.

IN COURTS

RKO Settles Action With Chicago Circuit

The breach of contract action which RKO Radio brought against Jones, Linick & Schaefer, Chicago circuit, based on the reduction of admission scales at the Oriental theatre, was settled out of court by John Jones, representing the circuit, at a conference last weekend with RKO home office officials in New York.

Mr. Jones, on his return to Chicago, declined to discuss the settlement terms. Three RKO features which had been set for Oriental were cancelled when the admission scales at the house were reduced. RKO subsequently filed suit for damages.

Seeks "Brigham" Injunction

Eleanor Harris filed suit in federal court in New York Friday, August 23rd, seeking to enjoin Twentieth Century-Fox from exhibiting "Brigham Young" unless she is given screen credit as collaborator with Louis Bromfield on the story. The plaintiff claims she was employed as a screen writer by the company, to which she had sold a play on Brigham Young called "Prophets of Empire."

Files Bankruptcy Petition

A petition in bankruptcy listing liabilities of $46,514 and assets of $16,900 was filed, Friday, August 23, in federal court in New York by Sigbert Wittman, former exhibitor and part owner of the Triad circuit in The Bronx. The largest creditors are Joe Bernstein, Inc., Credit-America Corporation, and Walter Heller Company, on a joint obligation of $35,746 arising from Mr. Wittman's endorsement and a promissory note made to these three companies by Triad Theatres.

Sues Broadcaster

Select Theatres Corporation, Alberto Cosella, Berta Cutti and Walter Ferris filed suit Thursday, August 22nd, in federal court in New York against International Broadcasting Corporation, WOV Artists, Inc., Ronzoni Macaroni Company, Syd Leipzig and Gino Caini charging plagiarism of the play, "Death Takes a Holiday," in two Italian plays broadcast over WOV.

Drop Universal Suit

Discontinuance of the $1,350,000 suit filed in 1931 against Universal Pictures Company by American Feature Film Company was disclosed in Federal Court, here, Tuesday. The complaint alleged that the defendant had charged that sum in excess of the prices fixed by contracts on negative costs.

The plaintiff claimed to have had exclusive distribution rights in New England to all features produced under the trade name "Jewel"; also to all shorts under two five-year contracts expiring in 1928.

Deny RCA Dismissal

The application of RCA, General Electric Co., and Westinghouse Electric and Manufacturing Co., to dismiss the camplaint of RCA minority stockholders against the Victor Talking Machine Co., a dissolved subsidiary of RCA was denied, Tuesday, by Supreme Court Justice J. Sidney Bernstein.

WHAT THE PICTURE DID FOR ME

Columbia

BLONDIE HAS SERVANT TROUBLE: Penny Singleton, Arthur Lake, Larry Simms—Another joyful step toward the harum scarum of Harold Lloyd days. "Ghost Breakers" without a radio personality and foreign setting we'd say. Running time, 70 minutes. Played August 11-13.—Emory Scott, Uptown Theatre, Creston, Iowa. General patronage.

DOCTOR TAKES A WIFE, THE: Loretta Young, Ray Milland, Gail Patrick—Very good business and many fine comments on this comedy. We would enjoy playing many more of this type here as it is the sort of thing my patrons like to see. Running time, 88 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

OUT WEST WITH THE PEPPERS: Edith Fellows, Tommy Bond—This series of pictures always draws very well for us. The kids look forward to them. This one just as good as the others although we personally think Edith Fellows is quite colorless, though capable. Running time, 65 minutes. Played August 8-9.——Ritz Amusements, Inc., Ritz Theatre, North Vernon, Ind. Small town patronage.

TEXAS STAGECOACH: Charles Starrett, Iris Meredith—Okay western. Played August 6.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

TEXAS STAGECOACH: Charles Starrett, Iris Meredith—A typical Starrett but the singing was better than usual so made this feature better than average. Running time, 60 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

THOSE HIGH GREY WALLS: Walter Connolly, Iris Meredith—They didn't get over the walls; they stayed outside. Too hot.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

First National

ANGEL FROM TEXAS, AN: Eddie Albert, Rosemary Lane, Wayne Morris, Ronald Reagan, Jane Wyman—Double feature; played with "Village Barn Dance." Gave extra good business on these two features.—Louis J. Frana, Olympic Theatre, Calmar, Iowa. General patronage.

FUGITIVE FROM JUSTICE: Roger Pryor, Lucille Fairbanks—Just a good companion feature. Running time, 53 minutes. Played August 14.—Emory Scott, Uptown Theatre, Creston, Iowa. General patronage.

IT ALL CAME TRUE: Ann Sheridan, Humphrey Bogart, Jeffrey Lynn, Zasu Pitts—This was very good picture. Good on any dates. No business.—Louis J. Frana, Olympic Theatre, Calmar, Iowa. General patronage.

MURDER IN THE AIR: Ronald Reagan, John Litel, Lya Lys—Paid for this once and forgot it but picked it up for a bargain night and got back my film rental plus a little extra. People seemed to enjoy it, although it was slow. Running time, 60 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

THREE CHEERS FOR THE IRISH: Priscilla Lane, Dennis Morgan, Thomas Mitchell—Very good picture. Running time, 98 minutes.—Louis J. Frana, Olympic Theatre, Calmar, Iowa. General patronage.

THEY DRIVE BY NIGHT: George Raft, Ann Sheridan, Ida Lupino, Humphrey Bogart—We played this one for three days with a Sunday opening and my advice to you who have it booked for mid-week or week-end is to play it starting Sunday. Don't believe you will go wrong if you take my advice as this is a honey. Will be enjoyed by all and you will get plenty of word of mouth advertising. Business good; comments swell. Picture's grand. Push it hard. Running time, 95 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

'TIL WE MEET AGAIN: Merle Oberon, George Brent, Pat O'Brien, Geraldine Fitzgerald—Good show but no draw. Flop at box office. Running time, 98 minutes.—Louis J. Frana, Olympic Theatre, Calmar, Iowa. General patronage.

Metro-Goldwyn-Mayer

AND ONE WAS BEAUTIFUL: Robert Cummings, Jean Muir, Laraine Day, Billie Burke—Another one you should pass. Wish I had. Running time, 70 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

ANDY HARDY MEETS DEBUTANTE: Mickey Rooney, Judy Garland, Lewis Stone, Cecelia Parker, Fay Holden, Ann Rutherford—Good picture and good business. Did more than "Hardy and Son" and pleased all. Judy Garland is a real asset to this picture. Running time, 87 minutes. Played August 14-15.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

BOOM TOWN: Clark Gable, Spencer Tracy, Claudette Colbert, Hedy Lamarr, Frank Morgan, Lionel Atwill, Chill Wills—"Boom Town" with its stellar cast topped by Clark Gable, Spencer Tracy, Claudette Colbert and Hedy Lamarr will prove the biggest grosser of any picture shown since "Gone with the Wind." Full of action. Gable and Tracy are pals and friendly enemies alternately and Miss Colbert, seen and heard in her very best acting, with Miss Lamarr an avowed enemy of each other but both seeking the love of Gable, are both simply adorable in their separate parts. Last but not least are Frank Morgan, Lionel Atwill, Chill Wills and director, Jack Conway. Running time, 116 minutes.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

CAPTAIN IS A LADY, THE: Charles Coburn, Billie Burke, Beulah Bondi, Marjorie Main—A dandy picture for bank night that pleased everyone. All the stars good. Why not feature Marjorie Main in more pictures? Running time, 65 minutes. Played August 15-16.—Ritz Amusements, Inc., Ritz Theatre, North Vernon, Ind. Small town patronage.

CAPTAIN IS A LADY, THE: Charles Coburn, Beulah Bondi, Billie Burke—Pass it by all means as that is all it could have possibly been made for . . . to pass. Running time, 65 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

CAPTAIN IS A LADY, THE: Beulah Bondi, Charles Coburn, Helen Westley, Marjorie Main—I asked Metro for a good, peppy show for carnival week and they booked one with a locale in the old ladies' home. Another one like this and I'll be in the old ladies' home. Beulah Bondi, Helen Westley and Marjorie Main give very good portrayals but in a town where ninety per cent of the patronage is young people I might as well hang crepe on the door as to try to sell a picture without romance, glamour girls, dancing and comedy. The few who came walked out. I would have liked to walk out with them. Running time, 65 minutes. Played August 9-11.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

DR. KILDARE'S STRANGE CASE: Lionel Barrymore, Lew Ayres, Laraine Day, Alma Kruger, Nat Pendleton, Marie Blake—Very good but these pictures do not draw any more. Too much alike. Lionel Barrymore is always good, the rest of the cast satisfactory with Alma Kruger, the central girl and Nat Pendleton furnishing the comedy. Personally, I like this series but the patrons get tired of the same setup and quit coming. Running time, 77 minutes. Played August 16-18.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

EDISON, THE MAN: Spencer Tracy, Rita Johnson, Gene Lockhart, Charles Coburn—Not as good box office as "Young Tom Edison" and even less business than "Waterloo Bridge" despite Tracy's popularity here. An excellent picture, however. Wish more had seen it. Played August 11-12.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

EDISON, THE MAN: Spencer Tracy, Rita Johnson, Gene Lockhart, Charles Coburn—Very good. Spencer Tracy at his best. Business fair. Pleased most of the cash customers. Running time, 107 minutes. Played August 2-3.—R. Navari, Liberty Theatre, Verona, Pa. Neighborhood patronage.

FLORIAN: Robert Young, Helen Gilbert—An interesting picture. Trailer played up the wrong angles for our house. Fair business with everyone enjoying the picture's entertainment. Played August 14-15.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

FORTY LITTLE MOTHERS: Eddie Cantor, Rita Johnson, Bonita Granville, Judith Anderson—Although Eddie is still as good as ever, this broke our low Sunday record. The production is well made and with a good supporting cast, but the story has no appeal at the box office. Running time, 90 minutes. Played August 11-12.—R. Navari, Liberty Theatre, Verona, Pa. Neighborhood patronage.

GHOST COMES HOME, THE: Frank Morgan, Billie Burke, Ann Rutherford—A new twist to the Enoch Arden plot. Greatly enhanced by Frank Morgan's naturalness for the part. Running time, 76 minutes. Played August 7.—Emory Scott, Uptown Theatre, Creston, Iowa. General patronage.

GOLD RUSH MAISIE: Ann Sothern, Lee Bowman, Virginia Weidler—We thought this was about the poorest "Maisie" picture yet. We know that business was very bad and it wasn't the weather, heat, rain, fish biting, threshing, or laziness that kept them away after the first night. Running time, 82 minutes. ——A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

MIRACLES FOR SALE: Robert Young, Florence Rice, Henry Hull—The miracle is still for sale. The public didn't buy.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MORTAL STORM, THE: James Stewart, Margaret Sullavan, Frank Morgan, Robert Young, Irene Rich, Bonita Granville—One of the finest dramatic pictures of the year so far. The acting is excellent. Business not so hot. Running time, 100 minutes. Played August 7-8.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

MORTAL STORM, THE: James Stewart, Margaret Sullavan, Frank Morgan, Irene Rich, Robert Stack, Bonita Granville —Here is truly a good production. Nothing but raves by the entire audience. Give it your best playing time and it will not let you down. Running time, 100 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

MUTINY ON THE BOUNTY (reissue): Clark Gable, Charles Laughton, Franchot Tone; **TOO HOT TO HANDLE (reissue):** Clark Gable, Myrna Loy, Walter Pidgeon—Both reissues, and as you know they were among the top pictures that came out in their respective years. Both did satisfactory business. Numerous of our patrons said they had missed them both and then there is the rising generation that I know did not see them in the previous run. Re: the exploitation man that many of the producers have. They get what they think and to all intents we know, if signs are right, should be a natural and a top grosser, so they send in a carload of suggestions, which if they are serious in curtailing expenses is just that much wasted money. Dumb I would call it. The big pictures sell themselves with a little help. You have cast that you know have been tops in the past with an intriguing title and then they spend money and special effort on perhaps is the best picture they will release. It is not those that need selling. It is those that are on the border of bigness that need the support of the exploitation man. Further, they have a lot of screwy ideas that they have gained in the larger situations that will not fit into the smaller towns. We have an intimate patronage who will take our word for the quality of the picture if we put it before them and we don't use the superlatives that come on trailers followed by a picture that turns out to be a cluck of the first water.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

NEW MOON: Jeanette MacDonald, Nelson Eddy—Played this feature to smallest week-end gross in history of this theatre. Ninety per cent of our customers do not like these stars at all in any picture and this one had even less appeal. Certainly not for small towns. Running time, 102 minutes. Played August 10-12.—Ritz Theatre, Ritz Amusements, Inc., North Vernon, Ind. Small town patronage.

NEW MOON: Jeanette MacDonald, Nelson Eddy—Maybe it's the weather and maybe it is the screwy campaign year and all the hullabaloo and hysteria about war in Washington. But the pictures that you would lay a bet would do stand out business just don't pan out and that was true of this. Did only business that an average program picture would do. In the first place this Eddy can go through terrific battles and his hair is never mussed. As an actor all he has is a voice. Then you get a cheap little picture like "The Ghost Breakers" and business is like old times again. It may level out after the election and we

won't have to second guess them.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

NICK CARTER, MASTER DETECTIVE: Walter Pidgeon, Rita Johnson—Walter Pidgeon in his usual "roller bearing" role. Thrilling and very interesting bit of "it could happen here" sabotage. Running time, 60 minutes. Played August 15-17.—Emory Scott, Uptown Theatre, Creston, Iowa. General patronage.

SPORTING BLOOD: Robert Young, Maureen O'Sullivan, Lewis Stone—Pleased the few who came out to see what the poorest trailer of the year was supposed to represent. Metro should feel very proud of its ability to conceal whatever hints as to the plot of this that might possibly lead one to believe that it has something to do with racing from its trailer and its advertisements. Running time, 80 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

SUSAN AND GOD: Joan Crawford, Fredric March, Rita Quigley, Rita Hayworth, Ruth Hussey, John Carroll, Bruce Cabot—Well produced but a bad egg at our box office. Too many Metro pictures are souring on us of late. Just any picture would do as well as this one has. Played August 18-19.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

THUNDER AFLOAT: Wallace Beery, Chester Morris, Virginia Grey—An excellent Beery picture. Caused considerable and favorable comment here. Of course, it was a man's picture and our patronage with the exception of some 20 or 25 women consists of the male sex. Running time, 95 minutes. Played July 4. F. G. Mills, Director of Motion Pictures, Prison Theatre, State Prison, Raiford, Fla. Prison patronage.

TWENTY MULE TEAM: Wallace Beery, Leo Carrillo, Marjorie Rambeau—Disappointed both as to business done and entertainment values. Hardly a story of the 20 mule team as title suggests. There must have been more excitement than shown here. Played August 9-10.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

WATERLOO BRIDGE: Vivien Leigh, Robert Taylor—Excellent. Good draw compared to recent Metro releases. Played August 4-5.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

WATERLOO BRIDGE: Robert Taylor, Vivien Leigh—Excellent picture that failed to draw for us as we played it late in this territory. Both leads in this never better. Running time, 103 minutes. Played August 10-11.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small patronage.

WE WHO ARE YOUNG: Lana Turner, John Shelton—Good picture and good business. Running time, 79 minutes. Played August 13. E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Monogram

MYSTERIOUS MR. REEDER, THE: Will Fyffe—An excellent picture, well defined plot. Fyffe a grand actor and everyone in my audience well pleased. Running time, 77 minutes. Played August 4-5.—Ken Gorham, Town Hall Theatre, Middlebury, Vt. General patronage.

SKY BANDITS: James Newill, Louise Stanley—On Friday and Saturday we are after action and good drama. This picture provides both. Royal Mounted pictures always appeal to week-end patrons. Running time, 63 minutes. Played August 16-17.—Ken Gorham, Town Hall Theatre, Middlebury, Vt. General patronage.

Paramount

ADVENTURE IN DIAMONDS: George Brent, Isa Miranda—O. K. for a double feature. With an attraction that can carry it. One of those "Raffles" stories. Running time, 77 minutes. Played July 21-August 1.—R. Navari, Liberty Theatre, Verona, Pa. Neighborhood patronage.

DR. CYCLOPS: Albert Dekker, Janice Logan—We doubled this and went over very nicely, although I believe that this can be run by itself in spots where double features are not well liked. Running time, 77 minutes. Played August 4-5.—R. Navari, Liberty Theatre, Verona, Pa. Neighborhood patronage.

FARMER'S DAUGHTER, THE: Charles Ruggles, Martha Raye—Some like it; some didn't. Just fair attendance.—J. N. Wells, Wells Theatre, Kingsland, Ga. General patronage.

FARMER'S DAUGHTER, THE: Charlie Ruggles, Martha Raye—Played with "Jeepers Creepers." Drew extra business and pleased all patrons Sunday-Tuesday.—Louis J. Frana, Olympic Theatre, Calmar, Iowa. General patronage.

INVITATION TO HAPPINESS: Irene Dunne, Fred MacMurray, Charlie Ruggles—This was a different sort of love story, wrapped around a fighter's life and struggle to the top and, although it was a bit dramatic, the majority found that it stirred their emotions too deeply. Running time, 95 minutes. Played August 17-18.—F. G. Mills, Director of Motion Pictures, Prison Theatre, State Prison, Raiford, Fla. Prison patronage.

ROAD TO SINGAPORE: Bing Crosby, Dorothy Lamour, Bob Hope—This is a natural and will bring in the customers when nothing else will.—J. N. Wells, Wells Theatre, Kingsland Theatre, Ga. General patronage.

SAFARI: Madeleine Carroll, Douglas Fairbanks, Jr.—Very dull picture but business okay. Doubled with "In Old Missouri." Played August 2-3.—L. A. Irwin, Palace Theatre, Penacook, N. H.—General patronage.

THOSE WERE THE DAYS: William Holden, Bonita Granville, Ezra Stone, Judith Barrett—Very good picture. Fair draw. Played August 9-10.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

TYPHOON: Dorothy Lamour, Robert Preston—Gets by due to color. Story not enough to impress as good entertainment. Played July 26-27.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

TYPHOON: Dorothy Lamour, Robert Preston—Short but appealing. Well produced and well received. Running time, 72 minutes. Played July 28-30.—R. Navari, Liberty Theatre, Verona, Pa. Neighborhood patronage.

Producers Distributing Corp.

HITLER, BEAST OF BERLIN: Roland Drew, Steffi Duna—The title brought them in in droves but the picture was only fair. It dragged in places and I had some walkouts. Running time, 88 minutes. Played August 18-19.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Republic

CAROLINA MOON: Gene Autry, Smiley Burnette, June Storey—Good picture and good business. Running time, 65 minutes. Played August 16-17.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

DAYS OF JESSE JAMES: Donald Barry, Roy Rogers, George "Gabby" Hayes, Pauline Moore—Gives Rogers a chance to show he has the best singing voice on Republic's western lot. Running time, 63 minutes. Played August 15-17.——Emory Scott, Uptown Theatre, Creston, Iowa. General patronage.

HI-YO SILVER: Herman Brix, Silver Chief, Chief Thunder Cloud, Lynne Roberts—Did fair with this special. Too hot for normal business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

IN OLD MISSOURI: Weaver Brothers and Elviry—Good comedy-drama. Okay business. Played August 2-3.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

JEEPERS CREEPERS: Weavers Brothers and Elviry, Roy Rogers—Played with "The Farmer's Daughter". Drew extra business and pleased all patrons Sunday-Tuesday.—Louis J. Frana, Olympic Calmar, Iowa. General patronage.

RANCHO GRANDE: Gene Autry, Smiley Burnette, June Storey—Fair. Business off somewhat. Not as good as "South of the Border" or "In Old Monterey". Played August 16-17.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SOUTH OF THE BORDER: Gene Autry, Smiley Burnette—Very good. Did nice business. Double with another show. Running time, 71 minutes.—Louis J. Frana, Olympic Theatre, Calmar, Iowa. General patronage.

VILLAGE BARN DANCE: Richard Cromwell, Doris Day, Lulu Belle and Scotty—Double feature; played with "Angel from Texas". Gave extra good business on these two features.—Louis J. Frana, Olympic Theatre, Calmar, Iowa. General patronage.

WAGONS WESTWARD: Chester Morris, Anita Louise, Ona Munson, Buck Jones, George "Gabby" Hayes—Excellent for rural trade and those who want action and good drama. Chet Morris fine in this role. Worth a good play date. Running time, 70 minutes. Played August 11-12.—Ken Gorham, Town Hall Theatre, Middlebury, Vt. General patronage.

NEW AND PRODIGAL CONTRIBUTORS

One new and one prodigal contributor sent reports this week to the What the Picture Did for Me Department. The new reporter is:

EMORY SCOTT, Uptown Theatre, Creston, Iowa.

The exhibitor whose reports have been missing for some months is:

LOUIS J. FRANA, Olympic Theatre, Calmar, Iowa.

Read the reports of these and other exhibitors in the columns on these pages.

RKO Radio

BILL OF DIVORCEMENT: Maureen O'Hara, Fay Bainter, Herbert Marshall, Adolphe Menjou—Pretty poor when one recalls the original Hepburn-Barrymore version. A reissue of that would have saved production expense and certainly would have drawn as well and pleased better. Sound recording not so hot. Played August 7-8.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

CURTAIN CALL: Barbara Read, John Archer, Helen Vinson—Played on bargain night to average business. A very ordinary program picture with plot similar to dozens of others. Running time, 63 minutes. Played August 13-14.—Ritz Amusements, Inc., Ritz Theatre, North Vernon, Ind. Small town patronage.

LOVE AFFAIR: Irene Dunne, Charles Boyer—A very good portrayal of an intricate and delicate heartthrob. The acting by Irene Dunne and Charles Boyer was most excellent and was enjoyed by all here. Running time, 87 minutes. Played July 6-7.—F. G. Mills, Director of Motion Pictures, Prison Theatre, State Prison, Raiford, Fla. Prison patronage.

Twentieth Century-Fox

BLUE BIRD, THE: Shirley Temple, Spring Byington—This did average Temple business with me. All the women and children liked it as well as any other Temple picture. It is a very beautiful picture and carries a very good lesson on the pursuit of happiness.—J. N. Wells, Wells Theatre, Kingsland, Ga. General patronage.

EARTHBOUND: Warner Baxter, Andrea Leeds—One of the poorest features we've played this year and this came to us in high allocation. It was too short, the story is silly and we had the lowest midweek gross we've ever experienced in this house. Running time, 67 minutes. Played August 14-15.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

FOUR SONS: Don Ameche, Alan Curtis, Mary Beth Hughes, Eugenie Leontovich—Didn't do a thing on this here. Poor business for two nights. Opinion seemed to be that it was much inferior to Metro's "Mortal Storm". Hope it is the last of this type of picture we have to play here as they don't draw. Running time, 88 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

FOUR SONS: Don Ameche, Eugenie Leontovich, Alan Curtis, Mary Beth Hughes—I do believe that the original story, as produced in silent days, would have been the biggest money maker of the year. But, as it is, it flopped in our neighborhood. Running time, 88 minutes. Played August 13-16.—R. Navari, Liberty Theatre, Verona, Pa. Neighborhood patronage.

GRAPES OF WRATH, THE: Henry Fonda, Jane Darwell, John Carradine, Dorris Bowdon, Charley Grapewin—This just as well had not been made as far as I was concerned. Could have used any kind of picture in its place and done just as well. Plenty of kicks on it. Everybody dissatisfied.—J. N. Wells, Wells Theatre, Kingsland Theatre, Ga. General patronage.

LILLIAN RUSSELL: Alice Faye, Don Ameche, Henry Fonda, Edward Arnold, Warren William, Leo Carrillo, Weber and Fields—Lousy business for a top allocation Fox picture. No interest from public in this at all. And it was quite slow and uninteresting. Alice Faye should be cast in 1940 dress. Played July 28-29.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

United Artists

OUR TOWN: William Holden, Martha Scott, Fay Bainter, Thomas Mitchell, Beulah Bondi, Guy Kibbee, Stuart Erwin—Nice picture. Poor box office. Complaints received on commentator form of presentation. Played July 14-15.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

REBECCA: Laurence Olivier, Joan Fontaine, George Sanders, Judith Anderson—Had good business on this one considering that about 70 per cent of my patrons was male. The story was a trifle too long and could have been shortened considerably for the small towns. Running time, 127 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

SAPS AT SEA: Laurel and Hardy—These feature comedies are well received and enjoyed by our patrons. They are also well suited for double feature, especially with heavy duds of which we have been getting too many. Running time, 57 minutes. Played August 4-5.—R. Navari, Liberty Theatre, Verona, Pa. Neighborhood patronage.

STAGECOACH: Claire Trevor, John Wayne, Andy Devine, John Carradine, Thomas Mitchell, George Bancroft, Louise Platt—A real mix-up of characters in a well produced and directed melodrama of the "old-time West". Great acting and good entertainment. Played August 3-4.—F. G. Mills, Director of Motion Pictures, Prison Theatre, State Prison, Raiford, Fla. Prison patronage.

Universal

BLACK FIRDAY: Boris Karloff, Bela Lugosi—

(*Continued on following page*)

(Continued from preceding page)

Good but no draw. Played August 16-17.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

LA CONGA NIGHTS: Hugh Herbert, Dennis O'Keefe, Constance Moore—Skip it. We did not get a laugh the entire running. Just a big disappointment. Running time, 61 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SKI PATROL: Luli Deste, Philip Dorn—Very good action play and timely. Business okay but we had a swell stage show to help. Bell's Hawaiians are excellent Very well received troupe of native performers. Played August 13.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

YOU'RE NOT SO TOUGH: "Dead End Kids", "Little Tough Guys", Nan Grey—Picture packs a lot of wallop. When looking for a good Saturday picture, sure to please 95 percent. Play it. Running time, 65 minutes. Played August 2-3.—Ken Gorham, Town Hall Theatre, Middlebury, Vt. General patronage.

Warner Brothers

GAMBLING ON THE HIGH SEAS: Wayne Morris, Jane Wyman, John Litel—Too short for single feature bill. Picture pleased our bargain night crowds, however. Running time, 55 minutes. Played August 9.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

GRANNY GET YOUR GUN: May Robson, Harry Davenport, Arthur Aylesworth—Excellent comedy starring that grand trouper, May Robson, who is at her best, which is very, very good. Harry Davenport and Arthur Aylesworth give outstanding performances and the story is a laugh riot. Not big but it will please. Running time, 55 minutes. Played August 2-4.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

MY LOVE CAME BACK: Olivia de Havilland, Jeffrey Lynn, Charles Winninger, Jane Wyman, Eddie Albert—Picture definitely not for the proletariat. Nice entertainment for anyone with a college background or music lovers in general. Shades of the old masters here overshadow cupid. Running time, 85 minutes. Played August 4-6.—Emory Scott, Uptown Theatre, Creston, Iowa. General patronage.

TEAR GAS SQUAD: Dennis Morgan, Gloria Dickson, John Payne—Thrilling entertainment for a family house. Highlight of picture is introduction of pleasant new male face, accompanied by a more than pleasant singing voice, Dennis Morgan. Running time, 55 minutes. Played August 8-10.—Emory Scott, Uptown Theatre, Creston, Iowa. General patronage.

Short Features

Columbia

HECKLER, THE: Charley Chase—Good. Sorry Charley Chase isn't with us any more.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

OH, YOU NAZTY SPY: Three Stooges—Your "Stooge" crowd will be augmented on this one. Very funny bit of satire on dictators. Running time, 18 minutes.—Emory Scott, Uptown Theatre, Creston, Iowa. General patronage.

PARK YOUR BABY: Fable Cartoons—Just fair.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SCREEN SNAPSHOTS: No. 1—Extra good.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SOUTH OF THE BOUDOIR: Charley Chase—Not too funny.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

YOU'RE A NEXT: All-Star Comedies—Always gets a laugh.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Metro-Goldwyn-Mayer

BOOKWORM TURNS, THE: Cartoons—The bookworm turns and fights a smashing victory. A very clever picture that will please all seeing it. Running time, eight minutes.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

COLORFUL CURACAO: FitzPatrick Traveltalks—Very interesting.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

DOMINEERING MALE, THE: Pete Smith Specialities—Rather amusing. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

FEED 'EM AND WEEP: Our Gang—"Feed 'Em and Weep" was old and not so good but as usual the "Gang" evoked some laughs.—F. G. Mills, Director of Motion Pictures, Prison Theatre, State Prison, Raiford, Fla. Prison patronage.

HIDDEN MASTER, THE: Passing Parade, No. 13—Fine. Keeps folks thinking.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MILKY WAY, THE: Cartoons—Good colored cartoon.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

NEW PUPIL, THE: Our Gang—Another satisfactory comedy from Our Gang. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

PEACE ON EARTH: Cartoons—Very beautifully colored cartoon.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

RAINY DAY, A: Cartoons—Good cartoon.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SERVANT OF MANKIND: MGM Miniatures—Maybe a bit too obviously build-up material for "Edison the Man". Okay otherwise.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

STUFFIE: Pete Smith Specialties—With war, crop failures and depression we want some funny comedies and that goes double for the kiddies. Most of them like dogs and did not want to see "Stuffie" make the supreme sacrifice so it did not please. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

TOM TURKEY AND HIS HARMONICA HUMDINGERS: MGM Cartoons—Good color cartoon with some swell harmonica playing (mouth organ to you). Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

VALIANT VENEZUELA: FitzPatrick Traveltalks—Good as usual for this series.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

WAY IN THE WILDERNESS, A: Passing Parade, No. 14—Just a filler about pellagra. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

XXX MEDICO: Passing Parade, No. 12—Swell dramatic reel.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Paramount

ALWAYS KICKIN': Color Classics—We hate to do the kicking but it is a poor cartoon.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

FROLICKING FROGS: Grantland Rice Sportlights—Good, outstanding. You'll be amazed.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

LEAVE WELL ENOUGH ALONE: Popeye the Sailor — Popeye slipping. — Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

ORRIN TUCKER AND HIS ORCHESTRA: Headliners—Very good.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

PARAMOUNT NEWS: No. 100—Very interesting and entertaining. Running time, seven minutes.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

RKO Radio

BONE TROUBLE: Walt Disney Cartoons—Funny and clever.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

EDGAR KENNEDY COMEDY: Filled the bill and met with approval all around.—F. G. Mills, Director of Motion Pictures, Prison Theatre, State Prison, Raiford, Fla. Prison patronage.

INFORMATION PLEASE, No. 12: Wendell L. Willkie—This short subject drew extra business for us on account of Willkie and he is very good. The recording is terrible as on all the shorts in this series. Running time, 10 minutes.—Ritz Amusements, Inc., Park and Ritz Theatres, North Vernon, Ind. Small town patronage.

MR. DUCK STEPS OUT: Walt Disney Cartoons—Highly amusing.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PATHE NEWS: As usual very good and timely. Always good here.—F. G. Mills, Director of Motion Pictures, Prison Theatre, State Prison, Raiford, Fla. Prison patronage.

PUT PUT TROUBLE: Walt Disney Cartoons—The best Disney this season. A riot of laughs.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SCRAPPILLY MARRIED: Leon Errol Comedies—Okay comedy.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Twentieth Century-Fox

CLIMBING THE SPIRIT'S HOME: Father Hubbard's Alaskan Adventures—Good. Everyone likes these.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Universal

ANDY PANDA GOES FISHING: Lantz Colored Cartunes—Very funny. A good series.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

GOING PLACES: No. 71—Always good.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Vitaphone

EGG COLLECTOR, THE: Merrie Melodies—Good cartoon in color. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SNIFFLES AND THE BOOKWORM: Merrie Melodies—"Sniffles and the Bookworm" have many contests but all is well that ends well. Running time, eight minutes.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

RADIO AND RELATIVES: Vitaphone Varieties—Entertaining one reel comedy. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

REMEMBER WHEN: Broadway Brevities—Excellent old time vaudeville that pleased the older patrons and was a novelty to the younger set. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

SINGING DUDE: Dennis Morgan—Here is a short that is just about tops. Western locale so play it with something heavy. Running time, 18 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

VALLEY, THE: Color Parade—Usual travel talk about Alaska. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WOODY HERMAN AND HIS ORCHESTRA: Melody Masters—An excellent band short but the backs showing the audience were so old they were pitiful. Just such direction and cutting spoils the entire reel. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

YOUNG AMERICA FLIES: Broadway Brevities—Any town with an airport or contemplated CAA training will do well to shout this one to the skies. Assembled without the "travelogue" effect this one did nice business here in a community that is just now beginning to feel its wings sprouting. Running time, 18 minutes.—Emory Scott, Theatre, Creston, Iowa. General patronage.

Miscellaneous

MEMORY LINGERS ON: Good one reel showing Fatty Arbuckle, Mable Normand, Ford Sterling, William S. Hart, Keystone Cops, Caruso, Jim Corbett, Jack Johnson, Jack Dempsey, etc. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Koppel Joins Yorke

Mitchell I. Koppel has joined Emerson Yorke, producer of theatrical and informative films, becoming manager of the newly created Industrial Film Division. Mr. Koppel was formerly special representative for Alexander Film Company. The new division will include commercial stop-slide, minute movies and short subjects in both black and white and color.

Union Anniversary

Local 10, Buffalo, International Alliance of Theatrical and Stage Employees, held a 50th anniversary party at the Hotel Statler there last week. About 200 attended. Gold membership cards were presented to three charter members who, with 21 other Buffalonians, organized the local in 1890. They are Matthew Henges, Arthur Cronin and John Harris.

Murray Personal Appearance

Ken Murray started a three weeks personal appearance engagement Wednesday at the Paramount theatre, New York. The comedian's latest picture is "A Night at Earl Carroll's," just completed by Paramount.

Irvin Heads Campaign

Warren Irvin, district manager of Palmetto Theatres, with headquarters in Columbia, S. C., has accepted appointment of chairman of the publicity committee for the 1940 Community Chest campaign in that city.

THE NATION

Meets

THE HOWARDS OF VIRGINIA

SEPTEMBER 19th

(General Release Date)



Virginia is looking forward eagerly to Columbia's world premiere of "THE HOWARDS OF VIRGINIA", which will take place September 4th at three Richmond theatres simultaneously, the Byrd, the State and the Westhampton. Never before has an attraction played a triple day-and-date engagement in Richmond. After this pre-release premiere, the picture will continue at all three houses for an extended run.

DESTINED TO MAKE SCREEN HISTORY WORTHY OF THE TREMENDOUS BACKGROUND THAT INSPIRED IT!

Meet the Howards of Virginia...

LOVE . . . LAUGH AND WEEP WITH THEM!

Live their wondrously exciting romance! See them build a nation in the wilderness! Let yourself be swept along by the relentless tide of a struggle so momentous the screen has never seen its mighty equal!

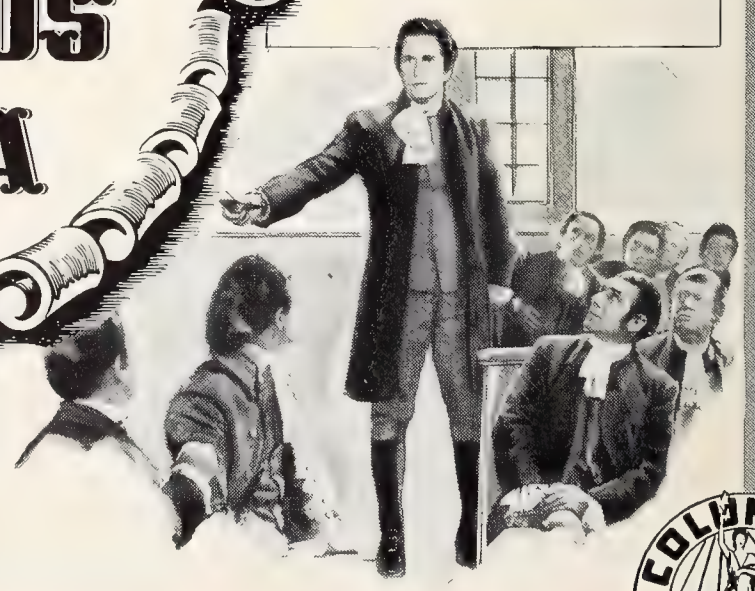
Man of the people..proud of his pioneer forebears, who settled far frontiers!

Aristocrat . . spirited, stubborn . . yet eager to dare all . . . for the man she loves!



CARY GRANT
MARTHA SCOTT
as
THE HOWARDS OF VIRGINIA

Frank Lloyd, creator of "Cavalcade", "Mutiny on the Bounty", "Wells Fargo", gives you by far his greatest, most memorable production!





From "THE TREE OF LIBERTY" by Elizabeth Page

Screen play by Sidney Buchman

with SIR CEDRIC HARDWICKE, ALAN MARSHAL, RICHARD CARLSON

Presented by FRANK LLOYD PICTURES, Inc.

JACK H. SKIRBALL, Associate Producer

Produced and Directed by FRANK LLOYD

COLUMBIA PICTURES

PRINTED IN U.S.A.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

JOB INSURANCE

In one fashion or another over the years, this page has pointed out the actual boxoffice returns accruing to the manager from personal publicity received through his contributions to the Round Table. Highly placed industry heads have said as much, and more. Added support now comes from Charles H. Ryan, assistant to James E. Coston, Warner Chicago Theatres zone manager. To Mr. Ryan, we are indebted for the following, entitled "Job Insurance", taken from the zone's weekly Exploitation Bulletin, edited by the author.

"Many managers unknowingly bury themselves to such an extent that their identity is lost to people in and outside the theatre business. In this business of exhibiting motion pictures to the public, there is a difference between being known and being forgotten.

"When you formulate any ideas, new systems, exploitation suggestions or anything that may be conveyed to another theatre manager, you are selling yourself not only to your fellow workers, to your employees, but to executives in your own Company and in other organizations which are potential employers for the future.

"Keep in mind that whenever you are selling your theatre to your patrons that you are also selling yourself for advancement. The manager who permits his identification with successful endeavor to be slighted or ignored is in need of Job Insurance.

"In this business of operating a theatre, advertising is a career. Whenever you accomplish any idea in this business, do not keep it to yourself. Let the world know about it. This is the reason why your superiors consistently urge you to send in worthwhile ideas in your campaigns, so that they can be picked up by the other managers and the various trade papers.

"In blowing your own horn, you are selling seats for your theatre."

△ △ △

With the first all-star benefit game already on the horizon, the business of football hookups hits the screen. That would be uppermost in Round Tablers' plans, according to evidence already on hand from the field. Bill Yeakle, of Danville, Ky., bows in with the first pigskin promotion. It's a printed schedule giveaway of the local college and high school games with "compliments of the Kentucky and State Theatres" set up where it can't be missed.

The realignment of operation, now announced by J. Myer and Louis W. Schine, again allows us the privilege of congratulating Round Tablers going up, as, with Lou Lazar, Gus Lampe and Frank Boucher now head the circuit's divisions in the field.

They have long been known to the members through individual accomplishment, through close cooperation given their forces in doing a job of boxoffice. Each has stopped long enough at the rungs of the ladder to learn the intricacies of exhibition, to come adequately equipped for the tasks that lie ahead.

"IT'S NOT WHERE—IT'S WHAT"

Over in Bergen County, New Jersey, Skouras-men Max Cooper, Norman Gluck and Pop Stahl found out that Jimmy Lydon, an RKO Radio starlet, is a local boy. So the three day-and-date "Two Thoroughbreds" in which the lad makes his first feature appearance, promote the local mayors for a "Lydon Day", round up the youngster's family for "personals" and break a lot of hot publicity in the dailies. The campaign turns just another date into a boxoffice winner. On top of that, Cooper books "Tom Brown" in which the boy again appears, and does it all over.

Out on the edge of Vancouver, B. C., at the Famous Players Canadian subsequent-run Windsor, Larry New persuades Anna Neagle to make the theatre for a "personal" in conjunction with the star's "Irene". Miss Neagle plugs the date on the radio, the papers go for the occasion, the house is packed and traffic is shot for blocks around. Immediately after, Larry books "Nurse Edith Cavell" and cleans up again.

Elsewhere in this section is set forth in detail what the boys did to win the spotlight. To the discerning, the stories also tell that New Jersey or British Columbia, first-run or subsequent, have little enough to do with it. As always, "it's not where you are; it's what you've got". The man who keeps busy putting over his shows has little time to wonder whether or not he is in the right spot to put them over.

A-Mike Vogel

JUDY—GIVE US EXPRESSION NUMBER 62!

A SCREAMINGLY FUNNY JAME

SCATTE

IS THAT YOUR REAL FACE—OR IS IT HALLOWEEN?

HOLD IT JUDY THIS IS A CLOSE-UP OF YOUR BRAIN!

QUIET— SHE'S SENSITIVE

E OF GAIETY AND MUSIC

RBRAIN

JUDY CANOVA

"The Jenny Lind of the Ozarks"

ALAN MOWBRAY • RUTH DONNELLY
EDDIE FOY, JR. • JOSEPH CAWTHORN

WALLACE FORD · ISABEL JEWELL · LUIS ALBERNI · BILLY GILBERT · EMMETT LYNN
JIMMY STARR · CAL SHRUM'S GANG
MATTY MALNECK AND HIS ORCHESTRA



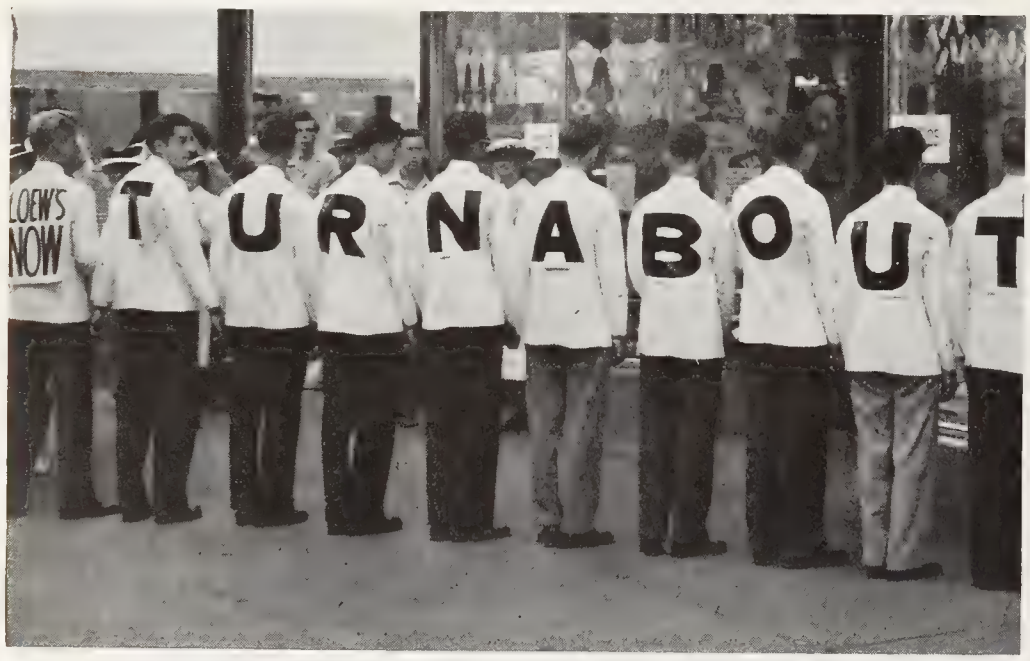
A Republic PICTURE



Stage coach, cowhands a-horse, and mounted 24-sheet on truck, covered Los Angeles and Hollywood in advance of "When the Daltons Rode," as reported by Lincoln Quarberg, of Universal, on the showing at the Hollywood Pantages and RKO Hillstreet.



Colored enlargement of Osa Johnson in action, shots of fighting wild animals, and montage of scene stills from the picture, plus a lot of standout "see" copy, made up the attractive front for "I Married Adventure," at the Earle, Washington, by Frank La Falce, Warner zone ad and publicity head.



For "Turnabout," at Loew's Valentine, Toledo, Wally Caldwell employed a squad of college boys to make the downtown area, carrying letters of title and theatre, as noted. Other letters on the boys' chests spelt out "for laughs."

Round Table In Pictures

Gag horse display (below) used by Barnes Perdue, for "Buck Benny" at the Ritz, Chillicothe, Mo., was made from flour barrel, two by two's, compo board and piece of rope for tail, the latter animated by small motor inside barrel. Shot of the stunt to Jack Benny was autographed by the star.



Traffic-stopper reported by Carl Rogers for "Boom Town" at Loew's, Harrisburg, Pa., proved to be the live signboard as illustrated below, of lettering on girls' legs. In addition, girl in center carried theatre and date on reverse side of leg.



Skouras-men Join To Plug Local Boy

Since Bergenfield, New Jersey, is the home town of Jimmy Lydon, RKO Radio starlet, his first feature appearance, in "Two Thoroughbreds," was seized upon for a special celebration at the three Skouras theatres in the county where for the occasion the picture was played day and date. Cooperating with Max Cooper, at the Pascack, Westwood, who reports the campaign, were Norman Gluck, at the Teaneck, in Teaneck, and Pop Stahl, at the Palace, in Bergenfield.

Entitled "Jimmy Lydon Day" the event was featured with personal wires from the local boy in Hollywood to the mayors of the three communities, inviting them to the theatres as his guests, the telegram expressing the starlet's thanks for the honor accorded him. Among other top promotions set in motion by the theatremen was a freckles contest in each of the houses, the judges including Lydon's two brothers, who also made personal appearances in talks about the talented younger brother. The campaign advance was fully covered by the county papers, publicity featuring a three-day by-line in the Evening Record of the starlet's biography.

In all, the promotion counted strongly for extra business on the date at the three theatres, with Cooper capitalizing on the momentum further with an added "day" honoring the star in conjunction with his role in "Tom Brown's Schooldays" at the Pascack, which was played shortly after.

"LET'S HEAR FROM YOU"

Local Angle Stressed On "Seventeen" Date

Since a local girl was chosen as winner in the "Miss Seventeen" contest held recently by Roy Slentz, manager, and Ev Olsen, publicist at the Gopher, in Minneapolis, Minn., for that date at the Gopher Theatre, much was made over the date with a special campaign directed to the high schools and colleges by designating week of showing as "Date Week" for students. Individual schools were recognized on special nights, each school contacted to insure full participation on the part of the student bodies.

Opening was highlight of the campaign with local girl who had gone to the Paramount Studios as winner, making a personal appearance on stage during which time she was interviewed by commentator from WCCO. Wire was received from Jackie Cooper and the girl was presented with large floral bouquets.

"LET'S HEAR FROM YOU"

Twedt's Store Herald

Effective is the tieup arranged by Doc Twedt at the Lido Theatre, in Manly, Ia., whereby leading department store distributes 1,000 special heralds each week to customers in the outlying districts. Center of herald carries small box with title of Twedt's current attraction and also the jumbled letters of some patron's name. Folks are requested to read the herald carefully and if they spot their name listed in the box to report to the theatre for tickets to the current show.

Kalberer to Sell New Show Season With "Back to the Movies" Promotion

Previously executed as independent ventures, the Greater Movie Season campaign put on by Kal Kalberer for the Indiana, in Washington, Ind., and the Back-to-School promotion sponsored by his local paper are being combined currently by theatreman and daily under the title, "Back to School—and Back to the Movies". Thus, the publicity and merchant tieins usually split between the two are to be concentrated in one giant drive for mutual benefit. It is planned to have the paper make up cuts and slugs of the new slogan to be placed in all campaign and cooperative advertising.

Featuring the promotion is to be a proclamation from the Mayor to emphasize that readin', 'ritin', 'rithmetic and entertainment should go hand in hand now to bring happiness and contentment dispelled by the war hysteria. The daily will further the cause with editorials, picture publicity and art.

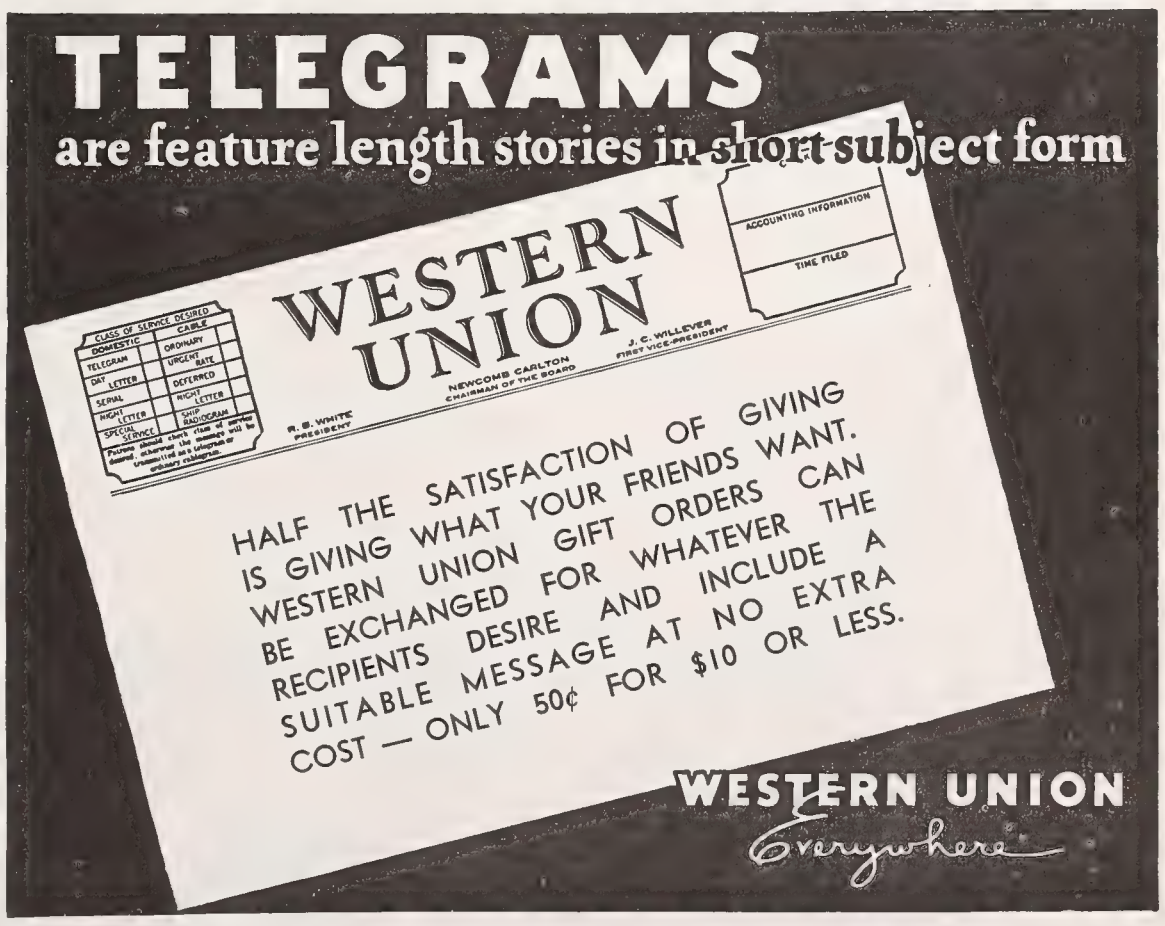
The main merchant co-op project is to be a "New Movie Treasure Hunt" in which 25 to 30 merchants are being invited to participate with ads and window displays. In each contest window, a still of a star or stars of one of the early new season bookings will be displayed prominently, mounted uniformly on printed cards carrying contest and theatre copy. Readers will be advised of the pictures to come in a comprehensive list carried in the newspaper stories on the contest. The contest will require that the star stills in the windows be coupled with the title of the picture in which the star is to appear, plus mention of the merchant's window in which each still was found. Contestants, in addition, will be asked to write a 50-word opinion of which of the new season pictures they feel will be the most outstanding, and why.

Winners will be judged according to promptness, neatness and correctness of answers, plus quality of essay, prizes to be cash and merchandise from merchants or Chamber of Commerce. Guest tickets will also be offered.

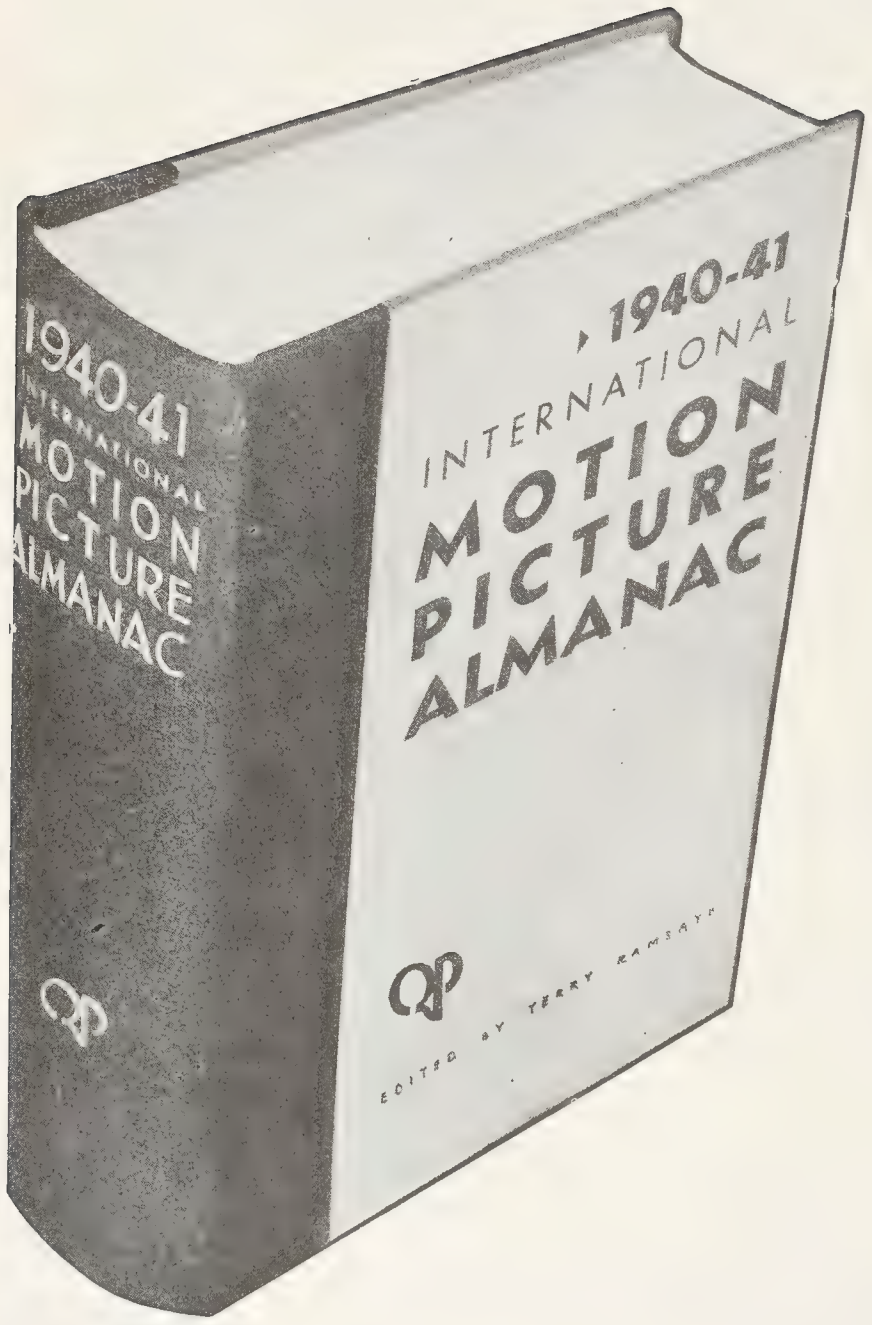
Breakfast Campaign Clicks On "Stayed for Breakfast"

The morning meal was given a bit of spotlighting by Francis Deverter, publicist, and Ed. Rosenbaum, Columbia exploiteer, to sell "He Stayed for Breakfast" at the Colonial, Harrisburg, Pa., the campaign built around a number of "breakfast" ideas, such as a perfect breakfast menu contest planted with the local *Telegraph*. Winners were guests of the Penn Harris hotel for breakfast and of the theatre for the showing.

On opening day, breakfasts were delivered to the newspaper critics, the food accompanied by a loaf of Hollywood bread, with appropriate tiein copy. Street stunt had a man dressed as chef carrying tray of food and "I'm on my way" banner. Out front, the theatremen rigged up a breakfast table with complete dishes and service. Seated was a man in tails and top hat. Card on table read, "Another satisfied customer. He stayed for breakfast."



OUT NE



Edited by TERRY RAMSAYE

COVERING
PRODUCTION
DISTRIBUTION
EXHIBITION
RADIO AND
TELEVISION
FOR 1940-41

INTERNATIONAL MOTION

EDITORIAL OFFICES: ROCKEFELLER

XT WEEK

1940-41 INTERNATIONAL MOTION PICTURE ALMANAC IS OFF THE PRESS . . .

The Almanac of the show-year of 1940-41 is the most comprehensive reference publication of the picture business. Here is an up-to-the-minute documentary record of industry activity . . . . here are presented more than 12,000 biographies of players, directors, writers, technicians and executives . . . . here are facts and figures in abundance covering every phase of the business with scientific accuracy and precision . . . . here is the most complete work of its kind, everything with which to check the past and chart the future.

No showman can afford to be without the Almanac. If you haven't already reserved your copy be sure to order it at once.

Three Dollars the copy

PICTURE ALMANAC

CENTER, NEW YORK

WARNER-MEN REPORT CURRENT ACTIVITIES

Round Tablers in Philadelphia, Washington and Pittsburgh Zones Effect Smart Tieins

Radio listeners in Reading, Pa., tuning in to the twice-daily weather broadcasts, hear the following announcement that ends the report, and promoted by Lester Stallman, on behalf of the excellent cooling plant at the Astor Theatre.

"Don't stay home and suffer with the heat. Come down to the theatre and enjoy perfect air-conditioned comfort. It may be hot again tomorrow but the temperature is never above 74 degrees at the Astor."

In front of the boxoffice, Stallman carried a changeable chart showing the temperature in the street and in the theatre. With this was displayed a thermometer which because of its position always marked a reading higher than that of the weather bureau. Under the official weather statistics in the dailies, Lester ran a box to the effect that no matter how the nation sizzled, it was always comfortable at the theatre.

Other inducements offered patrons the privilege of enjoying themselves at the theatre as long as they pleased, and on excessively hot days, notices were carried out front inviting passersby to cool off in the lobby. It was noted that many who accepted afterwards bought tickets to see the show.

Seaman Stages Kid Picnic

A kiddie picnic,promoted by David Seaman and his assistant, Jack Fields, of the Forum, Forum, Philadelphia, as an extra selling buildup for the theatre activities, was held at a nearby amusement park during the week. In addition to the various refreshments and amusement obtained by the manager, was an exhibition ball game between the theatre team and another local outfit. Since coupons good for the picnic were available only for the youngsters who had attended the two previous Saturday matinees, the theatre benefited directly by two healthy houses as a result besides added regular kid patronage expected as a result of the promotion. An extra highlight which also brought attention to Seaman's date for "Biscuit Eater" was a giveaway of a prize puppy obtained from Ken-L-Ration.

Goldenberg Offers Star Shots

Another standout stunt in the Philadelphia zone was a camera idea worked by Marty Goldenberg for "Andy Hardy" at the State. Mounting two life-sized cutouts of Rooney and Garland in the lobby, Marty rigged up a batch of stage olivettes, of some 4000 watts, to light up the cutouts. Via trailer, lobby cards, and newspaper ads, the theatreman announced that patrons could have their own pictures taken with the stars by bringing their own cameras with the theatre supplying the "studio lights." The gag went over very well, with Goldenberg adding to the effectiveness with camera store tieins and with drug stores selling camera supplies.

For the Earle, in Washington, D. C., Frank La Falce, zone ad head, worked out a three-week radio tiein with WMAL on "Ghost Breakers," on a scrambled word contest, with prizes given to those turning in the greatest list of bona fide words from the letters in the words "The Earle—Bob Hope." Tied to a popular daily program, the contest was sold strongly for two weeks with the picture strongly plugged. Winners were announced during the week of the picture's run, with the theatre giving cash and guest tickets as prizes. A one-frame trailer was also run as a plug for the program.

La Falce Ties to Cotton Week

With his assistant, Bill Ewing, La Falce celebrated National Cotton Week with the cooperation of the Daily News and leading local stores. The latest cotton fashions were displayed in the Earle lobby, and as a part of the stage show, the chorus line wore new cotton styles supplied by the cooperating stores. The overture was tied in with a medley of southern tunes under the title of "Cotton Week."

The paper came in with a full-page promotional ad to advertise an eight-page section for the "week," the special carrying a page-one layout of Warner stars in cotton fashions, the inside pages including layouts of the theatre stage show. The daily also arranged for a full display in the telephone company's downtown windows, the exhibit containing life-sized cutouts of the stars in the cotton styles. Cooperating stores were represented with full-page co-op ads in the special section, all carrying slug cuts for the theatre.

"LET'S HEAR FROM YOU"

Paper Eliminates Column On Kenney Promotion

As his first contribution to these pages, Manager Raymond J. Kenney, Warners' Cosmo, Chicago, reports an unusual newspaper tiein for "Confessions of a Nazi Spy," tieing the picture's "fifth column" aspects with the actual fifth column of the neighborhood paper. Kenney persuaded the editor to leave blank for one issue the fifth column of the front page, with copy in center explaining that the fifth column was eliminated during the "fifth column" expose of the picture, on request of the theatreman.

In exchange, Kenney worked a contest idea with the paper on the picture for further prominent position, giving guest tickets as prizes.

"LET'S HEAR FROM YOU"

Lamm's "Orchid" Contest

Highlight of Louie Lamm's "Brother Orchid" campaign at the Warner Palace, in Lorain, Ohio, was a missing word contest used in local daily. Partial quotations by Edward G. Robinson from the picture were run in cooperating newspaper, guest tickets going to those filling in the correct words which were to be found in the want ads. In addition, leading beauty salon featured an Ann Southern coiffure which was advertised by them in papers and windows.

Girls in Sarongs Invited to "Pago"

Memphis women with a yen to costume themselves in sarongs were allowed the privilege in the campaign put on for "South of Pago Pago" at Loew's Palace, when Manager R. M. Kilgore invited local girls dressed in the South Seas fashion to be guests of the theatre. Notice to the effect was run in a box atop the day ahead ad with further note that six of the saronged were also to be guests at premiere of Del Courtney's band at the local Hotel Claridge.

To insure success of the stunt, Kilgore engaegd six professional dancers to appear in costume out front on opening day for pictures arranged with the papers. The same six were scheduled to be the bandsman's guests and to do a tropic number to music of the picture at the hotel. For street bally, the manager picked up the girls, in costume, on morning of the opening, and dropped each one at a different downtown point with instructions to walk from there to the theatre. In case there were other girls to accept the theatre offer, it was planned to include them at the hotel party. According to Bob, some 16, in costume, showed up during the first matinee.

Public Invited to Pose

For a second street stunt, figures of native man and woman, minus heads, were made up by the house artist, and passersby invited to pose behind the cutouts, placing their heads in the cutout portion above the shoulders. Photos were taken with admissions given those who could identify themselves among the snaps posted in the lobby. This was followed by a "Pago Pago" water carnival at a nearby popular lake resort, over the resort's p. a. system, and advertised heavily in advance with heralds, posters all over the grounds, with the picture emphasized in all the publicity.

"LET'S HEAR FROM YOU"

Smith Ties "Daltons" Period to Hot Springs History

Comprehensive newspaper publicity for his date on "When the Daltons Rode" at the Paramount, Hot Springs, was obtained by W-Clyde Smith, Malco city manager, by a series of feature articles on events in local history during the period of the bandits' reign in that sector. Each of the articles was illustrated by a photo of the community in the time of the picture, which had some bearing on the activities of the robber band. For emphasis, the photos were headed by the title of the picture for a closer tiein. In addition, Smith promoted further copy on a local resident who produced the first film record of the outlaw gang in Hot Springs back in 1910.

For ballyhoo purposes, Clyde dressed four of the house staff in outlaw costumes, mounted them on bannered horses to make the business section. The boys put on a phony bank stickup and other traffic-stoppers to call attention to the date. Hookup with the city bus system was promoted with cards on all vehicles, copy comparing the slow and expensive transportation available "when the Daltons rode" with present facilities.

Star "In Person" Aids Second-Run

Discovering that Anna Neagle was in nearby Victoria on her way to Vancouver, B. C., on behalf of the Canadian drive for war funds, and that her visit would coincide with his subsequent-run of "Irene" at the Windsor, Larry New wired to ask if Miss Neagle would consent to stop at the theatre, to let the working people in his district "have a look at her offscreen." The star not only accepted the invitation but in a radio interview in advance told all the folks about it. As a further buildup, New promoted plugs for the occasion over another top station. The rest of campaign was "whisper."

The result was a capacity house within a few minutes of opening, and by the time the manager arrived with the star, there was a crowd of 2,000 outside that tied up traffic for blocks. The appearance proved a box-office bonanza, and according to Larry, did a lot to build the theatre's prestige since the dailies went heavily for the event with stories and photos. Expense was limited to the cost of the wire to the star and a bouquet of flowers.

To capitalize on the "personal," New immediately booked in "Nurse Edith Cavell" which had yet to play his house, topping his campaign with special advertising drawing attention to Miss Neagle's recent visit.

"LET'S HEAR FROM YOU"

Telephone Stunt Clicks for May

Reported as pleasing to his patrons is Ed May's telephone stunt used at Schine's Paris, in Paris, Ky., whereby his cashier calls 30 telephone subscribers daily, asking them to give the correct titles of the two current attractions. If the correct answer is given, guest tickets are awarded; if not, it is suggested to the prospective patron that he watch the theatre's ads so that they may be informed and ready with a correct reply next time they are called.

For his date on "House of Seven Gables," May promoted a costume, one side of which was a devil and the other a skeleton which theatre attache donned.

"LET'S HEAR FROM YOU"

Mitchell Reports Recent Activities

Promoting a supply of dates from his local grocer, John L. Mitchell for run of "It's a Date" at the Genesee Theatre, in Waukegan, Ill., enclosed pieces of the fruit in small imprinted envelopes with copy reading: "Yes, it's a date. But you will want to bring your own favorite date to see Deanna Durbin in" etc., etc. This was followed by title, cast and playdates and distributed broadcast few days ahead.

For his street bally on "Lillian Russell," Mitchell dressed one of his ushers and girl in Gay Nineties attire and had them ride a bannered tandem bicycle around town week before the opening. While for "Typhoon" a full co-op page was promoted from leading insurance men in town, banner line across top reading "A typhoon is headed for Waukegan, are you protected by tornado, wind and fire insurance?"

TWO MORE TO GO

As the Third Quarter moves into its final stages, competition among the members continues white hot. With each mail comes factual evidence of determination to be represented in the Quarter-Master listings, and prominently in the running are many of those taking down the current Fortnighters, as illustrated below. In all, 60 entrants have scored in the 59 Appointments voted.

H. ALBERT ALBRIGHT
State, Washington, Pa.

STAN ANDREWS
Capitol, Guelph, Ont., Canada

R. ANTHONY
Schine's Piqua, Piqua, Ohio

JOHNNY BARCROFT
RKO, Columbus, Ohio

JOSEPH S. BOYLE
Loew's State, Syracuse, N. Y.

LIGE BRIEN
Prince, Ambridge, Pa.

JACK CAMPBELL
Capitol, Brampton, Ont., Canada

CHRIS CHAMALES
Roxy, Delphi, Ind.

MARLOWE CONNER
Avalon, Chicago, Ill.

MAX COOPER
Pascack, Westwood, N. J.

MAURICE CREW
Strand, Waterloo, Iowa

E. W. CUPP
Paxtonian, Paxton, Ill.

FRANCIS DEVERTER
Colonial, Harrisburg, Pa.

ROSCOE DRISSEL
Loew's State, Norfolk, Va.

ED DUNN
Paramount, Des Moines, Iowa

BILL ELDER
Loew's, Harrisburg, Pa.

ED FITZPATRICK
Poli, Waterbury, Conn.

M. E. FERRERA
Dixie, Abbeville, La.

BOB FULTON
Paramount, Waterloo, Iowa

ARNOLD GATES
Loew's Park, Cleveland, Ohio

FRANCIS GILLON
Le Claire, Moline, Ill.

CHARLES GRIMES
Metropolitan, Washington, D.C.

KEN GRIMES
Warner, Erie, Pa.

THOR HAUSCHILD
Paramount, Marion, Ind.

BILL HOCK
Enright, Pittsburgh, Pa.

GEORGE D. IRWIN
Lyceum, Duluth, Minn.

A. J. KALBERER
Indiana, Washington, Ind.

JAMES C. KEEFE
Ritz, Clarksburg, W. Va.

R. M. KILGORE
Loew's Palace, Memphis, Tenn.

FRANK V. KING
Midland, Newark, Ohio

GEORGE LABY
Victory, Holyoke, Mass.

LOUIS LAMM
Palace, Lorain, Ohio

GUS LAMPE
HARRY UNTERFORT
Keith, Syracuse, N. Y.

J. R. MAC EACHRON
Paramount, Jackson, Tenn.

HENRY MANGRAVITE
Avon, Stamford, Conn.

TONY MASELLA
Globe, Bridgeport, Conn.

ED MAY
Paris, Paris, Ky.

PAUL MULHEIRN
Liberty, Mercer, Pa.

DAVE MURPHY
State, Altoona, Pa.

LARRY NEW
Windsor, Vancouver, B. C., Canada

WALTER NORRIS
Regent, Grand Rapids, Mich.

PAT NOTARO
Columbia, Sharon, Pa.

JIM K. O'DONNELL
Haines, Waterville, Me.

C. A. ORR
Grace Opera House, Grace, Idaho

EDDIE PENTECOST
Loew's Grand, Atlanta, Ga.

JIMMY REDMOND
Bonham, Fairbury, Neb.

J. F. ROGERS
State, Harrisburg, Pa.

MORRIS ROSENTHAL
Majestic, Bridgeport, Conn.

CHUCK SHANNON
Boulevard, Pittsburgh, Pa.

W-CLYDE SMITH
Paramount, Hot Springs, Ark.

EV. STEINBUCH
Loew's State, Cleveland, Ohio

BERT STERN
Criterion, Oklahoma City, Okla.

ARNOLD STOLTZ
Avon, Utica, N. Y.

WAYNE SWEENEY
LaPorte, LaPorte, Ind.

CHICK TOMPKINS
Hoosier, Whiting, Ind.

RODNEY TOUPS
Loew's State, New Orleans, La.

R. D. WALSH
Lafayette, Buffalo, N. Y.

J. R. WHEELER
Roxy, LaPorte, Ind.

W. B. YEAKLE
Kentucky, Danville, Ky.

As is set forth in the head above, just two more Fortnight periods remain before the judging takes place for the Third Quarter-Master Plaques, Medals and Citations. Entrants not yet in the top brackets have time to redouble their efforts, since more than a month of the Quarter remains. The availability of the bigger pictures already released for the new season is emphasized for the benefit of entrants looking for Awards ammunition.

LATE NEWSPAPER ADVERTISEMENTS



(Above) A 75 lines on 2 columns, for "McGinty" at the New York Paramount, and a similar size for "Love You Again" at the New York Capitol (below), are discussed together to point out representative type treatments and copy layout used by these houses in an endeavor to identify the situations quickly in the minds of newspaper readers. The Paramount uses a lot of benday for background and lettering; the Capitol stresses block capitals and lighter face lower case, as illustrated.



(Right) To initiate the Greater Movie Season programs at the Springfield, Ohio, units of the Chakeres-Warner circuit, attractions at the five houses were grouped in an 185 lines, full, as emphasized here and reported by Hank Harold, adman. Though the "drive" was spotted by slogan-slug and circle at top, film strip and star cut illustration at left, and type panel below, to hold the whole together, the institutional copy was not allowed to subordinate the individual attractions, as noted.

(Right) Of the two campaigns offered by 20th Century-Fox, for "The Man I Married", the New Orleans Saenger, selected the anti-Nazi theme, as against the romance and wife problem copy, chosen otherwise. Of interest, is the fact that there has been little or no difference in comparative grosses where the different campaigns were used, according to Rodney Bush, 20th Century-Fox publicity and exploitation manager. Size of above layout: 165 lines on 3 columns.

(Below) In keeping with his purpose to sell "Ramparts" at the Kansas City Orpheum, as a "new kind of motion picture", Larry Lehman devoted his opening day, 125 lines on 4 colunms, exclusively to "blast" copy. Adjectival emphasis was employed to avoid propaganda or documentary slants.







personalities

LEW HARRIS
who has managed the Alexander, in Glendale, Cal., for years, has been shifted to the management of the LaReina, on Ventura Boulevard and made supervisor of the entire San Fernando Valley for Fox West Coast. STAN MEYER, manager of the United Artists, Pasadena, replaces Harris and will have charge of all circuit houses in that city. TERRY McDANIEL gets the managerial job at UA and supervises all of Pasadena. Other changes include: J. D. RICHARDSON from the LaReina to the Washington, in Pasadena; GEORGE TOPPER, JR., from the Paramount, Oakland to manager of the Valley in North Hollywood with O. WISE transferring to the management of the Park, in Pasadena.

▽

SAUL PERILMAN
has been promoted from booker to salesman at the Pittsburgh Monogram exchange.

▽

BILL HAMRICK
former manager of the Paramount, Seattle, is back in show business at the Coliseum, succeeding FRANK McCORMICK, resigned.

▽

HENRY SOMMERS
resigned from the RKO Theatres in Cincinnati to assume directorship of Sam Lee's five houses in Frankfort and Winchester, Ky.

▽

CLARENCE WALKER
supervisor of the Shaw and Roxy Theatres, in Quincy, Fla., was a recent visitor to Round Table offices.

▽

BERT STERN
has been appointed manager of the Criterion Theatre, Oklahoma City, Okla., one of the houses of the Standard Theatres chain.

▽

FRANK BICKERSTAFF
manager of the Georgia Theatre, Athens, Ga., and Mrs. Bickerstaff stopped by Round Table headquarters recently to become acquainted while visiting in New York.

▽

LEO F. WOLCOTT
who manages the New Grand Theatre at Eldora, Iowa, has returned to his duties after a trip to Colorado and other western states.

▽

ROY HANSON
and DICK SPRINGER of the Jefferson Theatre, in Goshen, Ind., dropped by to pay us a visit.

▽

NORMAN LINZ
who managed the Paramount and Orpheum Theatres in Cincinnati, Ohio, is transferred to the Capitol, in the same sector, succeeding JAMES PENDEGAST, the latter moving to the Shubert, from where HENRY SOMMERS recently resigned to take charge of the Sam Lee Circuit in Kentucky.

▽

MAX COOPER
manager of the Pascack Theatre in Westwood, N. J., was a recent visitor at Round Table headquarters.

Birthday Greetings

Herman M. Addison, Jr.
Lawrence P. Albanese
Paul Apple
Norman H. Bailey
Leonard Berkowitz
James S. Biggers
Harry W. Blackstone
Natalicio Bruski
John F. Burhorn
Steve Cokins
Morton Cole
Benjamin F. DeDeci
D. M. Dillenbeck
E. D. Dorrell
Arthur Egberts
M. A. Ellsworth
Steven M. Farrar
Benjamin W. Feldman
John N. Fendley
Jack Fields
John T. Floore
Jack Foster
William F. Gerst
Ralph N. Goodall
Barney Gurnette
I. G. Haney
Vaughn L. Harmon
John Heggie
Bennie Henning
W. A. Heston
Albert A. Jack
Albert T. Johnson
Nick Karl
Frederick D. King
Mike Kirkhart
Leonard A. Klafta
John T. Krieger
Harry D. Kriegsman
Glenn C. Lazar
Lester Lockwood
E. R. Logan
Marville C. McAlexander
Fred E. McSpadden
James B. Mason
E. T. Mathes
Martin Messinger
Richard Miller
Felton G. Mills
Harry J. Nash
Edward E. O'Donnell
Frank J. Orlando
W. R. Paara
Les Pugsley
Arthur D. Rabe
Foreman Rogers
David Schaefer
Francis Schlax
Gustav Schumann
Martin J. Shearn
David Sidman
Bob Sprowl
Arthur C. Stock
C. Ervine Stone
George V. Sweeney
Howard Sweet
John W. Tripp
Ralph L. Tully
Byron W. Voorheis
R. E. Wanamaker
Herman G. Weinberg
Nathan Wise
Ralph C. Yale

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE

Rockefeller Center, N. Y.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

Circuit .....

Absolutely No Dues or Fees

PEARCE PARKHURST
former manager of the State Theatre, in Torrington, Conn., is now managing E. M. Loew's Merrimack Park Drive-In Theatre, in Methuen, Mass.

▽

GUY F. NAVARRE
formerly head of United Artists Exchange in Seattle, Wash., will operate a new 600-seat house in the University district.

▽

LAWRENCE J. CARKEY
Utica, N. Y., exhibitor, has taken over theatres at Norwood and Norfolk, formerly owned by AMOS CURRY.

▽

MARIA A. ADORNO
has opened an outdoor theatre in Middletown, Conn.

▽

CHARLES T. LAIDLAW
owner of the Liberty, Dayton, Wash., has acquired the Plaza in Waitsburg.

▽

MR. & MRS. M. C. BENNETT
operators of the Roxy, Priest River, Idaho, have purchased the Rex, Newport, Wash., from MRS. LAURA EWING.

▽

JOSEPH BLUMENFIELD
who operates theatres in Oakland, Sacramento and Marin, has acquired the downtown Davies Theatre from M. A. MARKOWITZ.

▽

CHARLES J. ROOK
of Oklahoma has leased the Charles Theatre, Montgomery, Ala., from MYER & LENORE GERSON.

▽

SHELDON MANDELL
has been named manager of the 56th Street Theatre in Philadelphia.

▽

M. L. MARKOWITZ
has sold the Davies, San Francisco, to JOSEPH BLUMENFIELD.

▽

COL. ARTHUR ESBERG
who has managed the Albuquerque Theatres in New Mexico for over five years is resigning to try something for himself.

▽

JAMES C. CARTLEDGE
becomes manager of the State Theatre, Spartanburg, S. C., succeeding NELSON HAMPTON, who resigned to join the staff of a local newspaper.

▽

JOSEPH ROSENFIELD
city manager of the Evergreen Theatres, Fox, State, Orpheum and Liberty, is resigning from that post, to assume a position in Los Angeles, Calif.

▽

MAXWELL WEINBERG
house manager of the Little Theatre in Baltimore, Maryland, made his bows at Round Table offices recently

▽

JULIUS LAMM
manager of Warner's Uptown Theatre, Cleveland, Ohio, paid that long-promised visit to Managers' Round Table recently.

THE RELEASE CHART

INDEX

The number immediately following the title is the production number. A melodrama is denoted by the abbreviation Mel., Comedy by Com., Comedy-Melodrama by Com-Mel., Musical by Mus., Musical Comedy by Mus.-Com., Western by West. Color is indiciated by "C" in parenthesis after the classification. Thus: Com-Mel. (C) denotes a Comedy-Melodrama in Color.

ABE Lincoln in Illinois, 009 Mel.....RKO
Abuna Messias, Mel.....Foreign
Adventure in Diamonds, 3928 Mel.....Para
Alias the Lone Wolf, Mel.....Col
Aldrich Family in Life with Henry, Com. Para
Alias the Deacon, 4015, Com.....Univ
All This and Heaven, Too, 454, Mel.....FN
American Gang Busters, Mel.....St. Rts
And One Was Beautiful, Mel.....MGM
Andy Hardy Meets Debutante, 43, Com..MGM
Angel from Texas, An, 468, Mel.....FN
Angels Over Broadway, Mel.....Col
Anne of Windy Poplars, 035, Mel.....RKO
Ape, The, Mel.....Mono
Argentine Nights, Mus.-Com.....Univ
Arise My Love, Mel.....Para
Arizona, Mel. .....Col
Arizona Frontier, West.....Mono
Arizona Gang Busters, West.....Producers

BABIES for Sale, Mel.....Col
Back Street, Mel.....Univ
Bad Man from Red Butte, 4063, West...Univ
Baker's Wife, The, Com.....Foreign
Bank Dick, The, Com.....Univ
Before I Hang, Mel.....Col
Beyond Tomorrow, 031, Mel.....RKO
Bill of Divorcement, 028, Mel.....RKO
Billy the Kid Outlawed, West.....Producers
Billy the Kid Returns, 851, West.....Rep
Biscuit Eater, The, 3935, Mel.....Para
Bittersweet, Mus.....MGM
Black Diamonds, 4057, Mel.....Univ
Black Eyes, Mel.....Foreign
Black Friday, 4018, Mel.....Univ
Blazing Six Shooters, West.....Col
Blondie Has Servant Trouble, Com.....Col
Blondie Plays Cupid, Com.....Col
Blondie Takes a Vacation, Com.....Col
Blue Bird, The, 025, Com. (C)....20th-Fox
Boom Town, 48, Mel.....MGM
Boys of the City, Mel.....Mono
Boys from Syracuse, Mus.-Com.....Univ
Bride Wore Crutches, 112, Mel.....20th-Fox
Briggs Family, The, Mel.....Foreign
Brigham Young, 107, Mel.....20th-Fox
Broken Strings, Mel.....St. Rts
Brother Orchid, 405, Mel.....WB
Buck Benny Rides Again, 3932, Com....Para
Bullet Code, 083, West.....RKO
Bullets for Rustlers, West.....Col

CALIFORNIAN, The, 117, Mel.....20th-Fox
Calling All Husbands, Com.....WB
Captain Caution, Mel.....UA
Captain Is a Lady, 42, Com.....MGM
Captain Moonlight, Mel.....Foreign
Caribbean Nights, Mus.-Com.....Univ
Carolina Moon, 944, West.....Rep
Carson City Kid, 955, West.....Rep
Chad Hanna, Mel.....20th-Fox
Chamber of Horrors, Mel.....Mono
Charlie Chan at the Wax Museum, 110, Mel. 20th-Fox
Charlie Chan in New York, Mel.....20th-Fox
Charlie Chan in Panama, 035, Mel...20th-Fox
Charlie Chan's Murder Cruise, 048, Mel. 20th-Fox
Charter Pilot, 118, Mel.....20th-Fox
Cherokee Strip, Mel.....Para
Citizen Kane, Mel.....RKO
City for Conquest, Mel.....WB
Claudine, Mel. .....Foreign
Colorado, 051, West.....Rep
Comin' Round the Mountain, Com.....Para
Conquest of the Air, Mel.....Foreign
Contraband, Mel. .....Foreign
Convoy, Mel. .....Foreign
Courageous Dr. Christian, 030, Mel.....RKO
Covered Wagon Days, 065, West.....Rep
Covered Wagons Trails, 3963, West.....Mono
Cowboy from Sundown, 3955, West.....Mono
Crooked Road, 923, Mel.....Rep
Cross Country Romance, 039, Mel.....RKO
Cross Roads of Life, Mel.....Producers
Curse of the Swastika, Documentary..Foreign
Curtain Call, 027, Mel.....RKO

DANCE, Girl, Dance, 040, Mel.....RKO
Dancing on a Dime, Mus.....Para
Danger Flight, 3816, Mel.....Mono
Dark Command, 901, Mel.....Rep
Date with Destiny, A, Mel.....Para
Daybreak, Mel.....Foreign
Desire to Live, Mel.....Producers
Diamond Frontier, Mel.....Univ
Dispatch from Reuters, A, Mel.....WB
D. O. A., Mel.....Para
Dr. Christian Meets the Women, 036, Mel. RKO
Dr. Cyclops, 3929, Mel. (C).....Para
Dr. Ehrlich's Magic Bullet, 457, Mel.....FN
Dr. Kildare Goes Home, 101, Mel.....MGM
Dr. Kildare's Strange Case, 30, Mel..MGM
Dr. O'Dowd, Mel.....Foreign
Doctor Takes a Wife, The, Com.....Col
Doomed to Die, Mel.....Mono
Double Alibi, Mel.....Univ
Down Argentine Way, 113, Mus.-Com. (C) 20th-Fox
Dreaming Out Loud, Com.....RKO
Drums of the Desert, Mel.....Mono
Dulcy, Com. .....MGM
Durango Kid, West.....Col

EARL of Puddlestone, 924, Com.....Rep
Earthbound, 034, Mel.....20th-Fox
East of the River, Mel.....WB
Edison, the Man, 36, Mel.....MGM
Elsa Maxwell's Public Deb No. 1, 105, Mel. 20th-Fox
Enemy Agent, 4033, Mel.....Univ
Escape, Mel. .....MGM

FALSE Rapture, Mel.....Foreign
Fargo Kid, The, West.....RKO
Farmer's Daughter, The, 3927, Com.....Para
Fight for Life, Mel.....Col
Fireman Save My Child, Com.....Univ
Five Little Peppers in Trouble, Com.....Col
Flight Angels, 466, Mel.....FN
Flight Command, Mel.....MGM
Florian, 29, Mel.....MGM
Flotsam, Mel. .....UA
Flowing Gold, Mel.....WB
Flying Squad, The, Mel.....Foreign
For Beauty's Sake, Mel.....20th-Fox
Foreign Correspondent, Mel.....UA
For Freedom, Documentary.....Foreign
Forgotten Girls, 920, Mel.....Rep
40 Little Mothers, 34, Com.....MGM
Four Mothers, Mel.....WB
Four Shall Die, Mel.....St. Rts
Four Sons, 047, Mel.....20th-Fox
Free, Blonde and Twenty-one, 037, Mel. 20th-Fox
French Without Tears, 3930, Com.....Para
Friendly Enemies, Com.....Rep
Frontier Crusader, West.....Producers
Frontier Vengeance, West.....Rep
Fugitive, The, 5046, Mel.....Univ
Fugitive from a Prison Camp, Mel.....Col
Fugitive from Justice, 473, Mel.....FN

GAMBLING on the High Seas, 424, Mel..WB
Gangs of Chicago, 906, Mel.....Rep
Gaslight, Mel. .....Foreign
Gaucho Serenade, 943, West.....Rep
Gay Caballero, The, 108, Mel.....20th-Fox
George and Margaret, Com.....Foreign
George Washington Carver, Mel.....St. Rts
Gestapo, Mel. .....Foreign
Ghost Breakers, The, 3938, Com.-Mel...Para
Ghost Comes Home, The, 27, Com.....MGM
Ghost Guns, West.....Col
Ghost Valley Raiders, 991, West.....Rep
Girl from Avenue A, 104, Com.....20th-Fox
Girl from God's Country, 904, Mel.....Rep
Girl from Havana, Mel.....Rep
Girl in 313, 051, Mel.....20th-Fox
Girl Must Live, Com.....20th-Fox
Girls of the Road, Mel.....Col
Girls Under 21, Mel.....Col
Give Us Wings, Mel.....Univ
Glamour for Sale, Mel.....Col
Golden Fleecing, 49, Mel.....MGM
Golden Gloves, Mel.....Para
Golden Trail, The, West.....Mono
Gold Rush, Maisie, 47, Com.....MGM
Gone With the Wind, Mel. (C).....MGM
Go West, Com.....MGM
Grand Ole Opry, 908, Com.....Rep
Grandpa Goes to Town, 922, Com.....Rep
Grapes of Wrath, The, 040, Mel.....20th-Fox
Great Dictator, The, Com.....UA
Great McGinty, The, 3945, Mel.....Para
Great Plane Robbery, Mel.....Col
Great Profile, The, 111, Com.....20th-Fox
Great Swindle, The, Mel.....Col
Gun Code, West.....Producers

HALF a Sinner, 4040, Mel.....Univ
Haunted Honeymoon, 104, Mel.....MGM
Haunted House, Mel.....Mono
Hell's Cargo, Mel.....Foreign
He Stayed for Breakfast, Com.....Col
Hidden Gold, 3958, West.....Para
High Sierra, Mel.....WB
Hired Wife, Com.....Univ
Hit Parade of 1941, The, Mus.....Rep
Hi-Yo Silver, 129, West.....Rep
Hold That Woman, Com.-Mel.....Producers
Honeymoon for Three, Mel.....WB
Hot Steel, 4056, Mel.....Univ
House Across the Bay, Mel.....UA
House of Seven Gables, 4013, Mel.....Univ
Howards of Virginia, The, Mel.....Col
Hudson's Bay, 115, Mel.....20th-Fox
Hullabaloo, Com.....MGM
Human Monster, The, 3916, Mel.....Mono

I Can't Give You Anything But Love, Baby, 4037, Mus. .....Univ
If I Had My Way, 4005, Mus.....Univ
I Love You Again, 50, Mel.....MGM
I Married Adventure, Mel.....Col
I'm Nobody's Sweetheart Now, Mus.-Com. Univ
I'm Still Alive, Mel.....RKO
In Old Missouri, 921, Com.....Rep
Invisible Woman, The, Mel.....Univ
Irene, 024, Mus. (C).....RKO
Island of Doomed Men, Mel.....Col
Isle of Destiny, 017, Mel. (C).....RKO
I Take This Oath, Mel.....Producers
It All Came True, 407, Mel.....WB
It's a Date, 4001, Mus.-Com.....Univ
I Want a Divorce, Mel.....Para
I Was an Adventuress, 038, Mel....20th-Fox

JENNIE, Mel.....20th-Fox
John Braun's Body, Mel.....Col
Johnny Apollo, 042, Mel.....20th-Fox

KID from Santa Fe, The, 3965, West...Mono
Killers of the Wild, Mel.....St. Rts
King of the Lumberjacks, 422, Mel.....WB
Kit Carson, Mel. .....UA
Kitty Foyle, Mel.....RKO
Knute Rockne—All American, Mel.....WB

LA Conga Nights, 4029, Com.....Univ
Laddie, Com.-Mel. .....RKO
Ladies Must Live, The, 474, Com.....FN
Lady in Question, The, Mel.....Col
Land of the Six Guns, 3964, West.....Mono
Last Alarm, The, 3927, Mel.....Mono
Laughing at Danger, Mel.....Mono
Law and Order, West.....Univ
Law of the Texan, West.....Col
Leather Pushers, Com.-Mel.....Univ
Legacy, Mel. .....Col
Leopard Men of Africa, Mel.....St. Rts
Let George Do It, Com.....Foreign
Letter, The, Mel.....WB
Life of Giuseppi Verdi, Mus.....Foreign
Light of the Western Stars, 3931, West..Para
Lights Out in Europe, Documentary...Foreign
Lillian Russell, 045, Mel.....20th-Fox
Little Bit of Heaven, A, Mus.....Univ
Little Men, Com.-Mel.....RKO
Little Miss Mollie, Mel.....Foreign
Little Nellie Kelly, Mus.-Com.....MGM
Little Orvie, 020, Com.....RKO
Lone Wolf Meets a Lady, Mel.....Col
Long Voyage Home, Mel.....UA
Lost Squadron, The, 994, Mel.....RKO
Love, Honor and Oh, Baby, 4036, Mel...Univ
Love Thy Neighbor, Com.....Para
Lucky Cisco Kid, 049, Mel.....20th-Fox
Lucky Partners, 038, Com.-.....RKO

MAD Men of Europe, Mel.....Col
Mad Men of Europe, Mel.....Col
Ma! He's Making Eyes at Me, 4022, Com. Univ
Man from Tumbleweeds, West.....Col
Man I Married, The, 101, Mel.....20th-Fox
Man Who Talked Too Much, 467, Mel.....FN
Manhattan Heartbeat, 040, Com.....20th-Fox
Man With Nine Lives, Mel.....Col
Margie, Com. .....Univ
Marked Men, Mel.....Producers
Maryland, 050, Mel. (C).....20th-Fox
Meet John Doe, Com.-Mel.....WB
Meet the Wildcat, Mel.....Univ
Mein Kampf, My Crimes, Documentary Foreign
Melody and Moonlight, Mus.....Rep
Men Against the Sky, Mel.....RKO
Men on Her Mind, Mel.....WB
Men Without Souls, Mel.....Col
Men with Steel Faces, Mel.....St. Rts
Mexican Spitfire Out West, Com.-Mel...RKO
Midnight Limited, 3921, Mel.....Mono
Military Academy, Mel.....Col
Millionaires in Prison, 037, Mel.....RKO
Millionaire Playboy, 022, Com.....RKO
Missing People, Mel.....Mono
Mr. Washington Goes to Town, Mel...St. Rts
Money and the Woman, Mel.....WB
Monkey Into Man.....Foreign
Moon Over Burma, Mel.....Para
Mortal Storm, The, 41, Mel.....MGM
Mummy's Hand, The, Mel.....Univ
Murder in the Air, 472, Mel.....WB
Murder in the Night, Mel.....Foreign
My Favorite Wife, 025, Com.....RKO
My Love Came Back, 409, Com.-Mel.....WB
My Son Is Guilty, Mel.....Col
My Son, My Son, Mel.....UA
Mysterious Mr. Reeder, 3926, Mel.....Mono
Mystery in Swing, Mel.....St. Rts
Mystery of Room 13, Mel.....Foreign
Mystery Sea Raider, Mel.....Para
My Wife's Relatives, 810, Com.-Mel.....Rep

NEW Moon, 31, Mus.....MGM
Night at Earl Carroll's, Mus.....Para
Night of Nights, 3912, Mel.....Para
Night Train, 114, Mel.....20th-Fox
Nobody's Children, Mel.....Col
No, No, Nanette, Mus.-Com.....RKO
North West Mounted Police, Mel. (C)..Para
No Time for Comedy, Com.....WB

OBLIGATORY Mother, Com.....Foreign
Oklahoma Renegades, 061, West.....Rep
One Crowded Night, 042, Mel.....RKO
One Man's Law, The, 992, Mel.....Rep
One Million B.C., Mel.....UA
On Their Own, 044, Com.....20th-Fox
On the Spot, 3915, Mel.....Mono
Opened by Mistake, 3933, Mel.....Para
Our Town, Mel.....UA
Outlaws of the Panhandle, West.....Col
Out West with the Peppers, Com.....Col
Overland Stage Raiders, West.....Rep
Over the Moon, Mel. (C).....UA

PALS of the Saddle, West.....Mono
Pals of the Silver Sage, 3954, West...Mono
Passage West, Mel.....Col
Passport to Alcatraz, Mel.....Col
Pastor Hall, Mel.....UA
Penny Serenade, Com.-Mel.....Col
Phantom Raiders, 40, Mel.....MGM
Phantom Wagon, Mel.....Foreign
Philadelphia Story, Com.....MGM
Pier 13, 106, Mel.....20th-Fox
Pinto Kid, The, West.....Col
Pony Post, West.....Univ

Pop Always Pays, 034, Com.....RKO
Prairie Law, West .....RKO
Pride and Prejudice, 46, Com.....MGM
Pride of the Navy, 822, Mel.....Rep
Primrose Path, The, 023, Com.-Mel....RKO
Private Affairs, 4007, Com.-Mel.....Univ

QUARTERBACK, Mel.....Para
Queen of Destiny, 061, Mel. (C).....RKO
Queen of the Mob, 3939, Mel.....Para
Queen of the Yukon, Mel.....Mono

RAGTIME Cowboy Joe, West.....Univ
Rainbow Over the Range, West.....Mono
Ramparts we Watch, 171, Documentary..RKO
Rancho Grande, 942, West.....Rep
Range Busters, West.....Mono
Ranger and the Lady, 956, West.....Rep
Rangers of Fortune, Mel.....Para
Rebecca, Mel. .....UA
Return of Frank James, 103, Mel. (C).20th-Fox
Return of Wild Bill, West.....Col
Rhythm of the Rio Grande, 3953, West..Mono
Rhythm on the River, Mus.....Para
Riders from Nowhere, 3966, West.....Mono
Riders of Black Mountain, West....Producers
Riders of Pasco Basin, 4062, West....Univ
Ride, Tenderfoot, Ride, 043, West.....Rep
Riding the Western Plains, West.....Mono
River's End, Mel.....WB
Road Back, 4074, Mel.....Univ
Road Show, Com.....UA
Road to Singapore, 3926, Mus.....Para
Rocky Mountain Rangers, 966, West....Rep
Round Up, The, Mel.....Para

SAFARI, 3937, Mel.....Para
Sailor's Lady, 052, Com.-Mel.....20th-Fox
Saint Strikes Back, 918, Mel.....RKO
Saint Takes Over, The, 033, Mel.....RKO
Sandy is a Lady, 4008, Com.....Univ
Santa Fe Trail, Mel.....WB
Saps at Sea, Com.....UA
Saturday's Children, 410, Com.-Mel.....WB
Scatterbrain, 909, Com.....Rep
Sea Hawk, 401, Mel.....WB
Second Chorus, Mus.-Com.....Para
Secret of a Model, Mel.....St. Rts
Secret Seven, The, Mel.....Col
Seventeen, 3924, Com.....Para
Shooting High, 041, West.....20th-Fox
Showdown, 3957, West.....Para
Singapore, Mel. .....Col
Sing, Dance, Plenty Hot, 910, Mus.....Rep
Ski Patrol, 4031, Mel.....Univ
Sky Bandits, 3929, Mel.....Mono
Sky Murder, Mel.....MGM
Slightly Tempted, Com.-Mel.....Univ
Something to Shout About, Com.....Para
Song of the Road, Mus.-Com.....Foreign
Son of Monte Cristo, Mel.....UA
Son of the Navy, 3902, Mel.....Mono
Son of Roaring Dan, West.....Univ
So This is London, 043, Com.....20th-Fox
South of Pago Pago, Mel.....UA
South of Sumatra, Mel.....Univ
South to Karanga, 4039, Mel.....Univ
So You Won't Talk, Com.....Col
Spies in the Air, Mel.....Foreign
Sporting Blood, 44, Mel.....MGM
Spring Parade, Mus.-Com.....Univ
Stage Coach War, 3950, West.....Para
Stage to Chino, 085, West.....RKO
Star Dust, 036, Mel.....20th-Fox
Stars Look Down, The, 38, Mel.....MGM
Strange Cargo, 23, Mel.....MGM
Stranger on the Third Floor, Mel.....RKO
Street of Memories, 102, Mel.....20th-Fox
Streets of Cairo, Mel.....Univ
Strike Up the Band, 103, Mus.-Com.....MGM
Sued for Libel, Mel.....RKO
Susan and God, 39, Com.....MGM

TEAR Gas Squad, 423, Mel.....WB
Terror, The, Mel.....Foreign
Texas Rangers Ride Again, Mel.....Para
Texas Stagecoach, West.....Col
That Gang of Mine, Mel.....Mono
There's Magic in Music, Mus.....Para
They Drive by Night, 460, Mel.....FN
They Knew What They Wanted, 992, Mel.RKO
Thief of Bagdad, Mel. (C).....UA
Third Finger, Left Hand, Com.-Mel....MGM
This Thing Called Love, Com.....Col
These Were the Days, 3936, Com.-Mel...Para
Three Cheers for the Irish, 465, Mel....FN
Three Faces West, 903, Mel.....Rep
Three Men from Texas, West.....Para
Thundering Frontier, West.....Col
'Til We Meet Again, 648, Mel.....FN
Tin Pan Alley, Mus.....20th-Fox
Tomboy, 3911, Mel.....Mono
Tom Brown's School Days, 029, Mel....RKO
Too Many Girls, Mus.-Com.....RKO
Too Many Husbands, Com.....Col
Torrid Zone, 455, Mel.....FN
Trail to Paradise, West.....Univ
Triple Justice, 085, West.....RKO
Tropical Sinners, Mel.....Univ
Tugboat Annie Sails Again, Com.....WB
20 Mule Team, 35, Mel.....MGM
Tropic Fury, 4052, Mel.....Univ
Tulsa Kid, The, 071, West.....Rep
Turnabout, Com.-Mel. .....UA
21 Days Together, Mel.....Col
Two Girls on Broadway, Mel.....MGM

Typhoon, 3934, Mel. (C).....Para
UNDER Arizona Skies, West.....Rep
Untamed, 3941, Mel. (C).....Para
Up in the Air, Mel.....Mono

VICTORY, Mel.....Para
Villain Still Pursued Her, Com.....RKO
Virginia, Mel.....Para
Virginia City, 404, Mel.....WB
Viva Cisco Kid, 039, Mel.....20th-Fox

WAGONS Westward, 907, Mel.....Rep
Wagon Train, West.....RKO
Walt Disney Festival, Cartoons (C).....RKO
Waterloo Bridge, 37, Mel.....MGM
Way of All Flesh, 3940, Mel.....Para
Westerner, The, Mel.....UA
West of Abilene, West.....Col
We Who Are Young, 45, Mel.....MGM
West to Oregon, West.....Col
When the Daltons Rode, 4006, Mel.....Univ
While Thousands Cheer, Mel.....St. Rts
Who Is Guilty? Mel.....Mono
Wildcast Bus, Mel.....RKO
Wild Horse Range, 3960, West.....Mono
Women in War, 902, Mel.....Rep
Women Without Names, 3925, Mel.....Para
Wyoming, 102, Mel.....MGM

YESTERDAY'S Heroes, 116, Mel....20th-Fox
You Can't Fool Your Wife, 032, Com...RKO
You'll Find Out, Com.....RKO
Young Bill Hickock, West.....Rep
Young Buffalo Bill, 954, West.....Rep
Young People, The, 109, Com.....20th-Fox
Young Tom Edison, 28, Mel.....MGM
You're Not So Tough, 4023, Mel.....Univ
Youth Must Be Served, Com.....20th-Fox

ZANZIBAR, Mel. .....Univ

THE CHART

Productions are listed under distributors. Features in work or completed for release later than the date of this issue are listed as "Coming Attractions." Parenthesis after title denotes audience classification: (A) Adult, (G) General. Numerals following classification are production numbers. Dagger (†) indicates the 1939-40 season. Asterisk (*) after title denotes first appearance.

NOTE: The totals for running time are the official figures.

When a production is reviewed the running time is as given by the studio and this is denoted by an asterisk (*) preceding the number. When the home office has established the running time for national release, the studio figure is changed. Running times are subject to change according to local conditions. State or city censorship deletions or repairs to the film may cause variations.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Babies for Sale	Glenn Ford-Rochelle Hudson	May 16,'40†	64	
(See "In the Cutting Room," May 4,'40.)				
Blazing Six Shooters (G)	Charles Starrett-Iris Meredith-Sons of the Pioneers	Apr. 4,'40†	63	Mar. 16,'40
Blondie Has Servant Trouble (G)	P. Singleton-A. Lake-L. Simms	July 25,'40†	70	July 27,'40
Bullets for Rustlers	Charles Starrett-Lorna Gray	Mar. 5,'40†	58	
(See "In the Cutting Room," Nov. 25,'39.)				
Doctor Takes a Wife, The (A)	L. Young-R. Milland-G. Patrick	Apr. 25,'40†	88	Apr. 27,'40
(Exploitation: July 13,'40, p. 40; Aug. 10,'40, p. 64.)				
Durango Kid	Chas. Starrett - Luana Walters - Sons of the Pioneers	Aug. 15,'40†		
Girls of the Road (G)	A. Dvorak-H. Mack-L. Lane	June 20,'40†	61	July 27,'40
He Stayed for Breakfast (A)	Loretta Young-Melvyn Douglas	Aug. 22,'40†	*85	Aug. 10,'40
I Married Adventure (G)	Osa Johnson	July 24,'40†	78	July 20,'40
Island of Doomed Men (A)	Peter Lorre-Rochelle Hudson	May 20,'40†	67	June 15,'40
Lady in Question, The (A)	Brian Aherne-Rita Hayworth	Aug. 7,'40†	81	Aug. 10,'40
Lone Wolf Meets a Lady, The (G)	Warren William-Jean Muir	May 30,'40†	71	June 22,'40
Mad Men of Europe	Edmund Gwenn-Mary Maguire	June 3,'40†	73	
Man from Tumbleweeds, The (G)	Bill Elliott-Iris Meredith	May 2,'40†	59	June 22,'40
Man With Nine Lives, The (A)	Boris Karloff-Jo Ann Sayers-Roger Pryor	Apr. 18,'40†	73	May 4,'40
Men Without Souls (G)	John Litel-Rochelle Hudson	Mar. 14,'40†	62	May 18,'40
Military Academy (G)	Tommy Kelly-Bobby Jordan	July 18,'40†	66	Aug. 10,'40
My Son is Guilty (G)	Jacqueline Wells-Bruce Cabot	Dec. 28,'39†	63	Jan. 20,'40
Out West with the Peppers	Edith Fellows-Tommy Bond	June 30,'40†	62	
Passport to Alcatraz (G)	Jack Holt-Noah Beery, Jr.	June 6,'40†	60	June 22,'40
Return of Wild Bill (G)	Bill Elliott-Iris Meredith	June 27,'40†	60	July 13,'40
Secret Seven, The (G)	Bruce Bennett-Florence Rice	Aug. 15,'40†	62	Aug. 17,'40
Texas Stagecoach (G)	Charles Starrett-Iris Meredith	May 23,'40†	59	Mar. 30,'40
Too Many Husbands (A)	Jean Arthur-Fred MacMurray-Melvyn Douglas	Mar. 21,'40†	84	Mar. 9,'40
(Exploitation: May 18,'40, p. 78; June 22,'40, p. 75.)				
21 Days Together (A)	Vivien Leigh-Laurence Olivier	May 16,'40†	72	June 1,'40
(Exploitation: July 20,'40, p. 48.)				

Coming Attractions

Angels Over Broadway	Douglas Fairbanks, Jr. - Rita Hayworth	Sept. 27,'40†		
Alias the Lone Wolf*	Warren William-Frances Robinson			
Arizona	Jean Arthur-Wm. Holden			
Before I Hang	Boris Karloff-Evelyn Keyes	Sept. 17,'40†		
Blondie Plays Cupid	P. Singleton-A. Lake-L. Simms			
Fight for Life (A)	Myron McCormick		69	Mar. 16,'40
Five Little Peppers in Trouble	Edith Fellows-Dorothy Ann Seese	Sept. 1,'40†		
Fugitive from a Prison Camp (G)	Jack Holt-Marian Marsh	Sept. 5,'40	59	Aug. 10,'40
Ghost Guns	Bill Elliott-Evelyn Keyes			
Girls Under 21	Paul Kelly-Rochelle Hudson			
Glamour for Sale	Roger Pryor-Anita Louise	Sept. 30,'40†		
Great Plane Robbery, The	Jack Holt-Vicki Lester			
(See "In the Cutting Room," May 25,'40.)				
Great Swindle, The	Jack Holt-Marjorie Reynolds			
Howards of Virginia, The (G)	Cary Grant - Martha Scott - Richard Carlson - Sir Cedric Hardwicke	Sept. 19,'40†	123	Aug. 31,'40
John Braun's Body	Ralph Bellamy			
Legacy	Warner Baxter			
Nobody's Children	Edith Fellows-Lois Wilson			
Outlaws of the Panhandle	Chas. Starrett-Frances Robinson-Sons of the Pioneers			
Passage West	Pat O'Brien-Constance Bennett			
Penny Serenade	Irene Dunne-Cary Grant			
Pinto Kid, The	Chas. Starrett-Louise Currie			
So You Won't Talk	Joe E. Brown-Frances Robinson			
This Thing Called Love*	Rosalind Russell-Melvyn Douglas			
Thundering Frontier, The	Chas. Starrett-Iris Meredith-Sons of the Pioneers			
West of Abilene (G)	Chas. Starrett-Marjorie Cooley-Sons of the Pioneers	Oct. 21,'40	58	July 20,'40
West to Oregon	Bill Elliott-Evelyn Young	Sept. 30,'40		

FIRST NATIONAL *(See Warner Brothers)*

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
And One Was Beautiful (G) 32	Jean Muir-Laraine Day-Robert Cummings-Billie Burke	Apr. 5,'40†	70	Apr. 6,'40
Andy Hardy Meets Debutante (G) 43	M. Rooey-J. Garland-L. Stone-Cecilia Parker - Fay Holden - Ann Rutherford	July 5,'40†	89	July 6,'40
(Exploitation: July 27,'40, p. 46; July 27,'40, pp. 47; 50; Aug. 3,'40, p. 58; Aug. 17,'40, pp. 56, 61.)				
Boom Town (G) 48	Clark Gable - Spencer Tracy - Claudette Colbert-Hedy Lamarr	Aug. 30,'40†	120	Aug. 10,'40
(Exploitation: Aug. 24,'40, p. 80.)				
Captain is a Lady, The (G) 42	C. Coburn-B. Bondi-B. Burke	June 21,'40†	65	June 22,'40

THE RELEASE CHART

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dr. Kildare's Strange Case (G) 30	L. Ayres-L. Barrymore-L. Day	Apr. 12,'40†	77.	Apr. 6,'40
(Exploitation: June 29,'40, p. 53.)				
Edison, The Man (G) 18	Spencer Tracy - Rita Johnson - Gene Lockhart-Charles Coburn	May 10,'40†	107.	May 25,'40
(Exploitation: June 15,'40, pp. 56, 57, 59; June 22,'40, p. 76; July 6,'40, p. 47; Aug. 3,'40, pp. 56, 57.)				
Florian (G) 29	Robert Young-Helen Gilbert	Mar. 29,'40†	93.	Mar. 30,'40
(Exploitation: June 8,'40, p. 52.)				
Forty Little Mothers (A) 34	Eddie Cantor - Rita Johnson - Bonita Granville-J. Anderson	Apr. 26,'40†	90.	Apr. 20,'40
(Exploitation: May 25,'40, p. 67; June 22,'40, p. 74.)				
Ghost Comes Home, The (G) 27	Frank Morgan - Billie Burke - Ann Rutherford	Mar. 8,'40†	79.	Mar. 2,'40
Golden Fleecing (G) 49	L. Ayres-R. Johnson-L. Nolan	Aug. 16,'40†	68.	Aug. 24,'40
Gold Rush Maisie (G) 47	Ann Sothern - Lee Bowman - Virginia Weidler	July 26,'40†	82.	July 27,'40
I Love You Again (G) 50	William Powell-Myrna Loy	Aug. 9,'40†	99.	Aug. 10,'40
Mortal Storm, The (A) 41	Margaret Sullavan-James Stewart-Robert Young	June 14,'40†	100.	June 15,'40
(Exploitation: July 6,'40, p. 48; July 13,'40, p. 41.)				
New Moon (G) 31	Jeanette MacDonald - Nelson Eddy - Mary Boland	June 28,'40†	104.	June 22,'40
(Exploitation: July 27,'40, p. 50; Aug. 24,'40, pp. 80, 82.)				
Phantom Raiders (G) 40	Walter Pidgeon-Florence Rice	May 31,'40†	70.	June 1,'40
Pride and Prejudice (G) 46	Greer Garson-Laurence Olivier-Mary Boland-Maureen O'Sullivan	Aug. 2,'40†	118.	July 13,'40
(Exploitation: Aug. 17,'40, pp. 58, 61; Aug. 24,'40, p. 80.)				
Sporting Blood (G) 44	Robert Young - Lewis Stone - Maureen O'Sullivan	July 12,'40†	82.	July 13,'40
Strange Cargo (A) 23	Clark Gable - Joan Crawford - Peter Lorre-Ian Hunter	Mar. 1,'40†	113.	Mar. 9,'40
(Exploitation: June 8,'40, p. 51.)				
Susan and God (A) 39	J. Crawford - F. March - Rita Quigley - Ruth Hussey - John Carroll - Bruce Cabot - Rose Hobart	June 7,'40†	117.	June 8,'40
(Exploitation: July 13,'40, p. 43.)				
Twenty Mule Team (G) 35	W. Beery-L. Carrillo-A. Baxter	May 3,'40	83.	May 4,'40
(Exploitation: June 1,'40, p. 58; June 8,'40, p. 52; June 29,'40, p. 56; Aug. 10,'40, pp. 65, 68.)				
Two Girls on Broadway (G) 33	J. Blondell-L. Turner-G. Murphy	April 19,'40†	73.	Apr. 20,'40
Waterloo Bridge (A) 37	Vivien Leigh-Robert Taylor	May 17,'40†	108.	May 18,'40
(Exploitation: June 15,'40, p. 58; June 22,'40, pp. 72, 76; June 29,'40, p. 52; July 13,'40, pp. 42, 44; July 20,'40, p. 46; Aug. 3,'40, p. 58.)				
We Who Are Young (A) 45	Lana Turner-John Shelton	July 19,'40†	80.	July 20,'40
Young Tom Edison (G) 28	Mickey Rooney-Virginia Weidler-Fay Bainter-Geo. Bancroft	Mar. 15,'40†	85.	Feb. 17,'40
(Exploitation: Mar. 9,'40, pp. 77, 79; Apr. 6,'40, p. 69; Apr. 13,'40, p. 66; Apr. 20,'40, p. 56; May 4,'40; pp. 70, 71; May 11,'40, p. 72; May 18,'40, p. 76; July 13,'40, p. 43.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bittersweet	Jeanette MacDonald-Nelson Eddy			
Dr. Kildare Goes Home (G) 101	L. Barrymore-L. Ayres-L. Day	Sept. 6,'40	76.	Aug. 31,'40
Dulcy	Ann Sothern-Ian Hunter-Billie Burke-Roland Young			
Escape	N. Shearer-R. Taylor-Nazimova	Sept. 6,'40		
Flight Command	R. Taylor - R. Hussey - W. Pidgeon			
Gone With the Wind (A)	Vivien Leigh - Clark Gable - Leslie Howard - Olivia de Havilland		228.	Dec. 16,'39
(Exploitation: Jan. 20,'40, p. 67; Jan. 27,'40, p. 71; Feb. 3,'40, p. 74; Feb. 17,'40, p. 56; Feb. 24,'40, p. 53; Mar. 23,'40, p. 64; Apr. 20,'40, p. 48; Apr. 27,'40, p. 78; May 11,'40, p. 73.)				
Go West	Marx Bros.-Lynne Carver			
Haunted Honeymoon (A) 104	Robt. Montgomery - Constance Cummings	Sept. 27,'40	99.	Aug. 3,'40
(Reviewed under title, "Busman's Holiday.")				
Hullabaloo*	Frank Morgan-Billie Burke			
Little Nellie Kelly	Judy Garland-George Murphy-Charles Winninger			
Philadelphia Story	K. Hepburn-C. Grant-J. Stewart			
Sky Murder	Walter Pidgeon-Rita Johnson			
Stars Look Down, The (A) 38	Margaret Lockwood - Michael Redgrave-Emlyn Williams		103.	Jan. 27,'40
Strike Up the Band 103	M. Rooney-J. Garland-J. Preisser	Sept. 20,'40		
Third Finger, Left Hand	Melvyn Douglas-Myrna Loy			
Wyoming 102	Wallace Beery-Ann Rutherford	Sept. 13,'40		

MONOGRAM

Title	Star	Rel. date	Running Time Minutes	Reviewed
Arizona Frontier (G)	Tex Ritter	Aug. 19,'40†	55.	Aug. 31,'40
Boys of the City (G)	Bobby Jordan-Leo Gorcey	July 15,'40†	63.	July 20,'40
Chamber of Horrors	Leslie Banks-Gina Malo	Aug. 12,'40†		
Covered Wagon Trails (G) 3963	Jack Randall	Apr. 10,'40†	52.	May 11,'40
Cowboy from Sundown (G) 3955	Tex Ritter	May 9,'40†	58.	May 11,'40
Doomed to Die (G)	Boris Karloff-Grant Withers	Aug. 12,'40†	68.	Aug. 3,'40
Golden Trail, The (G)	Tex Ritter	July 3,'40†	52.	July 6,'40
Haunted House (G)	Marcia Mae Jones-Jackie Moran	July 22,'40†	70.	July 20,'40
Human Monster, The (A) 3916	Bela Lugosi	Mar. 9,'40†	76.	Nov. 18,'39
(Reviewed under the title, "Dark Eyes of London.")				
Kid from Santa Fe, The, 3965	Jack Randall	May 23,'40†	50.	
Land of the Six Guns (G) 3964	Jack Randall-Louise Stanley	May 2,'40†	54.	June 29,'40
Last Alarm, The, (G) 3927	Polly Ann Young-Warren Hull	June 25,'40†	61.	June 29,'40
Laughing at Danger (G)	F. Darro-J. Hodges-G. Houston	Aug. 12,'40†	*62.	Aug. 10,'40
Midnight Limited (G) 3921	Marjorie Reynolds-John King	Mar. 20,'40†	61.	Mar. 23,'40
Missing People	Will Fyffe	Aug. 19,'40†		
Mysterious Mr. Reeder, The (G) 3926	Will Fyffe	Apr. 30,'40	77.	Mar. 11,'39
(Reviewed under the title, "The Mind of Mr. Reeder.")				
On the Spot (G) 3915	Frankie Darro-Mary Kornman	June 11,'40†	62.	June 8,'40
Pals of the Silver Sage (G) 3954	Tex Ritter	Apr. 20,'40†	52.	May 4,'40
Queen of the Yukon	Chas. Bickford-Irene Rich	Aug. 26,'40		
Rainbow Over the Range	Tex Ritter-Dorothy Fay	July 29,'40†		
Range Busters (G)	John King - Ray Corrigan - Max Terhune	Aug. 22,'40†		Aug. 31,'40
Rhythm of the Rio Grande (G) 3953	Tex Ritter-Susan Dale	Mar. 2,'40†	53.	Apr. 27,'40
Riders from Nowhere 3966	Jack Randall-Margaret Roach	May 30,'40†	45.	
(See "In the Cutting Room," May 11,'40.)				
Sky Bandits 3929	James Newill-Louise Stanley	Apr. 15,'40†	56.	
Son of the Navy (G) 3902	J. Parker-J. Dunn-M. Spellman	Mar. 30,'40†	72.	Apr. 6,'40
Tomboy (G) 3911	Jackie Moran-Marcia Mae Jones	Apr. 20,'40†	70.	Apr. 27,'40
Wild Horse Range 3960	Jack Randall-Phyllis Ruth	June 25,'40†	57.	
(See "In the Cutting Room," May 18,'40.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ape, The	Boris Karloff-Maris Wrixon	Sept. 16,'40		
Drums of the Desert*	Ralph Byrd-Lorna Gray			
Riding the Western Plains	Tex Ritter	Sept. 16,'40		
That Gang of Mine	Bobby Jordan-Leo Gorcey	Sept. 23,'40		
Up in the Air	Frankie Darro-Marjorie Reynolds	Sept. 9,'40		
Who Is Guilty? (A)	Ben Lyon	Sept. 2,'40	89.	Sept. 2,'39
(Reviewed under the title, "I Killed the Count.")				

PARAMOUNT

Title	Star	Rel. date	Running Time Minutes	Reviewed
Adventure In Diamonds (G) 3928	Isa Miranda-George Brent	Apr. 5,'40†	76.	Jan. 20,'40
(Exploitation: Jan. 20,'40, p. 56; Apr. 27,'40, p. 78; May 25,'40, pp. 68, 72; June 29,'40, p. 56.)				
Biscuit Eater, The (G) 3935	Billy Lee-Cordell Hickman	May 24,'40†	81.	Apr. 13,'40
(Exploitation: May 18,'40, p. 79; June 8,'40, p. 50; July 20,'40, p. 47; July 27,'40, p. 46; Aug. 3,'40, p. 56; Aug. 24,'40, p. 79.)				
Buck Benny Rides Again (G) 3932	Jack Benny - Ed "Rochester" Anderson-Andy Devine	May 3,'40†	85.	Apr. 20,'40
(Exploitation: June 1,'40, p. 60; Aug. 17,'40, pp. 58, 61.)				
Comin' Round the Mountain (G)	Bob Burns-Una Merkel	Aug. 16,'40	*62.	Aug. 17,'40
Dr. Cyclops (G) 3929	Albert Dekker-Janice Logan	Apr. 12,'40†	77.	Mar. 9,'40
(Exploitation: Mar. 16,'40, p. 59; Apr. 27,'40, p. 76; May 4,'40, p. 72; May 11,'40, p. 69; June 1,'40, pp. 59, 61; June 22,'40, p. 72; July 6,'40, p. 46; July 13,'40, p. 40.)				
Farmer's Daughter, The (G) 3927	Martha Raye-Charlie Ruggles	Mar. 29,'40†	61.	Feb. 17,'40
French Without Tears (A) 3930	Ray Milland-Ellen Drew	Apr. 19,'40†	67.	Nov. 11,'39
Ghost Breakers, The (G) 3938	B. Hope-P. Goddard-R. Carlson	June 21,'40†	85.	June 15,'40
(Exploitation: June 8,'40, p. 51; July 20,'40, p. 47; Aug. 3,'40, p. 57; Aug. 10,'40, p. 65; Aug. 10,'40, p. 64; Aug. 24,'40, p. 78.)				
Golden Gloves (G)	Jean Cagney-Richard Denning	Aug. 2,'40†	*70.	Aug. 3,'40
Great McGinty, The (G) 3945	Brian Donlevy-Akim Tamiroff-Muriel Angelus	Aug. 23,'40†	83.	July 27,'40
(Exploitation: Aug. 3,'40, p. 57.)				
Hidden Gold (G) 3958	W. Boyd-R. Hayden-R. Rogers	June 7,'40†	61.	May 18,'40
Light of the Western Stars (G) 3931	V. Jory-R. Hayden-N. Beery, Jr.	Apr. 19,'40†	67.	Apr. 20,'40
Mystery Sea Raider (G)	Henry Wilcoxon-Carole Landis	Aug. 9,'40	*75.	Aug. 3,'40
Opened by Mistake (G) 3933	C. Ruggles-R. Paige-J. Logan	May 10,'40†	67.	May 11,'40
Queen of the Mob (A) 3939	Ralph Bellamy - Jean Cagney - Wm. Henry-Blanche Yurka	June 28,'40†	61.	June 22,'40
Road to Singapore (G) 3926	B. Crosby-D. Lamour-B. Hope	Mar. 22,'40†	85.	Feb. 24,'40
(Exploitation: Mar. 9,'40, p. 79; Mar. 23,'40, p. 60; Mar. 30,'40, p. 87; May 18,'40, p. 76; July 27,'40, p. 49.)				
Safari (G) 3937	Madeleine Carroll-Douglas Fairbanks, Jr.	June 14,'40†	81.	June 8,'40
Seventeen (G) 3924	J. Cooper-B. Field-O. Kruger	Mar. 1,'40†	78.	Feb. 24,'40
(Exploitation: Mar. 2,'40, p. 65.)				
Showdown (G) 3657	Wm. Boyd-Russell Hayden	Mar. 8,'40†	63.	Mar. 2,'40
Stagecoach War (G) 3959	Wm. Boyd-Russell Hayden	July 12,'40†	63.	June 29,'40
Those Were the Days (G) 3936	Wm. Holden - J. Barrett - B. Granville-E. Stone-V. Glaser	May 31,'40†	75.	May 18,'40
Typhoon (A) 3934	Dorothy Lamour-Robert Preston	May 17,'40†	71.	May 4,'40
(Exploitation: June 22,'40, p. 76; June 29,'40, p. 53.)				
Untamed (A) 3941	Ray Milland-Patricia Morison-Akim Tamiroff	July 26,'40†	83.	June 29,'40
Way of All Flesh (G) 3940	A. Tamiroff-Wm. Henry-Gladys George-Muriel Angelus	July 5,'40†	86.	June 1,'40
Women Without Names (G) 3925	Ellen Drew-Robert Paige	Mar. 15,'40†	63.	Feb. 24,'40

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aldrich Family In Life with Henry	Jackie Cooper-Leila Ernest			
(See "In the Cutting Room," Apr. 20,'40.)				
Arise My Love	Claudette Colbert-Ray Milland	Nov. 1,'40		

THE RELEASE CHART

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cherokee Strip	Richard Dix-Florence Rice	Oct. 25,'40		
Dancing on a Dime	Grace MacDonald-Robt. Paige	Nov. 8,'40		
Date with Destiny, A	B. Rathbone-E. Drew-J. Howard	Nov. 15,'40		
(See "In the Cutting Room," Mar. 30,'40.)				
D. O. A.	Ellen Drew-Rod Cameron			
I Want a Divorce	Joan Blondell-Dick Powell	Sept. 20,'40		
(See "In the Cutting Room," May 18,'40.)				
Love Thy Neighbor	Jack Benny - Fred Allen - Mary Martin-"Rochester"	Dec. 27,'40		
Moon Over Burma	D. Lamour-R. Preston-P. Foster	Jan. 3,'41		
Night at Earl Carroll's, A	Ken Murray-Rose Hobart	Oct. 18,'40		
North West Mounted Police	Gary Cooper-Madeleine Carroll-Robt. Preston-P. Goddard	Nov. 22,'40†		
Quarterback	Wayne Morris-Virginia Dale	Oct. 4,'40		
Rangers of Fortune	Fred MacMurray-Albert Dekker-Patricia Morison	Sept. 27,'40		
Rhythm on the River (G)	Bing Crosby-Mary Martin-Basil Rathbone-Oscar Levant	Sept. 6,'40	*90.	Aug. 24,'40
Round Up, The	D. Wilson-P. Morison-P. Foster			
Second Chorus	Fred Astaire-Paulette Goddard-Burgess Meredith-Chas. Butterworth-Artie Shaw & Band	Jan. 10,'41		
Something to Shout Abut	Dick Powell-Ellen Drew	Dec. 6,'40		
Texas Rangers Ride Again	J. Howard-E. Drew-M. Robson	Dec. 13,'40		
There's Magic in Music	A. Jones-S. Foster-M. Lindsay			
Three Men from Texas	W. Boyd-R. Hayden-A. Clyde	Nov. 15,'40		
(See "In the Cutting Room," May 18,'40.)				
Victory	Fredric March-Betty Field	Oct. 11,'40		
Virginia	Madeleine Carroll - Fred MacMurray	Jan. 17,'41		

PRODUCERS RELEASING CORP.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Billy the Kid Outlawed	Bob Steele	July 20,'40	60	
Desire to Live		Aug. 16,'40		
Frontier Crusader (G)	Tim McCoy	July 15,'40	62.	June 15,'40
Gun Code	Tim McCoy	July 29,'40	57	
Hold That Woman! 102	J. Dunn-F. Gifford-M. Spellman	July 15,'40	67	
I Take This Oath (G)	Gordon Jones	May 20,'40	67.	July 6,'40
Riders of Black Mountain	Tim McCoy	Aug. 23,'40		

Coming Attractions

Arizona Gang Busters	Tim McCoy			
Billy the Kid's Gun Justice	Bob Steele			
Billy the Kid Rides West	Bob Steele			
Cross Roads of Life		Sept. 1,'40		
Marked Men	Warren Hull-Isabel Jewell			

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Carolina Moon (G) 944	G. Autry-S. Burnette-J. Storey	July 15,'40†	65.	July 20,'40
Carson City Kid, The (G) 955	Roy Rogers - Geo. "Gabby" Hayes - Pauline Moore - Bob Steele	July 1,'40†	57.	June 22,'40
Covered Wagon Days (G) 965	Three Mesquiteers	Apr. 22,'40†	56.	May 11,'40
Crooked Road, The (G) 923	Edmund Lowe - Irene Hervey - Henry Wilcoxon	May 10,'40†	66.	May 11,'40
Dark Command (G) 901	J. Wayne-C. Trevor-W. Pidgeon	Apr. 15,'40†	94.	Apr. 13,'40
(Exploitation: May 25,'40, p. 67.)				
Earl of Puddlestone (G) 924	James, Lucile & Russell Gleason	Aug. 31,'40†	67.	Aug. 17,'40
Forgotten Girls (G) 920	Louise Platt-Donald Woods	Mar. 15,'40†	68.	Mar. 23,'40
Gangs of Chicago (G) 906	L. Lane-L. Nolan-B. MacLane	May 19,'40†	66.	May 25,'40
Gaucho Serenade (G) 943	G. Autry-S. Burnette-J. Storey	May 10,'40†	66.	May 18,'40
Ghost Valley Raiders (G) 991	Donald Barry-Lona Andre	Mar. 26,'40†	57.	Apr. 6,'40
Girl from God's Country (G) 904	C. Morris-J. Wyatt-C. Bickford	July 30,'40†	75.	July 27,'40
Grand Ole Opry (G) 908	Weaver Bros. & Elviry	June 25,'40†	68.	July 6,'40
Grandpa Goes to Town (G) 922	James, Lucile, Russell Gleason	Apr. 19,'40	66.	Apr. 20,'40
Hi-yo Silver (G) 129	Silver Chief - Chief Thunder Cloud - Lynn Roberts	Apr. 10,'40	69.	Apr. 20,'40
In Old Missouri (G) 921	Weaver Bros & Elviry	Apr. 17,'40†	67.	May 4,'40
Oklahoma Renegades (G) 061	3 Mesquiteers-F. McKinney	Aug. 29,'40	57.	Aug. 17,'40
One Man's Law (G) 992	Don "Red" Barry-Janet Waldo	June 29,'40†	57.	July 13,'40
Rancho Grande (G) 942	G. Autry-S. Burnette-J. Storey	Mar. 22,'40†	68.	Mar. 30,'40
Ranger and the Lady, The (G) 956	R. Rogers-Geo. "Gabby" Hayes-J. Wells	July 30,'40†	59.	July 27,'40
Rocky Mountain Rangers (G) 966	Three Mesquiteers-R. Towne	May 24,'40†	58.	June 8,'40
Scatterbrain (G) 909	Judy Canova - Alan Mowbray - Ruth Donnelly	July 20,'40†	73.	July 6,'40
Sing, Dance, Plenty Hot (G) 910	Johnny Downs-Ruth Terry	Aug. 10,'40†	72.	Aug. 3,'40
Three Faces West 903	J. Wayne-C. Coburn-S. Gurie	July 12,'40†	81.	June 15,'40
(Reviewed under the title, "The Refugee.")				
Tulsa Kid, The (G) 071	Don "Red" Barry-L. Walters	Aug. 16,'40	57.	Aug. 3,'40
Wagons Westward (G) 907	Chester Morris - Anita Louise - O. Munson-B. Jones-G. Hayes	June 19,'40†	69.	June 29,'40
Women in War (G) 902	E. Janis-W. Barrie-P. Knowles	June 6,'40†	71.	May 25,'40
Young Buffalo Bill (G) 954	R. Rogers-G. Hayes-P. Moore	Apr. 12,'40†	59.	Apr. 20,'40

Coming Attractions

Colorado 051	Roy Rogers - Geo. "Gabby" Hayes-Pauline Moore	Sept. 15,'40		
Friendly Enemies*	Weaver Bros. and Elviry			
Frontier Vengeance*	Don Barry-Betty Moran			
Girl from Havana	Dennis O'Keefe-Claire Carleton	Sept. 11,'40		
Hit Parade of 1941, The	Kenny Baker-Frances Langford-Hugh Herbert - Ann Miller - Mary Boland-Patsy Kelly			
Melody and Moonlight	Johnny Downs - Vera Vague - Mary Lee-Jerry Colona-Jane Frazee			
Ride, Tenderfoot, Ride (G) 043	G. Autry-S. Burnette-J. Storey	Sept. 6,'40	65.	Aug. 24,'40
Under Texas Skies	3 Mesquiteers-Lois Ranson			
Young Bill Hickock	Roy Rogers-Geo. "Gabby" Hayes			

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Abe Lincoln in Illinois (G) 009	R. Massey-R. Gordon-M. Howard	Apr. 19,'40†	110.	Jan. 27,'40
(Exploitation: Jan. 27,'40, p. 71; Feb. 3,'40, p. 74; Mar. 16,'40, p. 59; Apr. 6,'40, pp. 56, 57; May 4,'40, p. 73; May 25,'40, pp. 67, 70; July 13,'40, p. 40.)				
Anne of Windy Poplars (G) 035	Anne Shirley-James Ellison	June 28,'40†	86.	June 22,'40
Beyond Tomorrow (G) 031	Chas. Winninger-Harry Carey-Jean Parker-Richard Carlson	May 10,'40†	84.	Mar. 30,'40
Bill of Divorcement, A (A) 028	Maureen O'Hara-Adolphe Menjou-Fay Bainter-H. Marshall	May 31,'40†	74.	Mar. 16,'40
(Exploitation: June 1,'40, p. 59.)				
Bullet Code (G) 083	George O'Brien-Virginia Vale	Apr. 12,'40	58.	Apr. 13,'40
Courageous Dr. Christian (G) 030	Jean Hersholt-Dorothy Lovett	Apr. 5,'40†	67.	Mar. 30,'40
Cross Country Romance (G) 039	Gene Raymond-Wendy Barrie	July 12,'40†	68.	June 29,'40
Curtain Call (G) 027	B. Read-J. Archer-H. Vinson	Apr. 26,'40†	63.	Apr. 13,'40
Dance, Girl, Dance (A) 040	Maureen O'Hara-Louis Hayward Lucille Ball-Ralph Bellamy	Aug. 23,'40†	*85.	Aug. 31,'40
Dr. Christian Meets the Women (G) 036	Jean Hersholt-Dorothy Lovett	July 5,'40†	68.	June 29,'40
Irene (G) 024	Anna Neagle - Ray Milland - R. Young-M. Robson-B. Burke	May 3,'40†	101.	Apr. 20,'40
(Exploitation: June 1,'40, p. 61; June 29,'40, p. 58; July 20,'40, p. 45.)				
Isle of Destiny (G) 017	W. Gargan-W. Ford-J. Lang	Mar. 8,'40†	83.	Mar. 9,'40
Little Orvie (G) 020	J. Sheffield-E. Truex-D. Tree	Mar. 1,'40†	66.	Mar. 9,'40
Lucky Partners (G) 038	Ronald Colman-Ginger Rogers	Aug. 30,'40†	101.	Aug. 17,'40
Millionaire Playboy (G) 022	Joe Penner-Linda Hayes	Mar. 15,'40†	64.	Mar. 2,'40
Millionaires in Prison (G) 037	Lee Tracy-Linda Hayes	July 26,'40†	64.	June 29,'40
My Favorite Wife (A) 025	Irene Dunne-Cary Grant-Randolph Scott-Gail Patrick	May 17,'40†	88.	May 4,'40
(Exploitation: June 1,'40, p. 59; June 15,'40, p. 59; July 13,'40, p. 40.)				
One Crowded Night (A) 042	Billie Seward-Wm. Haade	Aug. 9,'40†	68.	Aug. 24,'40
Pop Always Pays (G) 034	L. Errol-D. O'Keefe-A. Pearce	June 21,'40†	67.	June 22,'40
Prairie Law (G) 084	George O'Brien-Virginia Vale	June 14,'40†	59.	June 22,'40
Primrose Path (A) 023	Ginger Rogers-Joel McCrea	Mar. 22,'40†	93.	Mar. 16,'40
(Exploitation: Apr. 6,'40, p. 57.)				
Queen of Destiny (G) 061	Anna Neagle-Anton Walbrook-C. Aubrey Smith	Aug. 2,'40†	95.	Aug. 10,'40
(Reviewed also under the title, "Sixty Glorious Years," Oct. 29,'38.)				
Ramparts We Watch (G) 171	Documentary	Aug. 16,'40	87.	July 27,'40
Saint Takes Over, The (G) 033	George Sanders-Wendy Barrie	June 7,'40†	69.	Apr. 27,'40
Stage to Chino (G) 085	George O'Brien-Virginia Vale	July 26,'40†	59.	Aug. 24,'40
Stranger on the Third Floor	Peter Lorre - John McGuire - Margaret Tallichet	Aug. 16,'40†	67	
Tom Brown's Schooldays (G) 029	Sir Cedric Hardwicke - F. Bartholomew-Jimmy Lydon-Josephine Hutchinson	July 19,'40†	81.	June 22,'40
(Exploitation: July 20,'40, p. 44.)				
Walt Disney Festival (G)		Aug. 2,'40	117	
(Includes "Snow White and 7 Dwarfs," 095, reviewed Dec. 25,'37, and 4 Disney shorts 04701.)				
You Can't Fool Your Wife (A) 032	Lucille Ball-James Ellison	May 24,'40†	68.	May 18,'40

Coming Attractions

Citzen Kane	Orson Wells-Dorothy Comingore	Jan. 3,'41		
Dreaming Out Loud	Lum & Abner-Frances Langford-Frank Craven-Bobs Watson	Sept. 13,'40		
Fargo Kid, The	Tim Holt-Ray Whitley	Nov. 22,'40		
I'm Still Alive	Kent Taylor-Linda Hayes	Sept. 20,'40		
Kitty Foyle	Ginger Rogers	Nov. 22,'40		
Laddie	T. Hole-V. Gilmore-J. Carroll	Oct. 18,'40		
Little Men	Kay Francis-Geo. Bancroft-Jack Oakie-Jimmy Lydon	Nov. 8,'40		
Men Against the Sky (G)	R. Dix-W. Barrie-E. Lowe	Sept. 6,'40	*75.	Aug. 24,'40
Mexican Spitfire Out West	Lupe Velez-Leon Errol	Nov. 29,'40		
No, No, Nanette	Anna Neagle-Richard Carlson-Roland Young-Helen Broderick - Zasu Pitts	Dec. 27,'40		
They Knew What They Wanted	Chas. Laughton-Carole Lombard	Sept. 27,'40		
Too Many Girls	Lucille Ball - Richard Carlson - Desi Arnaz - Eddie Bracken - Frances Langford-Ann Miller	Oct. 11,'40		
Triple Justice 085	George O'Brien-Virginia Vale	Sept. 27,'40†		
Villain Still Pursued Her, The (G)	Anita Louise-Richard Cromwell-Hugh Herbert-Buster Keaton	Oct. 4,'40	67.	July 27,'40
Wagon Train	Tim Holt-Martha O'Driscoll	Sept. 13,'40		
Wildcat Bus (G)	Fay Wray-Charles Lang	Aug. 23,'40†	*62.	Aug. 17,'40
You'll Find Out	Kay Kyser & Orch.-Peter Lorre-Boris Karloff-Bela Lugosi	Oct. 25,'40		

THE RELEASE CHART

TWENTIETH CENTURY-FOX

Title	Star	Rel Date	Running Time Minutes	Reviewed
Blue Bird (G) 025	Shirley Temple-Spring Byington	Mar. 22,'40†	83.	Jan. 27,'40
(Exploitation: Apr. 20,'40, p. 57; May 4,'40, p. 74.)				
Charlie Chan in Panama (G) 035	Sidney Toler-Jean Rogers	Mar. 1,'40†	67.	Feb. 10,'40
Charlie Chan's Murder Cruise (G) 048	Sidney Toler-Marjorie Weaver	June 21,'40†	75.	May 11,'40
Earthbound (A) 034	Warner Baxter-Andrea Leeds	June 7,'40†	67.	June 8,'40
Four Sons (G) 047	D. Ameche-Mary Beth Hughes	June 14,'40†	88.	June 1,'40
Free, Blonde and Twenty-one (A) 037	L. Bari-J. Davis-H. Wilcoxon	Mar. 29,'40†	67.	Feb. 17,'40
Girl from Avenue A (G) 104	Jane Withers-Kent Taylor	Aug. 9,'40	73.	Aug. 10,'40
Girl in 313 (G) 051	Kent Taylor-Florence Rice	May 31,'40†	56.	June 15,'40
Grapes of Wrath, The (A) 040	Henry Fonda - Dorris Bowdon - Charley Grapewin - Jane Darwell	Mar. 15,'40†	128.	Jan. 27,'40
(Exploitation: Mar. 2,'40, p. 65; Mar. 9,'40, p. 77; Apr. 27,'40, pp. 76, 81; May 4,'40, pp. 73, 76; May 11,'40, p. 69; May 18,'40, p. 76; June 8,'40, p. 53; June 22,'40, pp. 75, 76; June 29,'40, p. 58.)				
I Was an Adventuress (G) 038	Zorina - Richard Greene - Erich Von Stroheim-Peter Lorre	May 10,'40†	81.	May 4,'40
Johnny Apollo (A) 042	Tyronne Power-Dorothy Lamour-Edward Arnold-Lloyd Nolan	Apr. 19,'40†	93.	Apr. 20,'40
(Exploitation: Apr. 27,'40, p. 77; May 25,'40, p. 66.)				
Lillian Russell (A) 045	A. Faye-D. Ameche-H. Fonda-Edw. Arnold-Warren William-Leo Carillo-Weber & Fields	May 24,'40†	127.	May 18,'40
(Exploitation: June 1,'40, p. 59; June 22,'40, pp. 72, 74; July 13,'40, p. 42; July 20,'40, p. 46; July 27,'40, p. 46.)				
Lucky Cisco Kid (G) 049	Cesar Romero-Evelyn Venable	June 28,'40†	68.	June 1,'40
Manhattan Hearbeat (G) 046	Virginia Gilmore-Robt. Sterling	July 12,'40†	71.	June 1,'40
Man I Married, The (A) 101	Joan Bennett - Francis Lederer - Lloyd Nolan-Anna Sten	Aug. 2,'40	77.	July 20,'40
(Exploitation: Aug. 24,'40, p. 79.)				
Maryland (G) 050	Brenda Joyce - John Payne - Walter Brennan-Fay Bainter-Chas. Ruggles - Hattie McDaniel	July 19,'40†	91.	July 6,'40
(Exploitation: Aug. 10,'40, p. 64.)				
On Their Own (G) 044	Spring Byington-Ken Howell	May 17,'40†	63.	Apr. 13,'40
Pier 13 (G) 106	Lynn Bari-Lloyd Nolan	Aug. 23,'40	66.	Aug. 17,'40
Return of Frank James, The (G) 103	H. Fonda-G. Tierney-J. Cooper	Aug. 16,'40	92.	Aug. 17,'40
Sailor's Lady (A) 052	Jon Hall-Nancy Kelly	July 5,'40†	66.	July 6,'40
Shooting High (G) 041	J. Withers-G. Autry-M. Weaver	Apr. 26,'40†	65.	Mar. 9,'40
So This is London (A) 043	Geo. Sanders-Berton Churchill	May 3,'40†	84.	Feb. 4,'39
Star Dust (G) 036	Linda Darnell - John Payne - Charlotte Greenwood - Roland Young	Apr. 5,'40†	85.	Apr. 6,'40
Viva Cisco Kid (G) 039	Cesar Romero-Jean Rogers	Apr. 12,'40†	70.	Mar. 23,'40
Young People, The (G) 109	Shirley Temple-Charlotte Greenwood - Jack Oakie - Arleen Whelan	Aug. 30,'40	79.	July 13,'40

Coming Attractions

Bride Wore Crutches, The 112	Lynne Roberts-Ted North			
Brigham Young (G) 107	T. Power-L. Darnell-D. Jagger-B. Donlevy - J. Darwell - J. Rogers-M. Astor-V. Price	Sept. 27,'40	'114.	Aug. 31,'40
Californian, The 117	Tyrone Power - Linda Darnell - Basil Rathbone	Nov. 8,'40		
Chad Hanna*	H. Fonda-L. Darnell-Mary Beth Hughes-Guy Kibbee-J. Darwell	Jan. 3,'41		
Charlie Chan at the Wax Museum (G) 110	Sidney Toler-Joan Valerie	Sept. 6,'40	63.	Aug. 3,'40
Charlie Chan in New York	Sidney Toler-Marjorie Weaver			
Charter Pilot 118	Lynn Bari-Lloyd Nolan	Nov. 22,'40		
Down Argentine Way 113	Don Ameche - Betty Grable - C. Greenwood-C. Miranda	Oct. 25,'40		
Elsa Maxwell's Public Deb No. 1 (G) 105	Brenda Joyce - Ralph Bellamy - George Murphy-Mischa Auer-Chas. Ruggles-Elsa Maxwell	Sept. 13,'40	*85.	Aug. 31,'40
For Beauty's Sake	Ted North-Marjorie Weaver			
Gay Caballero, The 108	Cesar Romero-Sheila Ryan	Oct. 4,'40		
Girl Must Live, A (A)	Lilli Palmer-Margaret Lockwood		92.	May 13,'39
(See "In the Cutting Room," Apr. 27,'40.)				
Great Profile, The (G) 111	John Barrymore - John Payne - Mary Beth Hughes-G. Ratoff	Oct. 11,'40	71.	Aug. 24,'40
Hudson's Bay 115	Paul Muni - Virginia Field - Gene Tierney-Laird Cregar	Nov. 29,'40		
Jennie	Dorris Bowdon-Geo. Montgomery			
Night Train 114	Marg't Lockwood-Rex Harrison	Oct. 18,'40		
Tin Pan Alley*		Dec. 13,'40		
Street of Memories (G) 102	Lynne Roberts-Guy Kibbee	Nov. 15,'40	70.	June 29,'40
Yesterday's Heroes 116	Robert Sterling-Jean Rogers	Sept. 20,'40		
Youth Will Be Served	J. Withers-J. Darwell-R. Conway			

UNITED ARTISTS

Title	Star	Rel Date	Running Time Minutes	Reviewed
Captain Caution (G)	V. Mature-L. Platt-L. Carrillo	Aug. 9,'40	*85.	Aug. 3,'40
Foreign Correspondent	Joel McCrea - Laraine Day - Herbert Marshall-R. Benchley	Aug. 16,'40	119.	Aug. 31,'40
House Across the Bay (G)	Joan Bennett - Geo. Raft - Lloyd Nolan-Gladys George	Mar. 1,'40†	88.	Mar. 2,'40
(Exploitation: Mar. 30,'40, p. 87.)				
Kit Carson (G)	Jon Hall-Lynn Bari	Aug. 30,'40	119.	Aug. 31,'40
My Son, My Son (A)	Brian Aherne-Madeleine Carroll-Louis Hayward-Laraine Day	Mar. 22,'40†	117.	Mar. 9,'40
(Exploitation: Apr. 13,'40, p. 65; Apr. 27,'40, p. 76; May 11,'40, pp. 69, 70; May 25,'40, pp. 68, 69; June 29,'40, p. 56.)				
One Million B.C. (G)	Carole Landis-Lon Chaney, Jr.-John Hubbard-Victor Mature	Apr. 5,'40†	80.	Apr. 13,'40
(Exploitation: Apr. 13,'40, p. 65; May 18,'40, p. 79; June 1,'40, p. 61; June 8,'40, p. 50; July 6,'40, p. 46; Aug. 3,'40, p. 59.)				
Our Town (A)	Frank Craven - Martha Scott - Wm. Holden-B. Bondi-Thos. Mitchell-Fay Bainter - Stuart Erwin	May 24,'40†	*90.	May 18,'40
(Exploitation: Mar. 30,'40, p. 87; May 25,'40, p. 71; June 1,'40, p. 59; June 29,'40, pp. 52, 53; July 6,'40, p. 48.)				
Over the Moon (A)	Merle Oberon-Rex Harrison	Mar. 29,'40†	78.	Dec. 30,'39
Rebecca (A)	Laurence Olivier-Joan Fontaine-Judith Anderson-Geo. Sanders	Apr. 12,'40†	130.	Mar. 30,'40
(Exploitation: Apr. 13,'40, p. 66; Apr. 20,'40, p. 57; June 1,'40, p. 60; June 15,'40, p. 59; Aug. 24,'40, pp. 78, 79.)				
Saps at Sea (G)	Laurel and Hardy	May 3,'40†	57.	May 4,'40
South of Pago Pago (G)	Jon Hall - Victor McLaglen - Frances Farmer-O. Bradna	July 19,'40	*98.	July 20,'40
(Exploitation: Aug. 10,'40, p. 64; Aug. 17,'40, p. 56.)				
Turnabout (A)	Carole Landis - John Hubbard - Adolphe Menjou-Wm. Gargan-Mary Astor	May 17,'40†	83.	May 4,'40
(Exploitation: June 8,'40, p. 51; July 20,'40, p. 45; Aug. 10,'40, p. 66.)				

Coming Attractions

Flotsam	Fredric March-Marg't Sullavan			
Great Dictator, The	Charles Chaplin-Paulette Goddard - Jack Oakie	Sept. 15,'40		
Long Voyage Home	J. Wayne-T. Mitchell-I. Hunter-W. Lawson-B. Fitzgerald			
Pastor Hall (A)	Nova Pilbeam-Wilfrid Lawson-Mrs. F. D. Roosevelt		*90.	Aug. 3,'40
Roadshow	Adolphe Menjou-John Hubbard-Carole Landis-Chas. Butterworth-Patsy Kelly			
Son of Monte Cristo	Louis Hayward - Jean Bennett - George Sanders			
Thief of Bagdad	Sabu-J. Duprez-C. Veidt	Sept. 27, 40		
Westerner, The	Gary Cooper-Doris Davenport-F. Stone-L. Bond-W. Brennan	Sept. 20,'40		
(See "In the Cutting Room," Feb. 10,'40.)				

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias the Deacon (G) 4015	B. Bruns-M. Auer-D. O'Keefe	May 17,'40†	72.	May 4,'40
Bad Man from Red Butte (G) 4063	Johnny Mack Brown-Bob Baker-Fuzzy Knight	May 31,'40†	58.	June 15,'40
Black Diamonds (G) 4057	Richard Arlen-Andy Devine	July 19,'40†	60.	July 27,'40
Black Friday (G) 4018	Boris Karloff-Bela Lugosi	Apr. 12,'40†	70.	Mar. 9,'40
(Exploitation: Mar. 9,'40, p. 77.)				
Boys from Syracuse (A)	Allan Jones - Martha Raye - Joe Penner-Rosemary Lane	Aug. 9,'40†	73.	July 20,'40
(Exploitation: July 27,'40, p. 47.)				
Double Alibi (G) 4034	Wayne Morris-Margaret Lindsay	Mar. 1,'40†	60.	Mar. 23,'40
Enemy Agent (G) 4033	Richard Cromwell-Helen Vinson	Apr. 19,'40	61.	Apr. 13,'40
Fugitive, The (A) 5046 (pre-release)	Ralph Richardson-Diana Wynward	June 28,'40	76.	Jan. 6,'40
(Reviewed under the title, "On the Night of the Fire.")				
Half a Sinner 4040	Heather Angel-John King	Apr. 5,'40†	59.	
Hot Steel (G) 4056	Richard Arlen-Andy Devine	May 24,'40†	61.	Jan. 29,'40
House of Seven Gables (G) 4013	Vincent Price-Margaret Lindsay-N. Grey-G. Sanders-D. Foran	Apr. 12,'40†	89.	Mar. 9,'40
(Exploitation: Mar. 9,'40, p. 77.)				
I Can't Give You Anything But Love, Baby (G) 4037	Johnny Downs - Peggy Moran - Broderick Crawford	June 21,'40†	60.	May 11,'40
If I Had My Way (G) 4005	Bing Crosby-Gloria Jean	May 3,'40†	93.	May 4,'40
(Exploitation: May 25,'40, p. 67.)				
It's a Date (G) 4001	Deanna Durbin - Kay Francis - Walter Pidgeon	Mar. 22,'40†	103.	Mar. 23,'40
(Exploitation: June 1,'40, p. 61; June 15,'40, p. 56.)				
La Conga Nights (G) 4029	Hugh Herbert-Dennis O'Keefe-Constance Moore	May 31,'40†	59.	May 18,'40
Love, Honor and Oh, Baby (G) 4036	W. Ford-K. Adams-D. Woods	June 7,'40†	59.	June 8,'40
Ma! He's Making Eyes at Me (G) 4022	Tom Brown-Constance Moore	Mar. 15,'40†	61.	Apr. 6,'40
Private Affairs (G) 4007	Nancy Kelly - Roland Young - Hugh Herbert-Robt. Cummings	July 5,'40†	74.	June 29,'40
Riders of Paseo Basin (G) 4062	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Frances Robinson	Apr. 5,'40†	56.	May 25,'40
Sandy Is a Lady (G) 4008	Baby Sandy-Nan Grey-T. Brown-E. Pallette-E. Kennedy	June 14,'40†	63.	May 25,'40
Ski Patrol (G) 4031	Lulu Deste-Philip Dorn	May 10,'40†	64.	May 11,'40
Son of Roaring Dan (G) 4064	Johnny Mack Brown-Bob Baker-Fuzzy Knight	July 26,'40†	63.	Aug. 17,'40
South to Karanga (G) 4039	C. Bickford-J. Craig-L. Deste	Aug. 2,'40†	*60.	Aug. 10,'40
When the Daltons Rode (G) 4006	K. Francis-R. Scott-B. Donlevy	July 26,'40†	80.	Aug. 3,'40
You're Not So Tough (G) 4023	"Dead End Kids"-Nan Grey	July 26,'40†	71.	June 1,'40
Zanzibar (G) 4025	Lola Lane-James Craig	Mar. 8,'40†	69.	Mar. 30,'40

THE RELEASE CHART

Coming Attractions

Title	Star	Rel. date	Running Time Minutes	Reviewed
Argentine Nights	Ritz Bros - Andrews Sisters - Constance Moore-Geo. Reeves	Sept. 6,'40		
Back Street	Joan Fontaine	Nov. 29,'40		
Bank Dick, The	W. C. Fields	Dec. 27,'40		
Caribbean Night	Allan Jones - Virginia Bruce - Bud Abbott-Lou Costello	Nov. 15,'40		
Diamond Frontier	V. McLaglen-J. Leder-A. Nagel	Oct. 4,'40		
Fireman Save My Child	Baby Sandy-Stuart Erwin-Una Merkel-Edgar Kennedy	Nov. 8,'40		
Give Us Wings*	"Dead End Kids"-W. Ford			
Hired Wife	R. Russell-B. Aherne-V. Bruce	Sept. 13,'40		
I'm Nobody's Sweetheart Now (G)	H. Parrish-D. O'Keefe-C. Moore	Nov. 1,'40	*64.	Aug. 10,'40
Invisible Woman, The		Dec. 13,'40		
Law and Order	Johnny Mack Brown - Fuzzy Knight-Nell O'Day			
Leather Pushers	Richard Arlen-Andy Devine	Sept. 13,'40		
Little Bit of Heaven, A	Gloria Jean - Robt. Stack - N. Grey - H. Herbert - S. Erwin	Oct. 25,'40		
Margie	N. Grey-T. Brown-M. Auer	Dec. 6,'40		
Meet the Wildcat	Marg't Lindsay-Ralph Bellamy	Nov. 22,'40		
Mummy's Hand, The (G)	Dick Foran-Peggy Moran	Sept. 20,'40	*67.	Aug. 31,'40
Pony Post	Johnny Mack Brown - Fuzzy Knight	Nov. 8,'40		
Ragtime Cowboy Joe	Johnny Mack Brown - Fuzzy Knight	Sept. 20,'40		
Seven Sinners	Marlene Dietrich-John Wayne-Mischa Auer-Broderick Crawford - Oscar Homolka - Albert Dekker-Anna Lee	Oct. 11,'40		
Slightly Tempted (G)	H. Herbert-J. Downs-P. Moran	Oct. 18,'40	*61.	Aug. 10,'40
South of Sumatras	Richard Arlen-Andy Devine	Nov. 1,'40		
Spring Parade	Deanna Durbin - Robt. Cummings-Mischa Auer	Sept. 27,'40		
Streets of Cairo	Sigrid Gurie	Dec. 20,'40		
Trail to Paradise*	Johnny Mack Brown - Fuzzy Knight			

WARNER BROTHERS-FIRST NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All This and Heaven, Too (A) 454	Bette Davis - Charles Boyer - Jeffrey Lynn-Virginia Weidler	July 13,'40†	143.	June 22,'40
(Exploitation: Aug. 17,'40, p. 59.)				
Angel from Texas, An (G) 468.	Eddie Albert - Rosemary Lane - Wayne Morris-Ronald Reagan-Jane Wyman	Apr. 27,'40†	69.	May 18,'40
Castle on the Hudson (G) 459.	John Garfield - Pat O'Brien -			
(Exploitation: Feb. 24,'40, p. 53.)				
Dr. Ehrlich's Magic Bullet (G) 457	Edw. G. Robinson-Ruth Gordon-Donald Crisp-Otto Kruger	Mar. 2,'40†	103.	Feb. 10,'40
(Exploitation: Feb. 17,'40, p. 53; Mar. 2,'40, p. 65; Mar. 9,'40, p. 79; May 4,'40, p. 73; May 11,'40, p. 72.)				
Flight Angels (G) 466	Virginia Bruce-Dennis Morgan-Ralph Bellamy-Jane Wyman-Wayne Morris	May 18,'40	74.	May 11,'40
Fugitive From Justice (G) 473.	Roger Pryor-Lucille Fairbanks	June 15,'40†	53.	June 22,'40
Ladies Must Live (G) 474.	Wayne Morris-Rosemary Lane	July 27,'40†	58.	Aug. 24,'40
Man Who Talked Too Much (G) 467	G. Brent-V. Bruce-B. Marshall	July 6,'40†	75.	July 6,'40
(Exploitation: Aug. 17,'40, p. 59.)				
Murder in the Air (G) 472.	R. Reagan-J. Litel-L. Lys	June 1,'40†	55.	July 13,'40
They Drive by Night (A) 460.	Ann Sheridan - George Raft - Humphrey Bogart-Ida Lupino	Aug. 3,'40†	95.	July 13,'40
Three Cheers for the Irish (G) 465	Priscilla Lane-Dennis Morgan-Thomas Mitchell-Alan Hale	Mar. 16,'40†	100.	Mar. 16,'40
(Exploitation: Apr. 20,'40, p. 58; May 18,'40, p. 77.)				
'Til We Meet Again (G) 456.	Merle Oberon - George Brent - Pat O'Brien-Geraldine Fitzgerald	Apr. 20,'40†	99.	Apr. 13,'40
(Exploitation: Apr. 27,'40, p. 77; June 1,'40, p. 60.)				
Torrid Zone (A), 455	James Cagney-Ann Sheridan-Pat O'Brien-Andy Devine	May 25,'40†	88.	May 11,'40
(Exploitation: July 20,'40, p. 48; July 27,'40, pp. 46, 50.)				

Warner Brothers

Title	Star	Rel. date	Running Time Minutes	Reviewed
Brother Orchid (G) 405	Edw. G. Robinson-Ann Sothern-Humphrey Bogart - Ralph Bellamy	June 8,'40†	91.	June 1,'40
(Exploitation: July 13,'40, p. 42.)				
Flowing Gold (G)	Pat O'Brien - John Garfield - Frances Farmer-Dennis Morgan	Aug. 24,'40†	82.	Aug. 31,'40
Gambling on the High Seas 424	W. Morris-J. Wyman-J. Litel	June 22,'40†	56	
It All Came True (A) 407.	Ann Sheridan - Jeffrey Lynn - Humphrey Bogart-Zasu Pitts	Apr. 6,'40†	97.	Apr. 6,'40
(Exploitation: Apr. 13,'40, p. 65; May 18,'40, p. 80.)				
King of the Lumberjacks (G)				
Money and the Woman (G).	Jeffrey Lynn-Brenda Marshall	Aug. 17,'40†	65.	Aug. 17,'40
422	John Payne-Gloria Dickson	Apr. 13,'40†	58.	Apr. 27,'40
My Love Came Back (G) 409.	Olivia de Havilland - Jeffrey Lynn - Chas. Winninger - Jane Wyman-Eddie Albert	July 20,'40†	85.	June 29,'40
River's End (G)	Dennis Morgan-Elizabeth Earl	Aug. 10,'40†	*70.	Aug. 24,'40
Saturday's Children (A) 410.	J. Garfield-A. Shirley-C. Rains	May 11,'40†	101.	Apr. 13,'40
Sea Hawk (G) 401	Errol Flynn-Brenda Marshall-Alan Hale-Claude Rains-Flora Robson-Una O'Connor	Aug. 31,'40†	126.	July 27,'40
Tear Gas Squad (G) 423.	D. Morgan-J. Payne-G. Dickson	May 4,'40†	55.	June 8,'40
Virginia City (G) 404.	Errol Flynn - Miriam Hopkins - R. Scott-A. Hale-H. Bogart	Mar. 23,'40†	121.	Mar. 23,'40
(Exploitation: Mar. 30,'40, pp. 86, 87; Apr. 13,'40, p. 64; May 4,'40, p. 70; May 25,'40, p. 69; June 15,'40, p. 58; June 22,'40, pp. 74, 76; July 6,'40, p. 48; July 13,'40, p. 40.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Calling All Husbands	Ernest Truex-Lucille Fairbanks	Sept. 7,'40		
City for Conquest	James Cagney-Ann Sheridan	Sept. 21,'40		
Dispatch from Reuters, A	Edw. G. Robinson-Edna Best-Eddie Albert-Otto Kruger			
East of the River	John Garfield-Brenda Marshall-Marjorie Rambeau	Sept. 28, 40		
Four Mothers	Lane Sisters-Gale Page-Jeffrey Lynn - Claude Rains - Eddie Albert-May Robson			
High Sierra	Humphrey Bogart-Ida Lupino			
Honeymoon for Three	G. Brent-A. Sheridan-J. Wyman			
Knute Rockne—All American	Pat O'Brien-Gale Page			
Letter, The	Bette Davis-Herbert Marshall	Oct. 5,'40		
Meet John Doe	G. Cooper - B. Stanwyck-Edw. Arnold-W. Brennan-J. Gleason-Spring Byington			
No Time for Comedy	James Stewart-Rosalind Russell	Sept. 14,'40		
Santa Fe Trail	Errol Flynn-O. de Havilland-R. Massey-R. Reagan-A. Hale			
Tugboat Annie Sails Again	Marjorie Rambeau-Alan Hale-Ronald Reagan-Jane Wyman			

STATE RIGHTS

Title	Star	Producer	Rel. date	Running Time Minutes	Reviewed
American Gang Busters (G)		Times	Apr. 20,'40	65.	Mar. 30,'40
George Washington Carver (G)	G. W. Carver	Bryant	Apr. 16,'40	69.	Apr. 20,'40
Killers of the Wild	Joan Valerie	Fine Arts	Mar. 28,'40	57.	Apr. 13,'40
Leopard Men of Africa, The (A)	Dr. P. L. Hoefler	Select	June 20,'40	65.	June 29,'40
Men With Steel Faces (G).	Gene Autry	Levine	Apr. '40	70.	May 4,'40
Secrets of a Model (A).	Sharon Lee	Continental	May 4,'40	60.	Apr. 27,'40

Coming Attractions

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Broken Strings (G)	Clarence Muse	International	*60.	Mar. 23,'40	
Four Shall Die*	Negro Cast	Million Dollar	Oct. 15,'40		
Mr. Washington Goes to Town (G)	F. E. Miller	Buell	*55.	Apr. 20,'40	
Mystery In Swing (G)	Monte Hawley	International	*75.	Mar. 7,'40	
While Thousands Cheer*	Negro Cast	Million Dollar	Sept. 15,'40		

OTHER PRODUCTS (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Abuna Messias (G)	Camillo Pilotto	Borano-Hutchison	90.	May 25,'40	
Baker's Wife, The (La Femme du Boulanger) (A)	Raimu	"Baker's Wife Inc."	Feb. 26,'40	98.	Mar. 2,'40
Black Eyes	Otto Kruger	Film Alliance	May 15,'40		
Briggs Family, The (G).	Edward Chapman	Warner Bros.	69.	Apr. 13,'40	
Captain Moonlight (A)	John Garrick	Atlas	Apr. 17,'40	58.	May 11,'40
Claudine (A)	Blanchette Brunoy	French M.P. Cp.	Mar. 30,'40	82.	Apr. 6,'40
Conquest of the Air (G)	Laurence Olivier	United Artists	71.	June 8,'40	
Contraband (G)	Conrad Veidt	Anglo-American	91.	Apr. 13,'40	
Convoy (A)	Clive Brook	Assoc. British	90.	June 29,'40	
Curse of the Swastika, The.	Documentary	Pathe	46.	Apr. 27,'40	
Daybreak (Le Jour Se Leve) (A)	Jean Gabin	A.F.E. Corp.	July 29,'40	88.	Aug. 3,'40
Dr. O'Dowd (A)	Shaun Glenville	Warner Bros.	76.	Mar. 2,'40	
False Rapture* 4	Otto Kruger	Film Alliance	Aug. 17,'40	62	
Flying Squad, The (A)	Phyllis Brooks	Assoc. British	64.	May 11,'40	
For Freedom (G)	Will Fyffe	General	85.	May 11,'40	
Gaslight (A)	Anton Walbrook	Anglo American	89.	June 15,'40	
George and Margaret (G).	Marie Lohr	Warner Bros.	77.	Apr. 6,'40	
Gestapo (A)	Margaret Lockwood	MGM	95.	June 8,'40	
Hell's Cargo* 3	Robert Newton	Film Alliance	Aug. 3,'40	73	
Let George Do It (G) 5.	George Formby	Film Alliance	Aug. 31,'40	73.	Mar. 30,'40
Life of Giuseppi Verdi, The (G)	Fosco Giachetti	Esperia	Apr. 3,'40	111.	Apr. 6,'40
Lights Out in Europe (A).	Documentary	Mayer-Burstyn	Apr. 13,'40	66.	Apr. 6,'40
Little Miss Molly	Maureen O'Hara	Film Alliance	Mar. 5,'40	67	
Madre a la Fuerza (Obligatory Mother) (A)	Maria Conesa	Bueno	Aug. 8,'40	95.	Aug. 24,'40
Mayor's Dilemma, The (A).	Charpin	Film Alliance	Apr. 22,'40	90.	Apr. 22,'39
(Reviewed under the title, "Les Otages.")					
Mein Kampf (A)	Documentary	Assoc. British	75.	May 20,'40	
Monkey Into Man (A)		World	May 1,'40	65.	Mar. 30,'40
Murder in the Night (A) 2.	Jack La Rue	Film Alliance	July 20,'40	57.	Mar. 4,'40
(Reviewed under the title, "Murder in Soho.")					
Mystery of Room 13	Gibb McLaughlin	Film Alliance	June 15,'40		
Phantom Wagon, The (La Charette Fantome).	Pierre Fresnay	Columbia	May 27,'40	91.	June 1,'40
Song of the Road (G)	Harry Lauder	Select	May 4,'40	69.	May 11,'40
Spies in the Air (A) 1.	Barry K. Barnes	Film Alliance	July 6,'40	62.	July 13,'40
Terror, The	Wilfrid Lawson	Film Alliance	Apr. 15,'40		

THE RELEASE CHART

SHORTS

[Numbers immediately following title designate date reviewed. Other numerals are production numbers.]

COLUMBIA

Title	Rel. Date	Min.
ALL STAR COMEDIES		
A Plumbing We Will Go 1406 (3 Stooges)	June	1,'40†.2 rls.
Boobs in the Woods (6-22-40) 1435 Andy Clyde	May	31,'40†16
From Nurse to Worse 2401 (3 Stooges)	Aug.	23,'40..2 rls.
Fireman Save My Choo Choo 1438 Andy Clyde	Aug.	9,'40†.2 rls.
His Bridal Fright 1437 Charley Chase	July	12,'40†.2 rls.
How High Is Up? (7-20-40) 1408 (3 Stooges)	July	26,'40†16
Money Squawks 1432 Andy Clyde	Apr.	5,'40†.2 rls.
Pardon My Berth Marks (3-16-40) 1431 Buster Keaton	Mar.	22,'40†16
Pleased to Mitt You 2421	Sept.	6,'40.18
South of the Boudoir (6-22-40) 1434 Charley Chase	May	17,'40†18½
Spook Speaks, The 2422 Buster Keaton	Sept.	20,'40.18
Taming of the Snood, The 1436	June	28,'40..2 rls.
You're Next (6-15-40) 1433 Walter Catlett	May	24,'40†17
CINESCOPES		
Berth of a Queen (4-27-40) 1974	Mar.	15,'40†11
Hobby Lobby 2971	Aug.	30,'40..1 rl.
Industrial Green Island 2972	Sept.	20,'40..1 rl.
Odd Vocations 1975	May	24,'40†.1 rl.
Squadron 992 1976	Aug.	16,'40..1 rl.
COLOR RHAPSODIES		
Blackboard Revue 1508	Mar.	15,'40†.7
Egg Hunt, The (6-22-40) 1510	May	31,'40†.7½
Greyhound and the Rabbit (4-27-40) 1509	Apr.	19,'40†.7½
Mr. Elephant Goes to Town 2502	Oct.	4,'40..7¾
Tangled Television 2501	Aug.	30,'40†.7½
Timid Pup, The 1512	Aug.	1,'40..8
Ye Old Swap Shoppe 1511	June	28,'40†.1 rl.
COLUMBIA TOURS		
Historic Virginia 2551	Aug.	16,'40.11
In the Land of Pagodas 1558	June	14,'40†.1 rl.
Old and New Arizona 2553	Sept.	27,'40..1 rl.
Pleasure Bound in Canada 1557	May	3,'40†.1 rl.
Savoy in the Alps 2552	Sept.	13,'40.10
COMMUNITY SING (Series 4)		
No. 6 1656 (Medley of Hits-D. Baker)	May	28,'40†.1 rl.
No. 7 1657 (Topical Songs-D. Baker)	Aug.	16,'40†.1 rl.
No. 8 1658 (Jolly Tunes-D. Baker)	Sept.	2,'40†.1 rl.
FABLES CARTOONS		
A Peep in the Deep 1756	Aug.	23,'40†.1 rl.
Barnyard Babies 1754	June	14,'40†.1 rl.
Farmer Tom Thumb 2751	Sept.	13,'40..1 rl.
Pooch Parade 1755	July	19,'40†.1 rl.
Practice Makes Perfect (4-27-40) 1753	Apr.	5,'40†.6
PHANTASIES CARTOONS		
Fish Follies 1705	May	10,'40†.1 rl.
Millionaire Hobo 1702	Nov.	24,'39†.7
News Oddities 1706	July	19,'40†.1 rl.
School Boy Dreams 2701	Aug.	30,'40..1 rl.
SCREEN SNAPSHOTS (Series 19)		
No. 6 (4-27-40) 1856 (Hollywood Recreation)	Mar.	29,'40†10
No. 7 1857 (Wardrobe Designers)	May	3,'40†10
No. 8 1858 (Cowboy Jubilee)	June	7,'40†.1 rl.
No. 9 (8-3-40) 1859 (Ken Murray)	July	10,'40†10
No. 10 1860 (Jack Oakie)	Aug.	1,'40†.1 rl.
SPORT THRILLS		
Canvas Capers 1809	July	19,'40†.1 rl.
Fishing in Hawaii 1810	Aug.	30,'40†.1 rl.
Master of Cue with Willie Hoppe 2801	Sept.	20,'40..1 rl.
Saving Strokes with Sam Snead 1808	June	21,'40†.1 rl.
Sport of Kings (6-15-40) 1807	May	24,'40†10
Tomorrow's Stars (4-27-40) 1806	Apr.	19,'40†10
20TH ANNIVERSAY SNAPSHOTS		
No. 1 2851	Sept.	6,'40..1 rl.
No. 2 2852	Oct.	18,'40..1 rl.
WASHINGTON PARADE		
2nd Series		
No. 4 (6-15-40) 1904 (Social Security)	Apr.	26,'40†10
No. 5 1905 (The Archives)	June	28,'40†.1 rl.
No. 6 1906 (Our National Defense)	Aug.	30,'40†.1 rl.
3rd Series		
No. 1 2901 (The Mint)	Oct.	4,'40..1 rl.

MGM

Title	Rel. Date	Min.
CARTOONS (Color)		
Bookworm Turns, The (7-27-40) W-90	July	20,'40†.9
Home on the Range (3-30-40) W-85	Mar.	23,'40†.8
Milky Way, The (7-6-40) W-89	June	22,'40†.8
Rainy Day, A W-86	Apr.	20,'40†.7
Romeo in Rhythm W-91	Aug.	10,'40..8
Swing Social (6-1-40) W-87	May	18,'40†.8
Tom Turkey and His Harmonica Humdingers (8-10-40) W-88	June	8,'40†.7
CRIME DOESN'T PAY		
No. 29—Women In Hiding (7-27-40) P-4 Marsha Hunt	June	22,'40†22
No. 30—Buyer Beware P-5	Aug.	17,'40†21
No. 31—Soak the Old P-6	Aug.	24,'40†.2 rls.
FITZPATRICK TRAVELTALKS		
Calling on Columbia (5-4-40) T-59	Mar.	16,'40†.8
Modern New Orleans (6-15-40) T-61	May	11,'40†.8
Sitka and Junea (4-27-40) T-60	Apr.	13,'40†.9
Suva, Pride of Fiji (6-1-40) T-62	June	8,'40†.9
MGM MINIATURES		
Door Will Open, A (4-13-40) M-78 Dalies Frantz-Lynne Carver	Mar.	9,'40†11
Servant of Mankind (6-8-40) M-79	May	11,'40†.9
NOVELTIES		
Capital City, The (Washington, D. C.) T-211	Aug.	31,'40..9
OUR GANG		
All About Hash (6-1-40) C-136	Mar.	30,'40†11
Auto Antics (9-16-39) C-942	July	22,'39.10
Bubbling Troubles (7-6-40) C-138	May	25,'40†11
Good Bad Boys C-291	Aug.	31,'40.11
New Pupil, The (4-27-40) C-137	Apr.	27,'40†11
PASSING PARADE (Sepia)		
No. 12—XXX Medico (4-27-40) K-122	Mar.	30,'40†10
No. 13—The Hidden Master (4-27-40) K-123	Apr.	20,'40†11
No. 14—A Way In the Wilderness (7-13-40) K-124	June	22,'40†10
No. 15—Trifles of Importance (8-3-40) K-125	July	13,'40†11
PETE SMITH SPECIALTIES		
Cat College (7-27-40) 110 (Sepia)	June	29,'40†.9
Domineering Male, The (4-6-40) S-107	Mar.	30,'40†10
Please Answer S-112 (Sepia)	Aug.	24,'40†.1 rl.
Social Sea Lions (8-10-40) S-111 (Sepia)	July	20,'40†11
Spots Before Your Eyes (6-1-40) S-108	May	4,'40†10
What's Your I. Q.? No. 2 (7-13-40) S-109 (Sepia)	June	8,'40†.9
SPECIAL		
Flag Speaks, The (5-4-40)	June	14,'40†19

PARAMOUNT

Title	Rel. Date	Min.
COLOR CLASSICS		
Ants In the Plants (3-23-40) C9-3	Mar.	15,'40†.7
Kick In Time, A (5-18-40) C9-4	May	17,'40†.7
Snubbed by a Snob (8-24-40) C9-5	Aug.	23,'40†.7
You Can't Shoe a Horse Fly C9-6	July	28,'40†.1 rl.
COLOR CRUISES		
Argentina K9-3	Apr.	5,'40†.1 rl.
Pacific Paradise (7-13-40) K9-7	June	21,'40†10
Rio de Janeiro K9-7	May	31,'40†.1 rl.
HEADLINERS		
Blue Barron & His Orch. (6-15-40) A9-9	May	31,'40†10
Geo. Olsen & His Music (3-23-40) A9-7	Mar.	15,'40†10
Have You Met Yvette? (5-4-40) A9-8	Apr.	26,'40†10
Pinky Tomlin and His Orch. (8-17-40) A9-19	July	19,'40†11
PARAGRAPHICS		
Dangerous Dollars (7-6-40) V9-9	June	28,'40†11
Not So Dumb (3-23-40) V9-7	Mar.	15,'40†10
Paramount Pictorial, No. 2 V9-10	Aug.	9,'40†.1 rl.
Television Preview (5-18-40) V9-8	May	17,'40†10
POPEYE THE SAILOR		
Doing Impossibsible Stunts (8-24-40)		.7
Females Is Fickle (3-23-40) E9-3	Mar.	8,'40†.7
Fightin' Pals (8-17-40) E9-9	July	12,'40†.8
Me Feelins Is Hurt (5-11-40) E9-5	Apr.	12,'40†.7
Nurse Mates (7-6-40) E9-8	June	21,'40†.7
Onion Pacific (6-15-40) E9-6	May	24,'40†.7
Putin' on the Act (8-24-40) E9-12	Aug.	30,'40†.7
Stealin' Ain't Honest (5-25-40) E9-4	Mar.	22,'40†.7
Wimmin' Hadn't Oughta Drive E9-11	Aug.	16,'40†.1 rl.
Wimmin Is a Myskery (6-22-40) E9-7	June	7,'40†.7
With Popeye's Poppa E9-12	Aug.	30,'40†.1 rl.
PARAMOUNT SOUND NEWS POPULAR SCIENCE (Color) 1939-40		
No. 5—(5-4-40) J9-5	May	3,'40†10
No. 6—(7-20-40) J9-6	June	28,'40†11
GRANTLAND RICE SPORTLIGHTS		
No. 74—Two of a Kind (3-23-40) R9-9	Mar.	22,'40†10
No. 75—The Blue Streak (5-11-40) R9-10	Apr.	19,'40†10
No. 76—Playmates from the Wild (5-18-40) R9-11	May	17,'40†10
No. 77—Cradle of Champions (6-22-40) R9-12	June	14,'40†10
No. 78—Sink or Swim (7-20-40) R9-13	July	12,'40†10
STONE AGE CARTOONS		
Foul Ball Player, The (6-15-40) B9-5	May	24,'40†.7
Fulla Bluff Man (8-24-40) B9-9	Aug.	9,'40†.7
Granite Hotel (5-18-40) B9-3	Apr.	26,'40†.7
Springtime in Rockage B9-10	Aug.	30,'40†.1 rl.
Ugly Dino, The (7-27-40) B9-6	June	14,'40†.7
Way Back When a Nag Was Only a Horse (3-23-40) B9-2	Mar.	8,'40†.7
Way Back When a Night Club Was a Stick B9-4	May	10,'40†.1 rl.
Way Back When a Razzberry Was a Fruit B9-8	July	26,'40†.1 rl.
Wedding Bells B9-7	July	5,'40†.1 rl.
UNUSUAL OCCUPATIONS (New Series) (Color)		
No. 4—(5-18-40) L9-4	Mar.	29,'40†10
No. 5—(5-18-40) L9-5	May	31,'40†10
No. 6—(8-24-40) L9-6	Aug.	2,'40†11

RKO RADIO

Title	Rel. Date	Min.
LEON ERROL COMEDIES		
Bested by a Beard 03,704	July	16,'40†20
EDGAR KENNEDY COMEDIES		
Mutiny In the County 03,404	May	3,'40†17
'Taint Legal, 03,405	May	25,'40†16
INFORMATION PLEASE		
No. 8—(4-13-40) 04,208	Mar.	22,'40†10
No. 9—(4-27-40) 04,209	Apr.	19,'40†11
No. 10—(6-15-40) 04,210	May	17,'40†11
No. 11—(6-22-40) 04,211	June	14,'40†10
No. 12—(7-6-40) 04,212	July	12,'40†12
No. 13—(8-13-40) 04,213	Aug.	9,'40†11
MARCH OF TIME 1939-40		
No. 8—Canada at War (3-9-40) 03,108	Mar.	15,'40†18
No. 9—America's Youth—1940 (4-13-40) 03,109	Apr.	12,'40†19
No. 10—The Philippines: 1898-1946 (5-11-40) 03,110	May	10,'40†19
No. 11—U. S. Navy—1940 (6-8-40) 03,111	June	7,'40†18
No. 12—Spoils of Conquest: Dutch East Indies (8-10-40) 03,112	Aug.	2,'40†17
No. 13—Gateways to Panama (8-24-40) 03,113		20
PATHE NEWS		
Released twice a week		
PATHE REVIEW		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Goodness, a Ghost 03,205	July	5,'40†16
Twincuplets 03,204	Apr.	12,'40†20
RAY WHITLEY COMEDIES		
Corralling a Schoolmarm (8-10-40) 03,504	June	14,'40†20
Molly Cures a Cowboy 03,503	Mar.	22,'40†19
REELISMS		
Air Army (4-27-40) 04,609	Apr.	26,'40†.9
Hats 04,613	Aug.	16,40†.9
Navajo Land (2-30-40) 04,607	Mar.	1,'40†10
Siege (3-2-40) 04,608	Mar.	29,'40†10
Stray Lamb (6-22-40) 04,610	May	24,'40†.8
Streamlined (8-10-40) 04,611	June	21,'40†.9
Week-End 04,612	July	19,'40†.9

THE RELEASE CHART

RKO PATHE SPORTSCOPE

Title	Rel. Date	Min.
Arrow Points 04,312	July 5,'40	.8
Court Favorites (5-4-40) 04,309	Apr. 12,'40†	.9
Fly Casting (4-13-40) 04,308	Mar. 15,'40	.9
Hurdle Hoppers (6-15-40) 04,311	June 7,'40†	.9
Silent Wings (6-22-40) 04,310	May 10,'40†	.9
Trouble Shooter 04,313	Aug. 2,'40†	.9

SPECIAL

Jenkins vs. Armstrong Fight (7-27-40) 065	July 18,'40	.18

WALT DISNEY CARTOONS

Bone Trouble 04,107	June 28,'40†	.9
Cillposters, The (5-25-40) 04,105	May 17,'40†	.8
Donald's Dog Laundry (5-25-40) 04,103	Apr. 5,40†	.8
Donald's Vacation (8-10-40) 04,109	Aug. 9,'40†	.8
Fire Chief 04,114	Nov. 22,'40†	1 rl.
Gone With the Whirlwind 04,113	Nov. 1,'40†	1 rl.
Mr. Duck Steps Out (5-25-40) 04,106	June 7,'40	.8
Mr. Mouse Takes a Trip 04,112	Oct. 11,'40†	1 rl.
Officer Duck (6-1-40) 04,101	Sept. 22,'40†	.8
Pluto's Dream House 04,110	Aug. 30,'40†	.8
Put Put Trouble 04,108	July 19,'40†	.7
Riveter, The 04,102	Mar. 15,'40†	.7
Tugboat Mickey (5-25-40) 04,104	Apr. 26,'40†	.7
Window Cleaners 04,111	Sept. 20,'40†	1 rl.

20TH CENTURY-FOX

Title	Rel Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Midgets Auto Racers 1201	Sept. 27,'40	1 rl.
Sanctuary of Seals (6-1-40)	Oct. 7,'40	.9
FASHIONS (Color)		
Fashion Forecast, No. 7 0603	Mar. 29,'40†	1 rl.
Fashion Forecast, No. 8 0604	July 19,'40†	1 rl.
FATHER HUBBARD'S ALASKAN ADVENTURES		
Climbing the Spirit's Home (4-6-40) 0107	May 10,'40†	10
Eskimo Trails (8-10-40) 1101	Aug. 2,'40	.9
Isle of Mystery 1103	Oct. 25,'40	1 rl.
LEW LEHR		
Cheerio My Dears! 0404	July 5,'40†	1 rl.
Grunters and Groaners (8-17-40) 1401	Aug. 30,'40	.8
Labor Savers (3-30-40) 0403	Apr. 12,'40†	.9
MAGIC CARPET SERIES (Lowell Thomas)		
Flying Stewardess 0106	Mar. 15,'40†	10
Isles of the East (6-15-40) 1018	May 24,'40†	.9
Land of Flowers (8-17-40) 1102	Sept. 13,'40	.9
TERRY-TOONS		
All's Well That Ends Well (3-30-40) 0510	Mar. 8,'40†	.7
Billy Mouse's Akwakade (8-10-40) 1551 (color)	Aug. 11,'40	.7
Catnip Capers (6-1-40) 0559 (color)	May 31,'40†	.7
Club Life in the Stone Age 1501	Aug. 23,'40	1 rl.
Happy Haunting Grounds 1503	Oct. 18,'40	1 rl.
How Wet Was My Ocean 1553 (color)	Oct. 4,'40	1 rl.
It Must Be Love 0511	Apr. 5,'40†	1 rl.
Just a Little Bull 0558 (color)	Apr. 19,'40†	1 rl.
Landing the Pilgrims 1554 (color)	Nov. 1,'40	1 rl.
Love In a Cottage 0517	July 28,'40†	1 rl.
Lucky Duck, The 1552 (color)	Sept. 6,'40	1 rl.
Much Ado About Nothing (3-30-40) 0557 (color)	Mar. 22,'40†	.7
Professor Offkeyski (6-1-40) 0514	June 14,'40†	.7
Rover's Rescue 0515	June 28,'40†	1 rl.
Rupert the Runt 0516	July 12,'40†	1 rl.
Swiss Ski Yodelers (6-8-40) 0513	May 17,'40†	.7
Touchdown Demons 1502	Sept. 20,'40	1 rl.
Wot's All th' Shootin' Fer 0512	May 3,'40†	.7
ED THORGERSEN (Sports)		
Action on Ice 0306	June 21,'40†	1 rl.
Following the Hounds (9-10-40) 0304 (color)	Mar. 1,'40†	10
Over the Seven Seas (6-8-40) 0305	Apr. 26,'40†	.9
Vacation Time (8-10-40) 1301 (color)	Aug. 16,'40	.8

UNIVERSAL

Title	Rel. Date	Min.
COLOR CARTUNE CLASSICS (Re-issues)		
Candyland 5264	July 29,'40	.8
Jolly Little Elves 5261	June 3,'40	.8¼
Springtime Serenade 5263	July 10,'40	.7½
Three Lazy Mice 5262	June 24,'40	1 rl.
GOING PLACES WITH GRAHAM McNAMEE		
No. 74—(4-27-40) 4359	Mar. 18,'40†	.9
No. 75—(4-27-40) 4360	Apr. 29,'40†	10
No. 76—(5-11-40) 4361	May 13,'40†	.9
No. 77—(6-22-40) 4362	May 27,'40†	10
No. 78—(6-29-40) 4363	June 17,'40†	.9
No. 79—(8-3-40) 4364	July 15,'40†	.9
No. 80—(8-10-40) 4365	Aug. 12,'40†	.9½
LANTZ COLORED CARTUNES		
Adventures of Tom Thumb Jr. 4267	Mar. 4,'40†	1 rl.
100 Pigmies and Andy Panda (5-11-40) 4268	Apr. 22,'40†	.7
STRANGER THAN FICTION SERIES		
No. 74—Novelty (4-27-40) 4379	Mar. 11,'40	.9
No. 75—Novelty (4-20-40) 4380	Apr. 15,'40†	.9½
No. 76—Novelty (5-11-40) 4381	May 6,'40	.9½
No. 77—Novelty (6-22-40) 4382	May 20,'40†	.9
No. 78—Novelty (6-29-40) 4383	June 10,'40†	.9
No. 79—Novelty (7-27-40) 4384	July 8,'40†	.9½
No. 80—Novelty (8-10-40) 4385	Aug. 5,'40†	.9½
TWO-REEL MUSICALS		
Folies Parisienne (4-27-20) 4228 Leon Belasco	Apr. 17,'40†	17
Hawaiian Rhythm (7-27-40) 4231 Harry Owens and Royal Hawaiians	July 17,'40†	17
I Dream of Jeannie with the Light Brown Hair		2 rls.
International Revels (3-30-40) 4227 Wm. G. Sabot	Mar. 13,'40†	17
Naughty Nineties (6-22-40) 4230 Fay McKenzie	June 19,'40†	18
Swingin' In the Barn (6-29-40) 4229 Tex Jim Lewis & Band	May 15,'40†	19
Varsity Vanities (8-10-40) 4232	Aug. 7,'40	17½

VITAPHONE

Title	Rel. Date	Min.
BROADWAY BREVITIES		
Alex in Wonderland 5106 Eddie Foy, Jr.	Mar. 9,'40†	2 rls.
Singing Dude 5005 Dennis Morgan (Color)	Apr. 6,'40†	18
Double or Nothing (3-2-40) 5107 Lee Dixon	Apr. 20,'40†	20
Public Jitterbug No. 1 5108 Hal LeRoy-Betty Hutton	May 4,'40†	2 rls.
Cinderella's Feller (6-22-40) 5006 Juanita Quigley (Color)	June 1,'40†	19
Spills for Thrills (7-20-40) 5109	June 15,'40†	19
Pony Express Days (7-6-40) 5007 (Color) Geo. Reeves	July 13,'40†	19
Young America Flies (8-30-40) 5110	July 13,'40†	22
COLOR PARADE		
Men Wanted 5408	Mar. 23,'40†	1 rl.
Gun Dog's Life (5-18-40) 5407	May 11,'40†	1 rl.
Mechanix Illustrated, No. 4 (6-29-40) 5408	June 29,'40†	10
The Valley (7-13-40) 5409	July 20,'40†	10
Famous Movie Dogs (7-27-40) 5410	Aug. 17,'40	10
HOLLYWOOD NOVELTIES		
Shark Hunting (8-3-40)		10
LOONEY TUNES		
No. 83—Pilgrim Porky 5610	Mar. 16,'40†	1 rl.
No. 84—Slap Happy Pappy 5611	Apr. 13,'40†	1 rl.
No. 85—Porky's Poor Fish 5612	Apr. 27,'40†	1 rl.
No. 86—You Ought to Be in Pictures (5-18-40) 5613	Apr. 27,'40†	.7
No. 87—The Chewin' Bruin (6-22-40) 5614	June 8,'40†	.7
No. 88—Porky's Baseball Broadcast (7-13-40) 5615	July 6,'40†	.7
No. 89—Patient Porky (8-3-40) 5616	Aug. 24,'40†	.7
MELODY MASTERS		
Dave Apollon and His Orchestra (2-24-40) 5506	Mar. 2,'40†	10
Carl Hoff and His Orch. 5507	Mar. 23,'40†	1 rl.
Larry Clinton and His Orchestra (5-18-40) 5508	May 25,'40†	10
Ozzie Nelson and His Orch. (6-15-40) 5509	June 29,'40†	10
Woody Herman and His Orchestra 5510	July 27,'40†	1 rl.
Matty Malneck & Band (8-3-40)	Sept. 14,'40	10
MERRIE MELODIES (Color)		
No. 103—Elmer's Candid Camera 5313	Mar. 2,'40†	1 rl.
No. 104—Crosscountry Detours 5314	Mar. 16,'40†	1 rl.
No. 105—Confederate Honey 5315	Mar. 30,'40†	1 rl.
No. 106—The Bear's Tale 5316	Apr. 13,'40†	1 rl.
No. 107—Hardship of Miles Standish 5317	Apr. 13,'40†	1 rl.
No. 108—Sniffles Takes a Trip 5318	May 11,'40†	1 rl.
No. 109—A Gander at Mother Goose (5-25-40) 5319	May 25,'40†	.7
No. 110—Tom Thumb In Trouble (6-15-40) 5320	June 8,'40†	.7
No. 111—Circus Today (7-13-40) 5321	June 22,'40	.7
No. 112—Little Blabbermouse (8-3-40) 5322	July 6,'40†	.7
No. 113—The Egg Collector 5323	July 20,'40†	.7
No. 114—A Wild Hare 5324	July 27,'40†	.7
No. 115—Ghost Wanted 5325	Aug. 10,'40†	.7
No. 116—Ceiling Hero 5326	Aug. 24,'40†	.7
SPECIAL		
Cavalcade of Academy Awards (4-27-40)	May 4,'40	31
VITAPHONE VARIETIES		
No Parking (4-13-40) 5704	Mar. 30,'40†	10
Grouch Club		
Radio and Relatives 5705	May 18,'40†	10
All Girl Revue 5706	June 27,'40†	1 rl.
History Repeats Itself (10-14-39)		10

OTHER PRODUCTS

Title	Rel. Date	Min.
ACE		
Zooland Shoulders Arms (6-29-40)		38
ANGLO-AMERICAN		
Bringing It Home (6-29-40)		20
ASTOR		
Pardon My Pups Shirley Temple reissue	Sept. 1,'40	2 rls.
EALING-METRO		
"All Hands" (4-13-40)		10
"Dangerous Comment" (4-13-40)		10
"Now You're Talking" (4-13-40)		10
GPO-COLUMBIA		
Squadron 992 (4-27-40)		24
GUARANTEED		
Aida (5-11-40)		9
KING OF COMEDY		
Paper Hanger, The (3-2-40)		19
MERTON PARK STUDIOS		
Behind the Guns (8-3-40)		21
MINISTRY OF INFORMATION		
Britain at Bay (8-24-40)		7

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Date	Min.
Deadwood Dick (7-27-40) 1180 Don Douglas-Lorna Gray (15 episodes)	July 19,'40†	.2 rls. (1st episode 32 min.)
Green Archer, The 1120 (15 episodes)	Oct. 25,'40	
Terry and the Pirates (4-20-40) Wm. Tracy-Granville Owens (15 episodes)	Apr. 12,'40†	19 (each) (1st episode 29 min.)

REPUBLIC

Title	Rel. Date	Min.
Adventures of Red Ryder (6-8-40) 973 Don "Red" Barry	June 15,'40†	.2 rls. (1st episode 20 min.)
Drums of Fu Manchu (2-17-40) 972 Henry Brandon-Luana Walters (15 episodes)	Mar. 15,'40†	20 (each) (1st episode 30 min.)
King of the Royal Mounted (8-17-40) Allan Lane-Lita Conway	Sept. 20,'40	.2 rls. (each) (1st episode 30 min.)

UNIVERSAL

Title	Rel. Date	Min.
Flash Gordon Conquers the Universe (2-24-40) 4881-92 Larry (Buster) Grabbe (15 episodes)	Apr. 9,'40†	21 (each)
Green Hornet Strikes Again, The Warren Hull-Anne Nagel	Dec. 24,'40	
Junior G-Men (8-3-40) "Dead End Kids"	Oct. 1,'40	.2 rls. (each)
Winners of the West (5-11-40) Dick Foran-Anne Nagel (13 episodes)	July 2,'40	.21 (each)

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